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July 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 58

Volume 94

Tanglewood

1957

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150 mm

100 mm

A3

A4

A5

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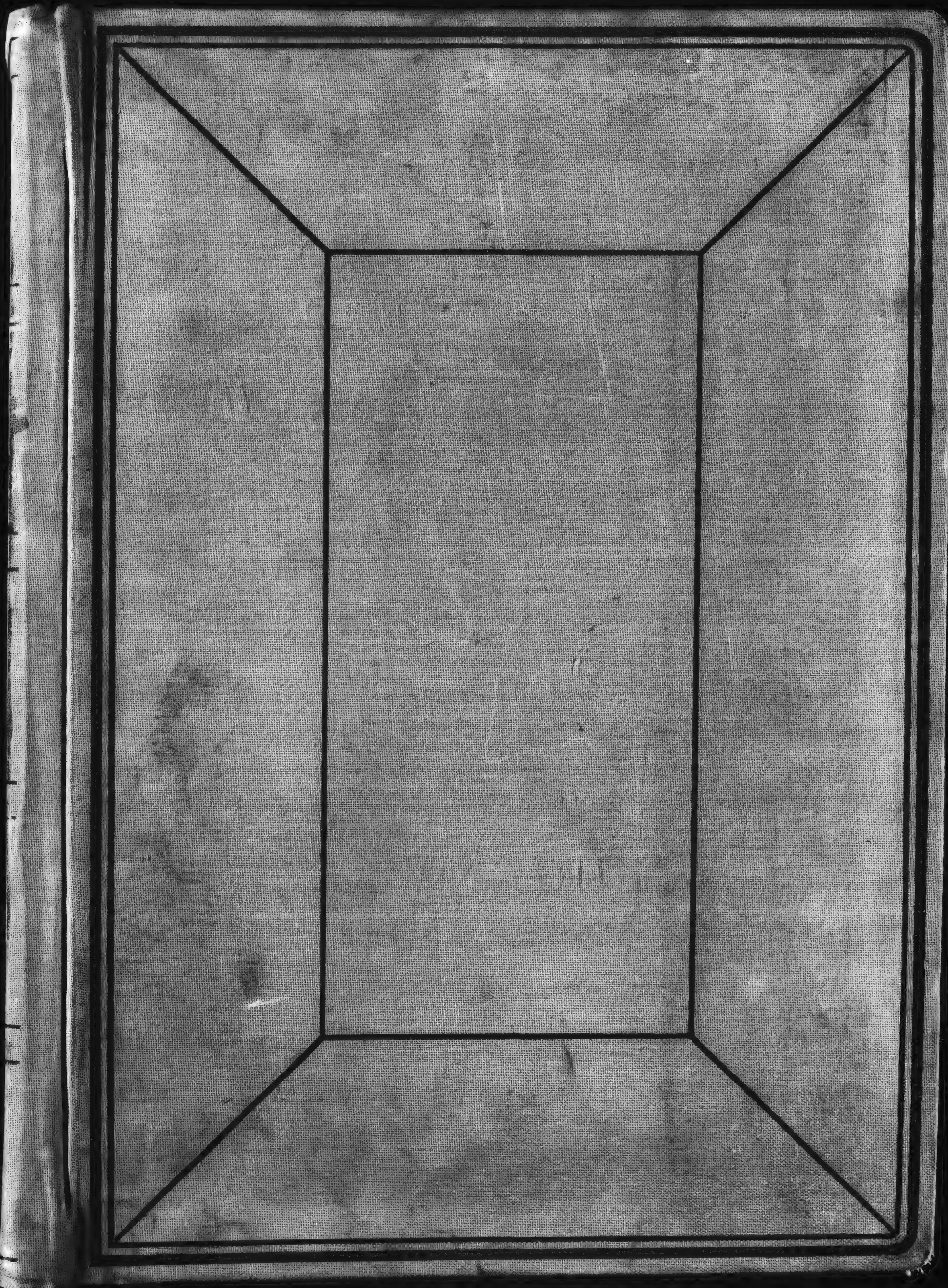
VOLUME 94

Tanglewood

1957



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Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

FEB 18 1957

Berkshire Festival Plans Announced

Charles Munch, music director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend — Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature — the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and August 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theatre-Concert Hall (July 5, 6, 7 - July 12, 13, 14) will be all-Bach and all-Mozart respectively.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

FEB 23 1957

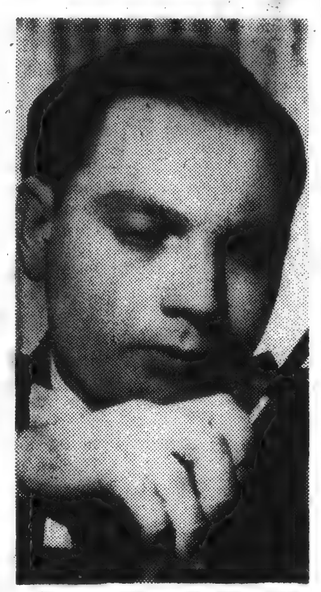
Stern To Perform With BSO In Three Tanglewood Concerts

Berkshire Festival Opens July 3 for Six Weeks—Dr. Munch To Feature Works Of Great Composers Each Weekend

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, today announced plans for the 1957 Berkshire Festival season at Tanglewood which will include the appearance at three concerts of Isaac Stern, the American violinist, who will be heard in performances of works by Tchaikovsky, Brahms and Beethoven.

The concerts will take place during six weeks between July 3 and Aug. 11, with performances each Friday and Saturday evening and Sunday afternoon.

Mr. Munch this season will give special prominence to the music of one of the great composers on each weekend: Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. He will feature works of contemporary interest on each of the last four weekends.



Isaac Stern

Schuricht, Monteux Coming

Dr. Munch will conduct all the concerts of the first two Bach-Mozart weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be the guest conductors next summer, each conducting two concerts in the larger series.

The first two weekend concerts —July 5, 6 and 7 and July 12, 13 and 14—will be given by the small orchestra in the Theatre Concert Hall. The first weekend will be all Bach and the second all Mozart. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4); and Beethoven (Aug. 9, 10, 11.)

A series of chamber music concerts in the Theater Concert Hall will be presented on six Wednesday evenings—July 3, 10, 17, 24, 31 and Aug. 7.

Festival Programs

Dr. Munch's plan to emphasize a special composer each of the Festival weekends will give Festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts, Dr. Munch will perform all six Brandenburg concertos, several suits and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed. The Mozart concerts will include the great last three symphonies in E-flat, G minor and C major "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Music of Tchaikovsky will be conducted by Dr. Munch and guest conductor Mr. Monteux on July 19, 20, 21, and will include at least two of the symphonies and the violin concerto with Isaac Stern as soloist. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet." The weekend of Aug. 2, 3, 4, will contain some of the greatest works of Brahms—two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and the violin concerto with Isaac Stern.

Ninth Symphony

Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven weekend. The Festival will close on Sunday afternoon, Aug. 11, with a performance by Dr. Munch of Beethoven's Ninth Symphony. Another Beethoven symphony will also be heard, and Isaac Stern will be soloist in the Violin Concerto.

Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the orchestra at the Edinburgh Festival in August, 1956, when he played the Beethoven Concerto with Dr. Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

Guest Conductors

Mr. Monteux, who will conduct concerts in the first and second weekends of Shed concerts, spans a generation of the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years. Mr. Monteux spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Dr. Munch in conducting the Boston Symphony Orchestra on its transcontinental tour and two European tours. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Mr. Schuricht, who will conduct Berkshire Festival concerts on Aug. 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

FEB 24 1957

Plans for Summer Berkshire Festival

Charles Munch, Music Director of the Boston Symphony Orchestra in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four week ends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature —the concertos of Tchaikovsky, Brahms and Beethoven.

Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" week ends, and two concerts in each of the following week ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3rd and August 11th, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week ends of concerts for small orchestra in the Theatre-Concert Hall (July 5, 6, 7—July 12, 13, 14) will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2 3 4), and Beethoven (August 9 10 11). A series of chamber music concerts in the Theatre-Concert Hall will be presented on six Wednesday evenings—July 3, 10, 17, 24, 31, August 7.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

FEB 23 1957

1957 SEASON PROGRAM FOR TANGLEWOOD

Isaac Stern, Pierre Monteux to Have Featured Roles

Boston, Feb. 23 — Charles Munch, music director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, places emphasis on three things. He will give special prominence to the music of one of the great composers on each week end, Bach, Mozart, Tchaikovsky, Berlicz, Brahms

PIERRE MONTEUX

and Beethoven; he will feature works of contemporary interest on each of the last four week ends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" week ends, and two concerts in each of the following week ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

Festival Dates

The 20th season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and August 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week ends of concerts for small orchestra in the theater-concert hall (July 5, 6, 7-July 12, 13, 14) will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4), and Beethoven (Aug. 9, 10, 11). A series of chamber music concerts in the theater-concert hall will be presented on six Wednesday evenings, July 3, 10, 17, 24, 31, Aug. 7.

Festival Programs

Dr. Munch's plan to emphasize a special composer on each of the Festival week ends will give Festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Bradenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed. The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Music of Tchaikovsky will be conducted by Charles Munch and guest conductor Pierre Monteux on July 19, 20, 21, and will include at least two of the symphonies and the Violin Concerto with Isaac Stern as soloist. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet." The week end of Aug. 2, 3, 4, will contain some of the greatest works of Brahms, two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and the Violin Concerto with Isaac Stern. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven week end (Aug. 9, 10, 11).

The Festival will close on Sunday afternoon, Aug. 11, with a performance by Charles Munch of Beethoven's Ninth Symphony. Another Beethoven symphony will also be heard, and Isaac Stern will be soloist in the Violin Concerto.

Violin Concertos by Isaac Stern

Charles Munch has invited Isaac Stern, the American violinist, to make an extended visit to Tanglewood during the coming summer and to perform at the Festival concerts three of the great violin classics, the concertos of Tchaikovsky, Brahms and Beethoven. Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the orchestra at the Edinburgh Festival in August, 1956, when he played the Beethoven Concerto with Charles Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

Guest Conductors

Pierre Monteux, who will conduct concerts in the first and second week ends of Shed concerts, July 20 and 28, spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years. Mr. Monteux spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Charles Munch in conducting the Boston Symphony Orchestra on its transcontinental tour and two European tours. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Carl Schuricht, who will conduct Berkshire Festival concerts on Aug. 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780

FEB 24 1957

Music

Special Programs Planned For Berkshire Festival

By RAYMOND MORIN,
Telegram Music Critic

Programs for the 1957 Berkshire Festival indicate that an effort has been made to appease and oblige last summer's unfriendly New York press.

Chief criticisms were that too much familiar music was played—that there were too many repetitions —of the previous winter concerts by the Boston Symphony Orchestra—and there were too many works that could have been heard at home on phonograph recordings.

That would eliminate a large part of the repertory with box-office value.

In announcing plans for the fourth coming festival, Charles Munch, conducter of the Boston Symphony, emphasizes three things.

Special Prominence

He will give special prominence to the music of one great composer each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven.

Munch will feature works of contemporary interest on each of the last four weekends. He has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven.

The 20th season of the Berkshire at Tanglewood will take place during six weeks between July 3rd and August 11th, with concerts each Friday and Saturday evening and Sunday afternoon.

Small Orchestra

Concerts for small orchestra will be in the Theater-Concert Hall the first two weekends (July 5, 6, 7—July 12, 13, 14) consisting of all-Bach and all-Mozart respectively.

Concerts by the full orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4), and Beethoven (Aug. 9, 10, 11).

A series of chamber music concerts in the Theater-Concert Hall will be presented on Six Wednesday evenings—July 3, 10, 17, 24, 31, and August 7.

Guest conducters will be Pierre Monteux (July 20 and 28), and Carl Schuricht, touring conducter of the Vienna Philharmonic (Aug. 4 and 10).

Youth Orchestra

The Worcester Youth Orchestra, Harry Levenson, conductor, will present the second annual Holen Music Festival at Wachusett Regional High School, Friday evening, March 15, at 8 p. m.

Sponsor is the Chaffins Parent-Teacher Association, with Mr. and Mrs. Robert A. Jollin as co-chairmen.

Included on the program is the first movement of Haydn's C major Symphony, Prelude and Fugue in D minor by Bach, themes from "Scheherazade" by Rimsky-Korsakoff, "Acceleration Waltz" by Strauss, and "Ballet Egyptien" by Luigini. The orchestra will repeat this program at its annual Worcester concert, Monday evening, March 18th, in the Little Theater.

Rapt Attention

Much is written about teenagers' antics at "rock 'n' roll" concerts. None of its could hold a candle to the reaction of three young people at Dame Myra Hess' recital last Sunday in Symphony Hall, Boston.

One little girl about 10 years old had a stage seat which she didn't use. She stood and stared at the pianist during the entire program . . . appeared to be completely "sent."

A young fellow in his teens had his eyes closed through most of it. You might have thought that he was asleep it he didn't nearly jump out of his skin when a wrong note was played.

Another young fellow, very studious looking in horn-rimmed glasses, was just the opposite. He was the demonstrative type.

During a Bach Suite he kept his hands clenched. In Beethoven's "Appassionata Sonata, he flexed his fingers, hummed melodies, and wiped away a couple of tears. The routine for Schumann's "Symphonic Studies" was to count out loud, conduct, lean forward, and applaud as if the home team had just won the deciding game.

Boston Festival

Details will be given later, but it's announced that the sixth annual Boston Arts Festival will blossom among the flowerbeds of the Public Garden from June 14 to 29.

Last year, over 600,000 came to digest the spectacle. The program is two-fold: exhibitions open from 10 a. m. to 10 p. m., daily, and stage performances nightly at 8:30. Include will be drama, dance, poetry opera, and concerts, featurin nationally known figures.

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New York Times
Sun. Feb 24, 1957

THE

LENOX FETE LISTS MUSIC PROGRAMS

20th Season of the Boston Orchestra at Tanglewood Set for July 3 to Aug. 11

Charles Munch will lead the Boston Symphony Orchestra in its twentieth season of Berkshire Festival Concerts at Tanglewood, Lenox Mass., between July 3 and Aug. 11.

Pierre Monteux and Carl Schuricht will be guest conductors for the festival, each leading two concerts.

Isaac Stern, violinist, will make an extended visit to Tanglewood and will appear as soloist with Dr. Munch and the orchestra at three concerts.

The six festival week-ends will feature in turn the music of Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. All-Bach and all-Mozart programs will be played on the week-ends of July 5-7 and July 12-14 by a small orchestra under Dr. Munch's direction. Other programs will be played by the full Boston Symphony Orchestra.

Mr. Monteux will lead one concert during the Tchaikovsky week-end, July 19-21, and another during the Berlioz week-end, July 26-28.

Mr. Schuricht will lead one of the Brahms programs, Aug. 2-4, and one concert of the final Beethoven week-end, Aug. 9-11.

A series of chamber music concerts will be presented in the Theatre-Concert Hall on six Wednesday evenings, July 3 through Aug. 7.

Mr. Monteux, conductor of the Boston Symphony from 1919 to 1924, and a frequent guest conductor since then, will be making his sixth visit to Tanglewood. Mr. Schuricht earlier this season toured the United States as conductor of the Vienna Philharmonic Orchestra.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
FEB 24 1957

Extended Tanglewood Visit Arranged for Isaac Stern

Noted Violinist to Appear in Three Concertos Next Summer; Contemporary Music On Shed Programs; Carl Schuricht, Guest Conductor

Boston, Feb. 23 — Charles Munch, music director of the Boston Symphony Orchestra, in announcing plans for the 1957 Berkshire Festival at Tanglewood, Lenox, places emphasis on three things. He will give special prominence to the music of one of the great composers on each week end—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four week ends.

Stern Soloist

Also, he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature, the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" week ends, and two concerts in each of the following week ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

ISAAC STERN

The 20th season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week ends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6, 7-July 12, 13, 14) will be all-Bach and all-Mozart, respectively.

The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4), and Beethoven (Aug. 9, 10, 11). A series of chamber music concerts in the Theater-Concert Hall will be presented on six Wednesday evenings, July 3, 10, 17, 24, 31, Aug. 7.

Festival Programs

Dr. Munch's plan to emphasize a special composer on each of the festival week ends will give festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, will be presented on Sunday afternoon, July 7, in the Music Shed.

The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross. Music of Tchaikovsky will be conducted by Dr. Munch and guest conductor Pierre Monteux on July 19, 20, 21, and will include at least two of the symphonies and the violin concerto with Isaac Stern as soloist.

Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet."

Brahms Week End

The week end of Aug. 2, 3, 4, will contain some of the greatest works of Brahms—two symphonies, the variations on a theme of Haydn, the "Tragic" overture and the violin concerto with Isaac Stern. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven week end (Aug. 9, 10, 11).

The festival will close on Sunday afternoon, Aug. 11, with a performance by Dr. Munch of Beethoven's ninth symphony. Another Beethoven symphony will also be heard, and Stern will be soloist in the violin concerto.

Schuricht is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. He has conducted the chief orchestras in many European countries and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the festival office, Symphony Hall, Boston 15, Mass.

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BOSTON, Mass.
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FEB 28 1957

Plans for Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, places emphasis on three things.

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Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,655
FEB 26 1957

Boston Symphony Will Perform at Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Bershire Festival at Tanglewood, Lenox, Massachusetts, places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend —Bach, Mozart, Tchaikovsky, Berlicz Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct al the concerts of the first two "Bach-Mozart" week ends, and two concerts in each of the following week ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

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1957 Tanglewood Festival To Follow Familiar Pattern

The 1957 Berkshire Music festival at Tanglewood, Lenox, will follow the pattern established in recent years, of concerts on Friday and Saturday evenings and Sunday afternoons of six successive weekends, plus a series of chamber music concerts on six Wednesday evenings.

Opens July 3

The season will open with a chamber music concert on Wednesday, July 3, and will end on Aug. 11. The first and second week-end series, on July 5, 6 and 7 and July 12, 13 and 14, will be given by small orchestras in the theater-concert hall. The other four series of week-end concerts will be presented by the full Boston Symphony orchestra in the vast Tanglewood music shed.

Isaac Stern, American violinist, will be guest soloist at three of the concerts. Charles Munch, music director of the Boston Symphony, will be assisted by two guest conductors, Pierre Monteux and Carl Schuricht.

With Dr. Munch conducting, the first series of week-end concerts, starting July 5, will be devoted to the works of Bach, and the second to Mozart's music. In the music shed concerts the following week-ends, special prominence will be given to the works of Beethoven, Tchaikovsky, Berlioz and Brahms, but music of contemporary interest will be performed each week-end. Mr. Monteux and Mr. Schuricht will each conduct two of the concerts in the larger series while Dr. Munch will conduct eight of them.

Important Works

Dr. Munch's plan to emphasize a special composer on each of the festival week-ends will give festival audiences an opportunity to hear a representative selection of important compositions by great composers.

During his all-Bach concerts, Dr. Munch will perform all six Brandenburg concertos, several suites and Part II of the St. Mathew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the music shed. The Mozart concerts will include the great last three symphonies in E-flat, G minor and C major "Jupiter" (to be presented Saturday night in the music shed), smaller works and concertos to be performed by the principals of the Boston Symphony orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Tchaikovsky Music

Music of Tchaikovsky will be conducted by Dr. Munch and guest conductor Mr. Monteux on July 19, 20, 21, and will include at least two of the symphonies and the violin concerto with Isaac Stern as soloist. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the "Fantastic" symphony, "Harold in Italy" and excerpts from "Romeo and Juliet." The week-end of Aug. 2, 3, 4, will contain some of the greatest works of Brahms—two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and the violin concerto with Isaac Stern.

Beethoven Series

Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven week-end. The festival will close on Sunday afternoon, Aug. 11, with a performance by Dr. Munch of Beethoven's Ninth symphony. Another Beethoven symphony will also be heard, and Isaac Stern will be soloist in the violin concerto.

Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the orchestra at the Edinburgh festival in August, 1955, when he played the Beethoven concerto with Dr. Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
FEB 28 1957

Music Festival Set for July 3-Aug. 11

Marks 20th Anniversary of Tanglewood Concerts

Director Charles Munch Will Feature Work of Different Composers on Each of Six Week-ends.—Contemporary Music Will Get Attention.—Isaac Stern Is Guest.

Charles Munch, music director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood in Lenox, places emphasis on three things. He will give special prominence to the music of one of the great composers on each week-end—Bach, Mozart, Tchaikovsky, Brahms, Berlioz and Beethoven; he will feature works of contemporary interest on each of the last four week-ends. He has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" week-ends, and two concerts in each of the following week-ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and August 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week-ends of concerts for small orchestra in the Theatre-Concert Hall, July 5, 6, 7-July 12, 13, 14, will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky July 19, 20, and 21, Berlioz July 26, 27, and 28, Brahms August 2, 3, and 4, and Beethoven August 9, 10, and 11. A series of chamber music concerts in the Theatre-Concert Hall will be presented on six Wednesday evenings, July 3, 10, 17, 24, 31, and August 7.

Dr. Munch's plan to emphasize a special composer on each of the Festival week-ends will give Festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts, July 5, 6 and 7, Dr. Munch will perform all six Brandenburg concertos, several suits and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed.

The Mozart concerts, July 12, 14, and 14, will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Music of Tchaikovsky will be conducted by Charles Munch and guest conductor Pierre Monteux on July

Festival Turn to fifth page

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Sunday Republican
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Independent
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FEB 24 1957

Extended Tanglewood Visit Arranged for Isaac Stern

Noted Violinist to Appear in Three Concertos Next Summer; Contemporary Music On Shed Programs; Carl Schuricht, Guest Conductor

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Stern Soloist

Also, he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature, the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" week ends, and two concerts in each of the following week ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

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Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the festival office, Symphony Hall, Boston 15, Mass.

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FEB 28 1957

Plans for Be

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Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the orchestra at the Edinburgh festival in August, 1955, when he played the Beethoven concerto with Dr. Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

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Circ. 7,655

FEB 26 1957

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Festival

(Continued from first page)

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Mr. Munch has invited Isaac Stern, the American violinist, to make an extended visit to Tanglewood during the coming summer and to perform at the Festival concerts three of the great violin classics—the concertos of Tchaikovsky, Brahms and Beethoven. Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the orchestra at the Edinburgh Festival in August 1956, when he played the Beethoven Concerto with Charles Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

Pierre Monteux, who will conduct concerts in the first and second week-ends of Shed concerts, July 20 and 28, spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years. Mr. Monteux spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Charles Munch in conducting the Boston Symphony Orchestra on its transcontinental tour and two European tours. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Carl Schuricht, who will conduct Berkshire Festival concerts on August 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 874,544

FEB 24 1957

Berkshire Festival

Twentieth Season Begins July 3

Charles Munch, Music Directo of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven.

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FESTIVAL PROGRAMS

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THURSDAY

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MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1957

Berkshire Festival Announces Plans

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Sunday Journal
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MAR 3 1957

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George H. Low, head of the Gorton High School music department, is accompanist. Miss Lois E. Allen, soprano, of Woonsocket, will be soloist. The selections will include college, novelty and secular songs, Fred Waring arrangements of old favorites, English madrigals and a barbershop quartet.

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Assisting guest artists will be Luigi Vellucci, tenor of the N.B.C. Opera Company; Earl Hedberg, violist of the Boston Symphony Orchestra, and Victor Buba, flutist of the Rhode Island Philharmonic Orchestra.

Also taking part will be the Mathewson Quartet, whose members are Mildred Lawton Coleman, soprano; Florence Cauldwell, contralto; James Fletcher, tenor, and Ray Gardiner, bass. Miss Shirley Wilkinson will be accompanist.

The program will include the Ernest Bloch awards by Herbert Fromm, compositions by Hugo Kauder, R. Vaughan Williams, Lukas Foss and Randall Thompson.

THE UNIVERSITY String Quartet will give a concert next Sunday at 8:30 p.m., in Alumnae Hall. It will be open to the public without charge.

Members of the quartet are Arlan R. Coolidge and Charles Dickerson, violins; Martin Fischer, viola, and Otto van Koppenhagen, cello. They will be assisted by William Dinneen, piano, and Edward McCabe, double bass, in a program of works by Haydn, Piston and Dvorak.

FAURE'S "The Requiem" will be sung by the Grace Church Choristers in Grace Church, next Sunday evening.

THE NEW ENGLAND Conservatory Chorus, a picked group of students at the New England Conservatory of Music in Boston, will make its first Rhode Island appearance at a concert of sacred music in the auditorium of the Congregational Church the evening of April 2.

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She established the chorus in its present form in 1950.

The following year it was invited by Charles Munch to sing with the Boston Symphony Orchestra in a performance of Ravel's "Daphnis and Chloe." Since then it has sung with the symphony at least once each season, as well as its own Jordan Hall concerts and in tours of New England.

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FOR THE BERKSHIRE Festival's 20th season at Tanglewood (July 3 through Aug. 11), representative works of a single great composer will be given special prominence at each of the weekend concerts, according to plans announced by Charles Munch, music director of the Boston Symphony Orchestra.

Starting off will be Bach concerts, July 5, 6, 7; Mozart, July 12, 13, 14; Tschaikowski, July 19, 20, 21; Berlioz, July 26, 27, 28; Brahms, Aug. 2, 3, 4; Beethoven, Aug. 9, 10, 11.

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Assisting Munch will be Pierre Monteux and Carl Schuricht as guest conductors. Monteux will conduct on July 20 and 28, Schuricht on Aug. 4 and 10.

Ticket information for all concerts may be obtained from the Festival Office, Symphony Hall, Boston 15.

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MAR 13 1957

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Located on a 200-acre estate in Western Massachusetts, the Festival features a combination of beautiful countryside and symphonic music in the semi-open Music Shed, which seats 6,000, as well as in the smaller Theater-Concert Hall.

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400 Musicians Aided

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Another summer activity of the orchestra is its Pop Concerts which, under the direction of Arthur Fiedler, are held in Boston's Symphony Hall in May and June after the close of the regular concert season.

Toured Europe

Mr. Fiedler also conducts members of the orchestra in the Charles River Esplanade concerts during two weeks of July.

Following the symphony's summer season in Massachusetts last year, it made a six-week tour of Europe which included performances in Ireland, Scotland, Denmark, Norway, Sweden, Finland, Russia, Czechoslovakia, Austria, Germany, Switzerland, France and England.

Under the direction of Charles Munch, the Boston Symphony's concert here March 21 includes:

Symphony No. 4 ..... Beethoven
Daphnis et Chloe, Suite No. 2 .. Ravel
Intermission
Symphony No. 1 ..... Brahms

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Berkshire Festival

Twentieth Season Begins July 3

Charles Munch, Music Directo of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven.

Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

FESTIVAL DATES

The 20th season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6, 7-July 12, 13, 14) will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21) Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4), and Beethoven (Aug. 9, 10, 11). A series of chamber music concerts in the Theater-Concert Hall will be presented on six Wednesday evenings—July 10, 17, 24, 31, Aug. 7, 14.

FESTIVAL PROGRAMS

Dr. Munch plans to emphasize a special composer on each of the Festival weekends. This will give Festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed. The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

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Daphnis et Chloé, Suite No. 2 ..... Ravel
Intermission
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WOOLSEY HALL PROGRAM
March 1957

BOSTON SYMPHONY
BERKSHIRE FESTIVAL
AT TANGLEWOOD

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(Continued on Page 10)

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(Continued from Page 8)

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Guest Conductors

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Preparations for Tanglewood

Twentieth Berkshire Festival to Open July 3

In announcing the plans for the 20th Berkshire Festival at Tanglewood, Lenox, Mass., Charles Munch, music director of the Boston Symphony Orchestra, places emphasis on three things.

He will give special prominence to music of a great composer on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms, and Beethoven. He will feature works of contemporary interest on each of the last four weekends. He has invited the American violinist, Isaac Stern, to perform the concertos of Tchaikovsky, Brahms, and Beethoven.

Dr. Munch will conduct all the concerts of the first two "Bach - Mozart" weekends, and two concerts on each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The Berkshire Festival will take place during six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6, 7, and July 12, 13, 14) will be all-Bach and all-Mozart respectively.

♪ ♪ ♪

The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4), and Beethoven (Aug. 9, 10, 11). A series of chamber music concerts in the Theater-Concert Hall will be presented on six Wednesday evenings—July 3, 10, 17, 24, 31, and Aug. 7.

During his Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Brandenburg concertos, several suites, and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed.

The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

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Music of Tchaikovsky will be conducted by Dr. Munch and Mr. Monteux on July 19, 20, 21, and will include at least two of the symphonies and Violin Concerto.

Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the "Fantastic" Symphony, "Harold in Italy," and excerpts from "Romeo and Juliet."

The weekend of Aug. 2, 3, 4 will contain works by Brahms—two symphonies, the Variations on a Theme of Haydn, the "Tragic" Overture, and the Violin Concerto. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven weekend (Aug. 9, 10, 11).

The festival will close on Sunday afternoon, Aug. 11, with Dr. Munch conducting a performance of Beethoven's Ninth Symphony. Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the festival office, Symphony Hall, Boston 15, Mass.

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BALTIMORE, MD.
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APR 22 1957

ART IN U. S. AND ABROAD

Season Marked by Music Festivals

By HELEN A. F. PENNIMAN

Taking advantage of a momentary lull in local events, we're seizing the chance to remind our customers of a few of the many music-drama-art festivals available, at home and abroad.

Nearest at hand is the program featuring the Jamestown - Yorktown - Williamsburg area, in connection with the 350th anniversary of the Jamestown colony, which began on April I, and will continue through November 30, with a most varied series of events. By the way, the English-Speaking Union will hold its National Council meeting next fall, in Williamsburg, and a large group of E-S U. notables will be on hand.

Many of our musical friends enjoy taking their holiday at the Berkshire Festival, a six-week event which runs from July 1 to mid-August, and for which early reservations are advisable. This project of the Boston Symphony is run in conjunction with the Berkshire School of Music, at Tanglewood, which has an impressive list of faculty members, and offers a superb group of prizes.

Of these, the largest is the famous Heifetz Prize of $1,000. While another goodly award is that offered by Mrs. Albert Spalding in memory of her husband—the Piatigorsky prize for a cellist—the Koussevitsky award for a promising conductor, and also the Gertrude Robinson Smith prize for similar work.

There are likewise prizes for composers in many styles, and scholarships, sponsored by many groups and federations.

AMONG THE earliest of the European festivals is the Norwegian, to run from May 24 to June 7, in Bergen, and, aside from the interesting and lovely country-side, features the work of its two patron saints in music and drama, Edward Grieg and Henrik Ibsen.

The fascinating land of Spain is inviting musical visitors this year, for its sixth international festival, to be held from June 24 to July 4, in Granada, and the locale transferred to the seaside resort of Santander, for July 27 to August 11.

Such Spanish notables as Jose Iturbi, Victoria de los Angeles and Andres Segovia will be heard in the gardens of the Alhambra.

The Santander programs will feature famous orchestras, including that founded by Eugene Ansermet, chamber music and ballet; the Barcelona ballet festival is running from April 26 till May 23; San Sebastian and Bilbao, on the north coast, will be active from August 11 till the 25th; with Seville carrying the banner from September 21 to October 7.

Throughout the summer, there will be weekly Chopin concerts on the island of Majorca, played from barges drifting across an underground lake!

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Citizen (e)
WINSTED, Conn.
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MAY 14 1957

Boston Symphony Summer Festival At Tanglewood

Charles Munch, music director of the Boston Symphony, will open the orchestra's 1957 summer festival at Tanglewood, Lenox, Mass., with a weekend of Bach. There will be an all Bach concert by chamber orchestra Friday evening, July 5. Another the next evening, and a singing of the St. Matthew Passion Sunday afternoon.

The following weekend will be given over to concerts by the full Boston Symphony will be that of July 19, and it will feature works of two Russians, Peter Tchaikovsky and Igor Stravinsky.

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

APR 28 1957

Berkshire Festival Plans Announced For 20th Season

Charles Munch, Music Director of the Boston Symphony Orchestra in announcing the plans for the 1957 Berkshire Festival at Tanglewood Lenox, Mass., places emphasis on three things.

He will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" week ends, and two concerts in each of the following week ends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

Festival Dates

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and August 11th, with concerts each Friday and Saturday evening and Sunday afternoon The first two week ends of concerts for small orchestra in the Theatre-Concert Hall (July 5, 6, 7- July 12,13, 14) will be all-Bach and all-Mozart respectively.

The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahams (August 2, 3, 4), and Beethoven (August 9, 10, 11). A series of chamber music concerts in the Theatre-Concert Hall will be presented on six Wednesday evenings—July 3, 10, 17, 24, 31, August 7.

Festival Programs

Dr. Munch's plan to emphasize a special composer on each of the Festival week ends will give Festival audiences an oportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed. The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Music of Tchaikovsky will be conducted by Charles Munch and guest conductor Pierre Monteux on July 19, 20, 21, and will include at least two of the symphonies and the Violin Concerto with Isaac Stern as soloist. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet."

The week end of August 2, 3, 4, will contain some of the greatest works of Brahms—two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and the Violin Concerto with Isaac Stern. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Bethoven week end (August 9, 10, 11). The Festival will close on Sunday afternoon, August 11, with a performance by Charles Munch of Beethoven's Ninth Symphony. Another Beethoven symphony will also be heard, and Isaac Stern will be soloist in the Violin Concerto.

Three Violin Concertos

Charles Munch has invited Isaac Stern, the American violinist, to make an extended visit to Tanglewood during the coming summer and to perform at the Festival concerts three of the great violin classics—the concertos of Tchaikovsky, Brahms and Beethoven.

Pierre Monteux, who will conduct concerts in the first and second week ends of Shed concerts—July 20 and 28—spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years.

Carl Schuricht, who will conduct Berkshire Festival concerts on August 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic.

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Journal
LAKEVILLE, Conn.
Weekly Independent
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MAY 23 1957

Last Chance

All those who would like to sign up for the "Berkshire Nights' 'series of Friday night concerts at Tanglewood, are reminded that June 1 is the deadline for applications. The series runs for four consecutive Friday evenings beginning July 19. Checks should be made payable to the Boston Symphony Orchestra, Inc., and sent before June 1 to Mrs. Edward H. Cumpston, Jr. The Berkshire Nights, P. O. Box 1, Pittsfield, Massachusetts. For any further information anyone interested may call Mrs. Scoville Firuski in Lakeville.

the Rainbow Room overlooking Niagara, sight-seeing in the morning, noon train (through the Mohawk Valley, the Catskill Mountains and along the Hudson) to New York City, dinner in the diner, night at the air-conditioned Biltmore: (3) sight-seeing through upper and lower New York City and a cruise around Manhattan; (4) time for shopping, tickets to the Empire State Building observation roof, matinee performance of *No Time for Sergeants*, then to the Latin Quarter for dinner, dancing and entertainment: (5) early show at Radio City Music Hall, free afternoon and evening: (6) morning train to Philadelphia in time for the train to Washington, night at the Statler Hotel: (7) to Alexandria, Arlington, Mount Vernon, the White House and the Capitol, evening train and (8) back to Chicago, Toledo, Detroit, St. Louis, Kansas City, Minneapolis or wherever you began your tour.

A similar tour of 9 days' duration adds Fredericksburg, Richmond, Williamsburg, Hyde Park, West Point and Buffalo at slight additional cost.

New York City, 5 days, $51.50—American Express. Characteristic of many "city" packages, this one includes accommodation (Taft Hotel), several night-club dinners (Latin Quarter, Copacabana, Village Barn), Radio City Music Hall, a wide choice of sight-seeing and excursions. Add cost of transportation to and from New York, most of your meals.

The Covered Wagon, 36 days, $390—SITA. Here is an opportunity to see a big, beautiful segment of America for very little money and at the same time do your bit toward international understanding and good will. The tour is designed for foreign students residing or recently arrived in this country, but there are openings for a limited number of American college students between the ages of 19 and 25, who may serve as interpreters. The group travels by chartered bus and station wagon, stays in small hotels and Y's in cities, camps out in the West (Grand Teton, Yellowstone national parks; the Columbia River Gorge and Mount Hood; Sequoia; Zion, Bryce and Grand Canyon parks; the Painted Desert and Petrified Forest). You will also see with your foreign friends Los Angeles, San Francisco, Portland, Flagstaff and other Western cities. With more time and money (49 days, $495) you can begin your trip in New York and see much of the East as well. [Continued on page 177]

It's fairs, folksings, square dances, rodeos, Indian ceremonials, flower fetes, commemorative pageants. It's international music and drama festivals (with Shakespeare the coast-to-coast star). It's dance festivals. It's Festival Summer U.S.A. from late April to late September. Puerto Rico hosts 80-year-old Pablo Casals with a Pablo Casals Festival, Apr. 22—May 8, specially devoted to Mozart, Schubert, Bach. About Shakespeare: at least 5 bardic festivals. Oldest: The Oregon Shakespearean Festival Assoc.'s 17th season, August, Ashland, Oregon. Shakespeare on an Elizabethan stage done with Elizabethan gusto. Most extensive repertoire: Shakespeare-under-the-Stars, Antioch Area Theatre, Yellow Springs, Ohio: Toledo Zoo Amphitheatre (late June to early September). In 5 years director Lithgow's produced all of Shakespeare's plays! Up in Ontario's Stratford (Canada): Siobhan McKenna's Viola; Christopher Plummer's Hamlet: the English Opera Group's *Turn of the Screw* (London's album magnificent): jazz, symphony concerts. Over in Conn.'s Stratford: American Shakespeare Festival (June 22—Aug. 4): *Much Ado* (Katharine Hepburn), *Hamlet* (Fritz Weaver), *Othello* (Earl Hyman, Alfred Drake). Also: Pro Musica Antiqua (Col. LP): an Elizabethan garden show: a *Hamlet* exhibit. Up in the Garden Theatre, Camden, Maine, it's Shakespeare for the 11th season (August). Tip: Most useful—*A Shakespeare Companion* (Funk and Wagnalls). Most famous U.S. music festival: the Berkshire—July to August, Tanglewood, Mass. Headman: Charles Munch, with his Boston Symphony Orchestra (RCA Victor). For Bach-lovers: Bach Festival, Bethlehem, Pa., May; Bach Festival, Carmel, Calif., July. Also in July, in Calif.: Laguna Beach Festival of Arts—tableaux vivants of great paintings. (If you can't go, stock up with Abrams' art books—especially *Italian Miniatures*, most beautiful art book.) Aaron Copland's conducting at Ojai, Calif., May 24—26. Jennie Tourel's featured at Aspen, Colo., late June—September. (Hear her, Col.) Glittering opera, theatre at Central City, Colo., late June—July. Stokowski is at the Empire State Music Festival, Ellenville, N.Y., starts Jul. 4, runs 5 weeks. Boston Arts Festival, Jul. 14—29, is bountifully free—no gift horse this but a genuine golden cornucopia of the arts. For dance buffs: Jacob's Pillow (Mass.) Silver Jubilee: American Dance Festival, New London, Conn. Latter's for moderns, former's for anyone dance-minded. Very, very special: New York is a Summer Festival. Lagniappe: In the Museum of Modern Art, a French Film Festival all summer long. Way into July the N.Y. City Ballet will be at the N.Y. City Center.... For detailed comprehensive on Festivals U.S.A.—Robert Meyer, Jr.'s indefatigable report, *Festivals U.S.A.* (Washburn). Best basic music companion: Tovey's *The forms of Music* (Meridian, $1.35). Hear: *History of Music in Sound* (RCA Victor).—L. L.

MADEMOISELLE April, 1957 145

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MIDDLETOWN, N. Y.
TIMES-HERALD
Circ, D. 10,258

MAY 20 1957

Tanglewood Music Highlights Listed

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Among the Mozart pieces will be the "Haffner" symphony, the composer's three great symphonies (E-flat, G minor and C major), and the Sinfonia Concerto.

Scheduled for the rest of the festival, which runs through August 11, is a program including works from Tchaikovsky, Stravinsky, Berlioz, Hindemith, Brahms and Beethoven.

During the course of the summer festival the podium will be shared by Pierre Monteux and Carl Schuricht, appearing as guest conductors.

Isaac Stern will be guest artist on August third under the baton of Mr. Munch.

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Journal
WINDSOR LOCKS,
Conn.
Weekly Independent
Circ. 2,650

MAY 23 1957

IN THE WORLD OF MUSIC

The school year is drawing to a close, and once again the traditional Memorial Day parade is approaching. The majorettes and school bands are looking forward to good weather and a fine performance. Usually the serious thoughts of the holiday are left to adults.

In regard to the young musicians, many of whom complain that during the winter season there is "too much to do, so I cannot practice," there is a good suggestion in regard to the summer time. Instead of asking mother or father what they can do to pass the time, the player or the singer should utilize the vacation for reviewing and advancing in his or her music studies. Many schools, such as those in West Hartford, combine a program of recreation with a summer music school. Perhaps in the near future such a venture in Windsor Locks may be looked forward to.

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In addition, children who have studied in the public or private school instrumental programs may audition for scholarship grants on Saturday, June 8th.

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News
WEST HARTFORD,
Conn.
Weekly Independent
Circ. 6,000

MAY 29 1957

Tanglewood Season Will Begin July 3; Programs Listed

This year's Tanglewood season, from July 3 to Aug. 11, will feature symphonic series of work by Bach, Mozart, Tschaikovsky and Stravinsky, Berlioz, Brahms and Beethoven.

Along with Charles Munch, Boston Symphony conductor and Berkshire Festival music director, will be guest conductors Carl Schuricht and Pierre Monteux.

Soloists will include Rudolf Serkin, playing the Brahms Piano Concerto No. 2 at 2:30 p.m. Aug. 4, and Isaac Stern, doing the Beethoven Violin Concerto at 8:30 p.m. Aug. 9.

The Festival Chorus and orchestra will do the Beethoven 9th Symphony at 8:30 p.m. Aug. 11.

Chamber music concerts will be held each Wednesday night.

The Bach series will be July 5-7; Mozart, July 12-14; Tschaikovsky and Stravinsky, July 19-21; Brahms, Aug. 2-4, and Beethoven Aug. 9-11.

Tickets and information are available at Berkshire Festival Ticket Office, Tanglewood, Lenox, Mass., Phone Lenox 600.

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Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725

MAY 30 1957

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Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830

MAY 2[illegible] 1957

Tanglewood Program

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April, 1957

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MIDDLETOWN, N. Y.
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MAY 20 1957

Tanglewood Music Highlights Listed

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
WINDSOR LOCKS, Conn.
Weekly Independent
Circ. 2,650
MAY 23 1957

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WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000
MAY 29 1957

Tanglewood Season Will Begin July 3; Programs Listed

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Along with Charles Munch, Boston Symphony conductor and Berkshire Festival music director, will be guest conductors Carl Schuricht and Pierre Monteux.

Soloists will include Rudolf Serkin, playing the Brahms Piano Concerto No. 2 at 2:30 p.m. Aug. 4, and Isaac Stern, doing the Beethoven Violin Concerto at 8:30 p.m. Aug. 9.

The Festival Chorus and orchestra will do the Beethoven 9th Symphony at 8:30 p.m. Aug. 11.

Chamber music concerts will be held each Wednesday night.

The Bach series will be July 5-7; Mozart, July 12-14; Tschaikovsky and Stravinsky, July 19-21; Brahms, Aug. 2-4, and Beethoven Aug. 9-11.

Tickets and information are available at Berkshire Festival Ticket Office, Tanglewood, Lenox, Mass., Phone Lenox 600.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette
EAST HARTFORD Conn.
Weekly Non-Partisan
Circ. 4,725
MAY 30 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830
MAY 2[illegible] 1957

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The following week end which will be given over to concerts by the full Boston Symphony will be that of July 19, and it will feature works of two Russians, Peter Tchaikovsky and Igor Strvinsky.

the Rainbow Room overlooking Niagara, sight-seeing in the morning, noon train (through the Mohawk Valley, the Catskill Mountains and along the Hudson) to New York City, dinner in the diner, night at the air-conditioned Biltmore: (3) sight-seeing through upper and lower New York City and a cruise around Manhattan; (4) time for shopping, tickets to the Empire State Building observation roof, matinee performance of *No Time for Sergeants*, then to the Latin Quarter for dinner, dancing and entertainment: (5) early show at Radio City Music Hall, free afternoon and evening: (6) morning train to Philadelphia in time for the train to Washington, night at the Statler Hotel: (7) to Alexandria, Arlington, Mount Vernon, the White House and the Capitol, evening train and (8) back to Chicago, Toledo, Detroit, St. Louis, Kansas City, Minneapolis or wherever you began your tour.

A similar tour of 9 days' duration adds Fredericksburg, Richmond, Williamsburg, Hyde Park, West Point and Buffalo at slight additional cost.

New York City, 5 days, $51.50—American Express. Characteristic of many "city" packages, this one includes accommodation (Taft Hotel), several night-club dinners (Latin Quarter, Copacabana, Village Barn), Radio City Music Hall, a wide choice of sight-seeing and excursions. Add cost of transportation to and from New York, most of your meals.

The Covered Wagon, 36 days, $390—SITA. Here is an opportunity to see a big, beautiful segment of America for very little money and at the same time do your bit toward international understanding and good will. The tour is designed for foreign students residing or recently arrived in this country, but there are openings for a limited number of American college students between the ages of 19 and 25, who may serve as interpreters. The group travels by chartered bus and station wagon, stays in small hotels and Y's in cities, camps out in the West (Grand Teton, Yellowstone national parks; the Columbia River Gorge and Mount Hood; Sequoia; Zion, Bryce and Grand Canyon parks; the Painted Desert and Petrified Forest). You will also see with your foreign friends Los Angeles, San Francisco, Portland, Flagstaff and other Western cities. With more time and money (49 days, $490) you can begin your trip in New York and see much of the East as well. [Continued on page 177]

FESTIVAL SUMMER FESTIVAL SUMMER FESTIVAL SUMMER FESTIVAL

It's fairs, folksings, square dances, rodeos, Indian ceremonials, flower fetes, commemorative pageants. It's international music and drama festivals (with Shakespeare the coast-to-coast star). It's dance festivals. It's Festival Summer U.S.A. from late April to late September. Puerto Rico hosts 80-year-old Pablo Casals with a Pablo Casals Festival, Apr. 22—May 8, specially devoted to Mozart, Schubert, Bach. About Shakespeare: at least 5 bardic festivals. Oldest: The Oregon Shakespearean Festival Assoc.'s 17th season, August, Ashland, Oregon. Shakespeare on an Elizabethan stage done with Elizabethan gusto. Most extensive repertoire: Shakespeare-under-the-Stars, Antioch Area Theatre, Yellow Springs, Ohio: Toledo Zoo Amphitheatre (late June to early September). In 5 years director Lithgow's produced all of Shakespeare's plays! Up in Ontario's Stratford (Canada): Siobhan McKenna's Viola; Christopher Plummer's Hamlet: the English Opera Group's *Turn of the Screw* (London's album magnificent): jazz, symphony concerts. Over in Conn.'s Stratford: American Shakespeare Festival (June 22—Aug. 4): *Much Ado* (Katharine Hepburn), *Hamlet* (Fritz Weaver), *Othello* (Earl Hyman, Alfred Drake). Also: Pro Musica Antiqua (Col. LP): an Elizabethan garden show: a *Hamlet* exhibit. Up in the Garden Theatre, Camden, Maine, it's Shakespeare for the 11th season (August). Tip: Most useful—*A Shakespeare Companion* (Funk and Wagnalls). Most famous U.S. music festival: the Berkshire—July to August, Tanglewood, Mass. Headman: Charles Munch, with his Boston Symphony Orchestra (RCA Victor). For Bach-lovers: Bach Festival, Bethlehem, Pa., May; Bach Festival, Carmel, Calif., July. Also in July, in Calif.: Laguna Beach Festival of Arts—tableaux vivants of great paintings. (If you can't go, stock up with Abrams' art books—especially *Italian Miniatures*, most beautiful art book.) Aaron Copland's conducting at Ojai, Calif., May 24—26. Jennie Tourel's featured at Aspen, Colo., late June—September. (Hear her, Col.) Glittering opera, theatre at Central City, Colo., late June—July. Stokowski is at the Empire State Music Festival, Ellenville, N.Y., starts Jul. 4, runs 5 weeks. Boston Arts Festival, Jul. 14—29, is bountifully free—no gift horse this but a genuine golden cornucopia of the arts. For dance buffs: Jacob's Pillow (Mass.) Silver Jubilee: American Dance Festival, New London, Conn. Latter's for moderns, former's for anyone dance-minded. Very, very special: New York is a Summer Festival. Lagniappe: In the Museum of Modern Art, a French Film Festival all summer long. Way into July the N.Y. City Ballet will be at the N.Y. City Center.... For detailed comprehensive on Festivals U.S.A.—Robert Meyer, Jr.'s indefatigable report, *Festivals U.S.A.* (Washburn). Best basic music companion: Tovey's *The forms of Music* (Meridian, $1.35). Hear: *History of Music in Sound* (RCA Victor).—L. L.

Buttrelle's
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165 Church Street - New York
MIDDLETOWN, N. Y.
TIMES-HERALD
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MAY 20 1957

Tanglewood Music Highlights Listed

If you are a lover of Bach or Mozart and don't mind driving more than a hundred miles or so to hear them played by a top-flight orchestra, the month of July will be a boon for you.

Charles Munch, director of the Boston Symphony Orchestra, is opening the Berkshire Festival at Tanglewood, Mass., with a Bach weekend July 5, 6, and 7, and will follow with three days of Mozart the next weekend.

The musical ensemble for the two weekends will be a chamber orchestra to play a selected group from the two masters. To be featured in the Bach concert are such choices as the Brandenburg Concertos, and a part of the St. Matthew Passion.

Among the Mozart pieces will be the "Haffner" symphony, the composer's three great symphonies (E-flat, G minor and C major), and the Sinfonia Concerto.

Scheduled for the rest of the festival, which runs through August 11, is a program including works from Tchaikovsky, Stravinsky, Berlioz, Hindemith, Brahms and Beethoven.

During the course of the summer festival the podium will be shared by Pierre Monteux and Carl Schuricht, appearing as guest conductors.

Isaac Stern will be guest artist on August third under the baton of Mr. Munch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
WINDSOR LOCKS, Conn.
Weekly Independent
Circ. 2,650
MAY 23 1957

IN THE WORLD OF MUSIC

The school year is drawing to a close, and once again the traditional Memorial Day parade is approaching. The majorettes and school bands are looking forward to good weather and a fine performance. Usually the serious thoughts of the holiday are left to adults.

In regard to the young musicians, many of whom complain that during the winter season there is "too much to do, so I cannot practice," there is a good suggestion in regard to the summer time. Instead of asking mother or father what they can do to pass the time, the player or the singer should utilize the vacation for reviewing and advancing in his or her music studies. Many schools, such as those in West Hartford, combine a program of recreation with a summer music school. Perhaps in the near future such a venture in Windsor Locks may be looked forward to.

The Hartford School of Music announces competitive scolarship auditions for voice and advanced instrumentalists, to be held on Monday, June 10th, and Tuesday, June 11th. Applications may be made before Monday June 3rd.

In addition, children who have studied in the public or private school instrumental programs may audition for scholarship grants on Saturday, June 8th.

Everyone is invited to the Newport Jazz Festival over the Fourth of July holidays. Commencing on Thursday, July 4th, the programs will continue until July 7th. The following will be heard: Stan Kenton and band, Erro Garner trio, Louis Armstrong, Ella Fitzgerald, Dave Brubeck, Count Bassie and band, Roy Eldridge, Lionel Hampton, Dizzy Gillespie, Stan Getz, George Shearing, Jack Teagarden, Teddy Wilson and many other performers. This Festival is based upon real jazz, which requires a great deal of musical imagination and technique as a performer. It does not seem that one could stay through four or five days of such performances, but there are many who just "love to listen" to this type of jazz for hours. One could argue from now until eternity that the jazz style is meant for dancing mainly and not for continuous listening; for the chronic listener this would make no impression, since such jazz addicts use the recordings for all sorts of backgrounds in adiition to dancing.

The Berkshire Music Festival, with Charles Munch and the Boston Symphony Orchestra, will commence their season of summer concerts on July 3rd, at Tanglewood. This is situated in Lenox, Mass., amid wonderful rural surroundings. It is worth the battle with traffic, and the prices for food in the vicinity, to hear this great orchestra.

Speaking of summer musical programs, twenty states have announced such undertakings, as well as Stratford and Montreal in Canada. Massachusetts is represented by the aforementioned Berkshire Festival, as well as the Music Barn jazz and folk-song programs from June 30 to Sept. 1. Connecticut has the programs at Falls Village, New Haven, Norfolk and Stratford.—Jacob Teller, Music Supervisor, Windsor Locks Public Schools.

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Herald (e)
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Independent
Circ. 27,830
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The following week end which will be given over to concerts by the full Boston Symphony will be that of July 19, and it will feature works of two Russians, Peter Tchaikovsky and Igor Strvinsky.

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Circ. D. 388,894 - S. 467,021
MAY 5 1957

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...AND ART

...VER Sunday, April 21, 1957 5-B

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At the 11th annual **Ojai Festival in Ojai, Calif.** (May 24 to 26), Aaron Copland will lead two orchestral concerts and play the piano in a chamber music program. Over the same weekend Baldwin-Wallace College will give its 25th annual Bach Festival in Berea, Ohio.

Igor Stravinsky will be 75 years old on June 17 and the **Aspen Music Festival**, which will open nine days after his birthday, will honor him through the 10 weeks of their season.

Another festival of high interest is the Casals Festival in Puerto Rico. The festival opens in San Juan on April 22 and continues through May 8. Distinguished artists include Milton Katims, Jesus Maria Sanroma, Rudolf Serkin, Eugene Istomin, Isaac Stern, Gerard Souzay who appeared with the Charlotte Symphony Orchestra several seasons ago, Joseph Szigeti, Maria Stader.

Other major festivals in this country are **the Berkshire Festival** in Tanglewood with the Boston Symphony, running from July 4 to August 11; the **Carmel Bach Festival** in Carmel, Calif., running during July.

In our own area, there is the **Brevard Music Festival** each summer, with James Christian Pfohl as its director. Concerts will be given each Tuesday, Friday and Saturday nights and Sunday afternoons from June 20 through August 4. The festival proper opens on August 9, and will feature such stars as Lois Marshall, Isaac Stern, Jerome Hines, Grant Johannesen.

I would like to leave one thought with you, and that is — we should have a festival here in Charlotte — a May Festival. What city in the country is more beautiful in May than Charlotte? We should not only be able to sell our own people on the idea, but should also attract others to visit this part of the country when it is at its height of beauty.

We now have auditorium facilities which are most adequate. I would like to propose that all the music groups join in one huge festival -- have an opera night, a symphony night, a large choral production — simply drawing together every available organization with talent.

Summer Music in U. S.

Now Rival European Festivals

By THOMAS B. SHERMAN

THE SUMMER MUSIC festival has become a standard tourist attraction in Europe and each year some new community sets up an open air theater or bandstand and sends out folders to the travel agencies. Obviously the time has gone when the music loving tripper could make the grand circuit of the festival centers in two or three weeks. He can touch base at Salzburg, Bayreuth and Edinburgh easily enough but having been advised that great doings are afoot at Seife-im-Bad or Ecossais sur les Rochers he becomes fearful that he may be missing something.

Well, if he's an American and really wants to hear music, he can stay at home. In saying this I am not yielding to chauvinism. I am not urging anyone to see America first; I would not deprive the Italians of their American dollars or the French of the simple pleasure they get in snubbing Americans. I am merely leading up to the fact that the United States, also, is full of summer music of comparable quality to the European output.

IN MANY of the American music centers summer music has been going on for a long time and with no pretext of being a festival or anniversary celebration of Lorzing or Pfitzner. The Zoo Opera in Cincinnati, the Stadium concerts in New York, the Ravinia Park season outside Chicago, the Hollywood Bowl and Robin Hood Dell belong in this category. They are parts of the community life—as are the Municipal Opera and Little Symphony Concerts in St. Louis.

In general they are extensions of the winter activities; and they include practically every city in the country that sustains a major orchestra. Summer festivals have also become much more numerous, though the distinction between a festival and a standard summer season is often merely verbal. The Berkshire Festival, however, deserves any honorific term it chooses to adopt. Special events are undertaken and by artists and organizations of the first rank; the atmosphere is genuinely festive.

THE ASPEN Festival in the mountains of Colorado is not as ambitious but it has a distinction of its own. The programs are adventurous and the artists perform in an atmosphere somewhat similar to what prevails when they are playing for themsleves. The audiences include many other musicians' and students together with laymen who are there only because they like music.

What apparently has happened in the United States is similar to the developments in Europe. Communities that qualify as summer resorts have come to believe that their facilities are not complete unless they can offer something to the itinerant music lover. Other cities, unblessed by the splendors of nature, make music for their own people.

PUTTING ONE with the other one finds that more than 60 American communities are now staging festivals or offering yearly summertime seasons. This number does not include all the music camps or workshops—such as Interlochen in Michigan—and it does not take account of projects now in the making.

One hesitates to assess the cultural significance of this phenomenon. At the least it seems to indicate that music has become a necessary ingredient of leisure.

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165 Church Street - New York
NEW YORK, N. Y.
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MAY 31 1957

ROBERT COLEMAN'S THEATRE

Minnie Lines Up 21 Lewisohn Soloists

THE BROADWAY ROUNDUP: The beloved Minnie Guggenheimer has signed 21 soloists for the 1957 series of Stadium Concerts. Those making bows this Summer will be Alexander Brailowsky, Jan Kiepura, Marta Eggerth, John Sebastian, Marais and Miranda, Moura Lympany, Ruth Slenczynska and Stanley Drucker. That's quite a line-up of newcomers to Lewisohn Stadium.

IT USED to cost $1,000 to $6,000 to mount an off-Broadway production. Now, it taps the experimentalists' till $8,000 to $14,000. Inflation has really hit the wonderful kids.

"THE Pajama Game" will be the topper at music tents this season. Abbott Van Nostrand—of Samuel French, Inc.—has yet to file his report on the legit champ for the strawhat circuit.

Abe Burrows, who's only written or staged such song-and-dancers as "Guys and Dolls," "Can-Can," and "Happy Hunting," is at work on two straight plays. Here's a happy Pagliacci bent on playing Hamlet.

CHARLES MUNCH has invited Carl Schuricht and Pierre Monteux to be guest conductors at the Berkshire Music Festival at Tanglewood, Mass.

NEW YORK POST June 4, 1957

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival to Begin July 5

The Berkshire Festival, which opens its six-weeks' season of orchestral concerts at Tanglewood, Lenox, Mass., Friday night, July 5, will feature the works of a single composer at each series of three weekly events throughout the summer.

As in former seasons, concerts will take place each Friday night, Saturday night and Sunday at 2:30, with the Boston Symphony under the direction of Charles Munch as the official ensemble.

Programs for the initial two weeks will take place in the Theater Concert Hall seating approximately 1,200 with a reduced orchestra performing Bach the week-end of July 5 and Mozart the week-end of July 12. Beginning Friday, July 19, the full complement of the Boston Symphony takes over with Tchaikovsky highlighted as the composer. Compositions of Stravinsky, including the "Sacre de Printemps," will also be heard during these three days.

Berlioz July 26

The music of Hector Berlioz will be highlighted during the week-end of July 26, with "Harold in Italy," and the oratorio, "L'Enfance du Christ," included on the programs.

Brahms is the composer beginning Friday night, Aug. 2, and Beethoven, beginning Aug. 9. The Festival closes Sunday, Aug. 11, with Munch conducting Beethoven's Ninth Symphony.

Soloists during the season will include Isaac Stern playing the Tchaikovsky, Brahms and Beethoven Violin Concertos. Rudolf Serkin will play the Brahms Piano Concerto No. 2 in B Flat Major, Aug. 4, while Joseph de Pasquale will perform the solo viola portion of "Harold in Italy," July 26. Guest conductors will be Pierre Monteux and Carl Schuricht.

Berkshire Festival Opens On July 3rd

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 103. Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of champer proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven ,Aug. 9, 10, 11).

INFORMATION OBSCURED

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Charlotte
N. C.
observer
April
21, 1957

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MAY 5 1957

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IT USED to cost $1,000 to $6,000 to mount an off-Broadway production. Now, it taps the experimentalists' till $8,000 to $14,000. Inflation has really hit the wonderful kids.

"THE Pajama Game" will be the topper at music tents this season. Abbott Van Nostrand—of Samuel French, Inc.—has yet to file his report on the legit champ for the strawhat circuit.

Abe Burrows, who's only written or staged such song-and-dancers as "Guys and Dolls," "Can-Can," and "Happy Hunting," is at work on two straight plays. Here's a happy Pagliacci bent on playing Hamlet.

CHARLES MUNCH has invited Carl Schuricht and Pierre Monteux to be guest conductors at the Berkshire Music Festival at Tanglewood, Mass.

NEW YORK POST June 4, 1957

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival to Begin July 5

The Berkshire Festival, which opens its six-weeks' season of orchestral concerts at Tanglewood, Lenox, Mass., Friday night, July 5, will feature the works of a single composer at each series of three weekly events throughout the summer.

As in former seasons, concerts will take place each Friday night, Saturday night and Sunday at 2:30, with the Boston Symphony under the direction of Charles Munch as the official ensemble.

Programs for the initial two weeks will take place in the Theater Concert Hall seating approximately 1,200 with a reduced orchestra performing Bach the week-end of July 5 and Mozart the week-end of July 12. Beginning Friday, July 19, the full complement of the Boston Symphony takes over with Tchaikovsky highlighted as the composer. Compositions of Stravinsky, including the "Sacre de Printemps," will also be heard during these three days.

Berlioz July 26

The music of Hector Berlioz will be highlighted during the week-end of July 26, with "Harold in Italy," and the oratorio, "L'Enfance du Christ," included on the programs.

Brahms is the composer beginning Friday night, Aug. 2, and Beethoven, beginning Aug. 9. The Festival closes Sunday, Aug. 11, with Munch conducting Beethoven's Ninth Symphony.

Soloists during the season will include Isaac Stern playing the Tchaikovsky, Brahms and Beethoven Violin Concertos. Rudolf Serkin will play the Brahms Piano Concerto No. 2 in B Flat Major, Aug. 4, while Joseph de Pasquale will perform the solo viola portion of "Harold in Italy," July 26. Guest conductors will be Pierre Monteux and Carl Schuricht.

Berkshire Festival Opens On July 3rd

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 103. Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of champer proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven ,Aug. 9, 10, 11).

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[97]

In the Realm of Music—By Kenneth Gill

Berkshire Festival to Feature Great Composer Each Weekend

CROSS-COUNTRY — Berkshire Festival plans are announced this weekend and include the Boston Symphony Orchestra in its 20th season of concerts at Tanglewood, which opens July 3. Director Charles Munch will emphasize three things in the 1957 Berkshire edition.

Charles Munch

He will give special prominence to a great composer on each weekend — Bach, Mozart, Tschaikovsky, Berlioz, Brahms and Beethoven. Munch also intends to feature contemporary works of interest on the last four weekends. Finally, Isaac Stern has been invited to perform three great violin classics, the Concertos of Tschaikowsky, Brahms and Beethoven.

Munch will conduct all the concerts of the first two Bach-Mozart weekends and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be the guests for two concerts apiece in the larger series.

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MUSIC NOTES

BY HENRY S. WOOTTON JR.

HARPSICHORD RECITAL: The School of Music of Greensboro College will present a harpsichord recital by Nancy Humphrey on Friday night, March 1, in Finch Memorial Chapel.

Mrs. Humphrey is a harpsichordist of extraordinary musical sensibilities. She is a serious and profound interpreter of Bach, having made a specialty of the study and performance of his music.

This benefit recital marks the establishment of a new prize that will be presented by the Piano Department of the School of Music. Proceeds from the recital will be used for this purpose.

The price of tickets is $1.50; students, 75 cents. Because of the small seating capacity, reservations must be limited. Tickets may be secured by mail order, or by contacting a member of the music faculty of Greensboro College. Mail orders should be sent to Seymour Fink, School of Music, Greensboro College.

* * *

DARNELL RECITAL: On Sunday afternoon, March 3, Robert Darnell, pianist, will present a recital at 4:30 p.m. in the Recital Hall of the Music Building at Woman's College.

Darnell, a member of the School of Music faculty, will include in his program Mozart's "Sonata in C major, K. 330," Debussy's "Suite Bergamasque" and the Chopin "Fantasie in F minor, Op. 49." Also to be heard on the program will be a performance of the "Sonata (1953)" by Carl Alexius, also a member of the School of Music faculty. Other numbers on the program include a group by Brahms: "Capriccio, Op. 116, No. 3," "Intermezzo, Op. 117, No. 2" and the "Rhapsody, Op. 79, No. 1." The public is cordially invited.

* * *

BERKSHIRE FESTIVAL PLANS: Charles Munch, Music Director of the Boston Symphony Orchestra, in announcing plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Issac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends.

The 20th season of concerts at Tanglewood will take place during six weeks bekween July 3 and August 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week-ends of concerts for small orchestra in the Theater-Concert Hall will be all-Bach and all-Mozart, respectively. The concerts by the full Boston Symphony in the Music Shed will feature works by Tchaikovsky, Berlioz, Brahms and Beethoven. A series of chamber music concerts in the Theater-Concert Hall will be presented on six Wednesday evenings—July 3, 10, 17, 24, 31 and Aug. 7.

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Berkshire Festival

CHARLES MUNCH, Music Director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Tchaikovsky, Berlicz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature—the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3rd and August 11th, with concerts each Friday and Saturday evening and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theatre-Concert Hall (July 5, 6, 7-July 12, 13, 14) will be all-Bach and all-Mozart respectively.

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BERKSHIRE FESTIVAL PLANS ANNOUNCED

Charles Munch, Music Director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend - Bach, Mozart, Tchaikovsky, Berlicz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature - the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

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Tanglewood's 1957 Festival Plans Listed

Plans have been announced for the 1957 Berkshire festival at Tanglewood. The Boston Symphony orchestra will be under the direction of Charles Munch, its regular conductor, and two guests, Pierre Monteux and Carl Schuricht. The Massachusetts festival will span the six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week-ends of concerts for small orchestra will be all Bach and all Mozart, respectively.

Concerts by the full orchestra will feature works of Tschaikowsky, July 19 thru 21; Berlioz, July 26 thru 28; Brahms, Aug. 2 thru 4, and Beethoven, Aug. 9 thru 11. A series of chamber music concerts will be presented on six Wednesday evenings beginning July 3.

Isaac Stern, violinist, has been engaged for an extended visit. He will play the concertos of Tschaikowsky, Brahms, and Beethoven.

[10]

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FEB 21 1957

The World of

By William J. Swa

Season Tickets Now Are Availa
U-M May Festival of Music May

Season tickets for the University of Michigan's May festival now are available, according to Dr. Charles A. Sink, president of the University Musical society. The festival will be held in Hill auditorium, as usual, May 2, 3, 4 and 5, and will include six concerts. Beginning March 11, all unsold season tickets will be broken up and placed on sale for individual concerts.

The Philadelphia orchestra will be heard at all six concerts, and famous soloists will appear throughout the festival. The University Choral Union, under guest conductor Thor Johnson, will present Verdi's "Aida" in concert form with a cast of distinguished soloists, and "Five Tudor Portraits" by the English composer Ralph Vaughan Williams.

The Festival Youth chorus, consisting of 400 youngsters from the Ann Arbor public schools, and conducted by Geneva Nelson, will perform "The Walrus and the Carpenter."

• • •

Correction

In all the advance publicity for the forthcoming concert of the Jackson Civic band, we have indicated that the concert would be in the high school. This is erroneous. The concert will be in the County Bldg. auditorium next Tuesday at 8 p. m. We regret the error and hope you will take note of the correct location of the concert—the County Bldg. auditorium.

• • •

The things that can happen to a symphony conductor or a choral director, for that matter, in getting a concert ready for presentation. It has its uncertainties right up to the final curtain call.

During the first number of the concert by the Jackson Symphony orchestra Wednesday night in the high school, Carl Shultz, concertmaster was taken suddenly ill and had to leave the stage. Running a symphony without a concertmaster is like running a baseball team without a catcher —no one to relay signals. Fortunately Emil Raab, conductor has them two deep in this position and shifted George Hacskaylo to the all-important post from the viola section.

Earlier one of the players from Ann Arbor, who was supposed to be picked up by one of two car loads of players coming over for the concert, was left stranded on

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Pierri Monteux and Carl Schuricht each will conduct two concerts. Mr. Munch will conduct the remainder.

Tanglewood '57

Summer Music-Making

camps and schools offer work and pleasure for musicians in attractive surroundings

Marion D. Ward

Students rehearse outdoors at Norfolk Music School

SUMMER, in another age, at least, used to be the time of "no more pencils, books, or teacher's looks", and a turn from the duties that the winter season meant. This was true even for some musicians; the late Walter Gieseking, for instance, looked to these months as a vacation from the keyboard and as a period to refresh himself through other experiences.

This spirit has hardly disappeared from the profession, but nowadays increasingly more musicians tend to combine pleasure with their work during these months. Many artists, for example, are on faculties of summer music institutes, and countless teachers or young musicians—in or just past the student stage—fill the camps, schools, and festivals that have sprung up on the summer scene. This has become a time for special and intensive study.

Norfolk School of Music

Of these many centers, the Norfolk School of Music of Yale University in Norfolk, Conn., is among the established ones. Headed by the pianist, Bruce Simonds — himself a faculty member at Yale—its tradition dates from the turn of the century, when the estate on which it now stands was made into concert grounds by the late Carl Stoeckel and his wife as a place where artists from the New York Philharmonic, the Metropolitan Opera, and other outstanding groups could come to give summer recitals in an informal atmosphere.

The death of Mr. Stoeckel in 1925 led to its development as a music center, staffed with musicians from various university faculties. Mr. Simonds headed the Norfolk School in 1941, starting with a handful of students who had the benefit of close personal attention from the faculty.

The same approach remains with the school today. The six-week term, which will run this year from June 20 to July 21, is enjoyed by a small student group which in the past has come from some 42 states as well as South America and Europe. There is equal interest in the amateur musician, who looks for an enjoyable musical summer, as there is in the more intense professional. The age group begins at the college level, and among faculty members are such distinguished musicians as Luigi Silva, Benjamin De Loache, and Helen and Howard Boatwright.

Norfolk stresses participation in ensemble-music performance, and a small orchestra and chorus work all season. A half-hour of choral singing each morning is followed by private lessons in strings, woodwinds, piano, organ, trumpet and horn, conducting, theory, and composition. Classes in vocal and piano technique and in musicianship are available, while lectures on art and literature, and informal evening activities—madrigal singing, square and country dancing, and the like—give wider scope to the program. Sports are available, and so are the advantages of Tanglewood, the local summer theatres, and other cultural activities in the busy Connecticut and Berkshire locale. Norfolk has its own concerts, too, each week, the final one of the season given by student talent.

Marlboro School of Music

Further north in New England, the Marlboro School of Music, which is part of the Marlboro Music Festival located in a mountaintop setting near the small town of Marlboro, is one of the most active music centers in summer Vermont. Under its artistic director Rudolf Serkin, who each year foregoes summer engagements for eight weeks to study and make music with distinguished colleagues, the festival has dedicated itself for close to a decade to stimulating the highest standards of ensemble-music performance.

An informal atmosphere sets the tone for a small group of 65 performers in strings, woodwinds, piano and voice. Scholarship aid is available for more than half of this number, many of whom are sought from among the younger members of professional orchestras. For them, as for the distinguished artists, Marlboro provides a respite among other things from the professional pressures of the winter season.

Among the innovations for the coming season, which will run from June 29 to Aug. 26, are two new courses. The first, designed for teachers of woodwind instruments, is called "Style and Tone in Woodwind Performance" and will be taught by Marcel Moyse, flutist and for 20 years professor at the Paris Conservatoire. The second, for singers interested in ensemble music with instruments, is called "Vocal Chamber Music" and is under the general supervision of Martial Singher, baritone of the Metropolitan Opera Company.

Among other artists who will be teaching and performing at Marlboro this summer are Alexander Schneider, Blanche Honegger, Louise Moyse, Felix Galimir, Lotte Bamberger, Bjoern Andreasson, Claude Frank, Madeline Foley, and Herman Busch. They will be assisted by Myron Bloom and Richard Mackey, leading horn players, and Raymond Benner, bass player, all of the Cleveland Orchestra; Alfred Genovese, leading oboist of the St. Louis Symphony; and Harold Wright, first clarinettist of the National Symphony of Washington, D. C.

On the West Coast, one of the most interesting of summer centers is the Idyllwild Arts Foundation, whose program encompasses literature, art, and dance, as well as jazz, chamber music, orchestra, chorus, and music education. Interest here is as much in children and teen-agers as it is in adults, and professional or amateur status is of no matter as far as participation is concerned.

With workshops in these subjects stretching for several-week periods over the summer, the center will have some distinguished artists as lecturers, such as Merce Cunningham and Charles Weidman in the dance, Peter Seeger and Mirais and Miranda, folk-music artists, and others active in serious music.

Several new groups have entered the summer music field of late. Among them are the Fokine Ballet Summer Camp, in Great Barrington, Mass., whose season from July 1 to Aug. 26 will be under the supervision of the dancer Christine Fokine.

Encore—Music at Marblehead is another newcomer, run by Mr. and Mrs. Phil Saltman, musicians active in Boston. The ocean-front site 20 miles north of that city is the scene for study combined with sports, with students from seven to 18.

At the other end of Massachusetts, at Lenox, near Tanglewood, a most interesting innovation is being prepared for its first season. This is the School of Jazz at the Berkshire Music

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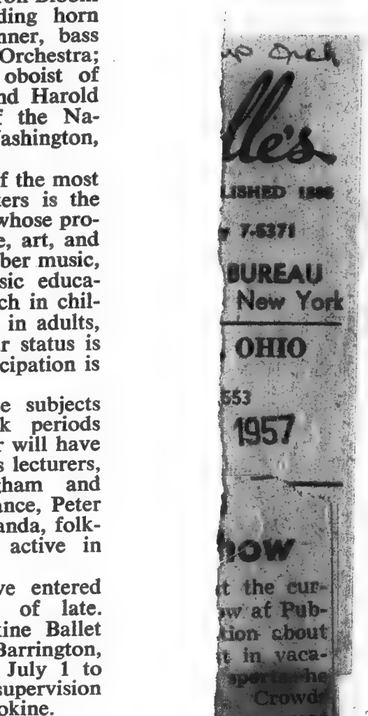
The schedule for six chamber music concerts will be announced later. All programs are subject to change.

The Tanglewood headquarters is located approximately 11 miles south of Route 20, approximately 30 miles east of Albany.

by two symphonies, the Haydn Variations, Tragic Overture and a violin concerto on Aug. 2, and 4. Beethoven's Ninth Symphony will be played on the closing afternoon, Aug. 11, and another symphony and the violin concerto will be heard on the two preceding evenings. Information about tickets may be obtained from the Festival Office, Symphony Hall, Boston 15, Mass.

Mr. Schuricht, who made his New York debut with the Vienna Philharmonic Orchestra on Nov. 7, 1956, will appear at Tanglewood for the first time; Mr. Monteux' visit there will be his sixth.



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Madrid Spain with re-opening
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of a movie house to a legiti-
mate theater and, after 30
years, the opening of the Royal
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The World of Music

By William J. Swank

Season Tickets Now Are Available for U-M May Festival of Music May 2-5

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Earlier one of the players from Ann Arbor, who was supposed to be picked up by one of two car loads of players coming over for the concert, was left stranded on a street corner in AA. She finally enlisted the aid of a relative who taxied her to Jackson. Another Ann Arbor player was brought to Jackson about 7:15 only to discover no music. Dad offered to drive all the way back to Ann Arbor for the music and arrived at the JHS auditorium just before 9 p. m. The Dog-House catch to this tale is that the gals on the door, not knowing who he was, made the gent fork over a buck admission fee! Oh, Van!

And too, MacWilliam Disbrow, director of the Jackson Choral society, which appeared on the program Wednesday night, had to make a last-minute switch in soprano soloists for the Faure "Requiem" when one of the sopranos was stricken with scarlet fever.

* * *

The Rockefeller foundation has made another grant to the American Symphony Orchestra league (with which the Jackson Symphony orchestra is affiliated) in the amount of $109,700. The league has received three grants from the foundation for the purpose of organizing workshops for conductors and music critics. The latest grant will permit the league to carry on its workshop program for three more years. Previous grants to the league were in the amounts of $57,900 in 1954 and $45,500 in 1955.

* * *

The 20th season of Berkshire festival concerts at Tanglewood, near Lenox, Mass., will take place during the six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. Charles Munch, music director, will give special prominence to the music of one of the great composers each week-end—Bach, Mozart, Tschaikowski, Berlioz, Brahms and Beethoven. He also will feature works of contemporary interest on each of the last four week-ends. He has invited Isaac Stern, to perform with the Boston Symphony orchestra, three great classics of violin literature — the concertos of Tschaikowski, Brahms and Beethoven.

Pierri Monteux and Carl Schuricht each will conduct two concerts. Mr. Munch will conduct the remainder.

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Music Bill For Lenox Announced

Tanglewood Fete July 3 to Aug. 11

Music by Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven will be featured in the Boston Symphony Orchestra's 1957 Berkshire Festival from July 3 through Aug. 11 at Tanglewood, Lenox, Mass., it was announced yesterday, with concerts on six Friday and Saturday nights and Sunday afternoons, beginning July 5.

As usual, the first two week ends will be devoted to chamber orchestra programs and the last four to concerts by the full orchestra. There will also be chamber music concerts on the six Wednesday nights of the festival period, beginning July 3.

Three Conductors Scheduled

Charles Munch will conduct the six chamber orchestra concerts and eight of those for full orchestra. Pierre Monteux and Carl Schuricht will conduct two concerts each. Isaac Stern will be soloist in three violin concertos. Works of contemporary interest will also be heard during the last four week ends.

The six Brandenburg Concertos and several suites are scheduled for the Bach programs of July 5, 6, and 7. Part II of the "St. Matthew Passion" will be performed on that Sunday afternoon. The Mozart programs for July 12, 13 and 14 will include the last three symphonies, concertos and a work for chorus and orchestra.

Mr. Monteux will conduct on July 20 and 28 and Mr. Schuricht on Aug. 4 and 10. Two Tchaikovsky symphonies and the violin concerto will be heard in the programs for July 19, 20 and 21. Berlior' "L'Enfance du Christ" is set for Saturday, July 27, and his Fantastic Symphony, "Harold in Italy" and part of his "Romeo and Juliet" are also listed for that week end.

2 Brahms Symphonies

Brahms will be represented by two symphonies, the Hadyn Variations, Tragic Overture and a violin concerto on Aug. 2, 3 and 4. Beethoven's Ninth Symphony will be played on the closing afternoon, Aug. 11, and another symphony and the violin concerto will be heard on the two preceding evenings. Information about tickets may be obtained from the Festival Office, Symphony Hall, Boston 15, Mass.

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MAR 25 1957

Will Appear At Tanglewood

The Boston Symphony Orchestra yesterday announced two guest conductors and a violinist who will appear with the orchestra at the annual Berkshire Music Festival this summer at the Tanglewood Music Shed, Lenox, Mass.

Carl Schuricht who recently toured this country as conductor of the Vienna Philharmonic Orchestra will appear at the festival during August. He has also conducted at many European music festivals, including Salzburg, Lucerne, Montreux, Aix-on-Provence and the Hooland festival.

Pierre Monteux, conductor of the Boston Symphony from 1919 to 1924, will appear during July. He has been regular conductor with the San Francisco Orchestra of Amsterdam. He also conducted the Boston Symphony during its European tours last year and in 1952.

Scheduled for his fourth visit to the Tanglewood is Isaac Stern, violinist. He is slated to perform the concertos of Beethoven, Brahms and Tchaikowsky during the summer, the first two in August, the last in July.

Charles Munch, music director and regular conductor of the symphony, has scheduled an all-Bach and an all-Mozart series for the theater performances the first two weekends in July.

The schedule for six chamber music concerts will be announced later. All programs are subject to change.

The Tanglewood headquarters is located approximately 11 miles south of Route 20, approximately 30 miles east of Albany.

Boston Symphony Orch
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CLEVELAND, OHIO
NEWS
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MAR 27 1957

Big Crowds At Sport Show

If any exhibitor at the current Sportsmen's Show at Public Hall had a question about Clevelanders' interest in vacations and out-door sports he has it no longer. Crowds thronging the hall are so great that at times it's impossible for those in the middle to get within arms length of a travel folder.

A visit gives a chance to talk to representatives of several states and vacation areas. That is, there is a chance if a visitor picks a fairly quiet moment.

State exhibits include those of Massachusetts, Vermont, Kentucky, Wyoming, Michigan, Ohio and such vacation communities as Atlantic City, the Berkshire Hills, Ontario fishing and hunting camps, Sandusky and the Lake Erie Islands, Norfolk, Va, the New York Convention and Visitors Bureau.

TRIP TIPS . . . The Berkshire Music Festival will be July 5 to Aug. 11 at Tanglewood, Mass. . . . Near Brainerd, Minn., a complete reproduction of a northern lumbering community of the 90s is ready for sightseers . . . "The best dressed woman" will be selected Palm Sunday from among promenaders on the Atlantic City Broadwalk . . . A new Deauville Hotel with a heliport on the roof is to be built on the site of the recently razed McFadden Deauville at Miami Beach . . . Drama and opera are having a comeback in Madrid Spain with re-opening of Zarzuela Theater, conversion of a movie house to a legitimate theater and, after 30 years, the opening of the Royal Opera.

PASTE OVER

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Banner (e)
BENNINGTON, Vt.
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MAR 15 1957

Agnes Rockwood

Just Pokin' Around

A new record on the Cadence label cut recently by the Harvey Boys Trio, vocal group, with which James Daugherty, husband of the former Florence "Midge" Thomas of Bennington, performs, is gaining in popularity. This is evidenced as disk jockeys all over the country placed one side of the recording, "Nothing is Too Good For You," in the top 100 selected in last week's poll in "Billboard."

The other side of the record is in the calypso beat and is entitled "Marina Girl," and some d.j.'s who are caught in this newest rhythm prefer this arrangement.

Archie Bleyer and his orchestra, topnotch aggregation, provides the accompaniment for the trio, which also includes Bob McCulloh and Dick Harvey. The group after finishing a successful run at the Palace Theatre in New York with the Judy Garland production, has been filling engagements in night clubs around the metropolitan area and has also been on tour.

The number was selected in 89th place by the disk jockeys.

Carleton Carpenter, popular young stage, screen, radio and television actor, who hails from Bennington, returns to the Broadway stage again April 3 in "Hotel Paradiso," a farce, which will star Bert Lahr. Prior to New York, the show opens at the National Theatre in Washington, D. C., tomorrow night.

Others featured in the cast are Angela Lansbury, Arthur Treacher, Vera Pearce and Douglas Byng. The farce by Georges Feydeau and Maurice Desvalieres is presented by Richard Myers and Julius Fleischmann and Bowden, Barr & Bullock. It is adapted and directed by Peter Glenville.

Radio and theatre aspirants throughout New England will be given an opportunity to display their talent and compete for a $1,200 scholarship award on April 12 and 13 when auditions for the 22nd annual scholarship contest will be held at Leland Powers Theatre and Radio Studios in Boston.

This contest is designed to find and assist a worthy young man or young woman in securing the necessary professional training for a career in the fascinating and lucrative field of radio, television and theatre.

The award will consist of a full tuition scholarship for the two-year professional course at Leland Powers, New England's oldest professional school of theatre, radio and television, now in its 53rd year of training successful graduates. Full details may be had by contacting the Leland Powers School, 31 Evans Way, Boston, Mass.

Plans for the 20th Berkshire Festival at Tanglewood, Lenox, Mass., have been announced by Charles Munch, music director of the Boston Symphony Orchestra. He will give prominence to music of a great composer on each weekend--Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. He will feature works of contemporary interest on each of the last four weekends. He has invited the American violinist, Isaac Stern to perform the concertos of Tchaikovsky, Brahms and Beethoven.

Dr. Munch will conduct the concerts of the first two "Bach-Mozart" weekends, and two concerts on each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The Berkshire Festival will take place during six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday night and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6, 7 and 12, 13 and 14) will be all-Bach and all-Mozart respectively.

Ticket information for all concerts of the Festival is available from the festival office, Symphony Hall, Boston 15, Mass.

Interesting Notes: Among the first cadets to graduate from the U S Air Force Academy in 1959 are 37 who were selected from 24 states during their high school days for the American Legion's Boys' State Honors. William John Kornitzer Jr. of Bennington is a member of the class of 1960 and was a Boy's State delegate. There are 39 Boy's State representatives from 28 states in the class of 1960....In the near future, those horse-drawn delivery wagons will be seen no more in the Tri-City area as The Freihofer Baking Co. has announced that it is gradually replacing "Dobbin" with trucks. And the replacement is at the rate of two a month. The baking company, which has offices and plants in Albany, Troy and Schenectady, is the only area firm now using horses on delivery routes. By the end of the year, the 20 horses now in use, will have been replaced by trucks.... Barbara Boyden, seven-year-old daughter of Mr and Mrs. Norman Boyden of Burlington, was pictured in the Wednesday edition of Burlington Daily News as she was one of the models in the "Sand Box Follies" who appeared in a fashion show sponsored by the PTA of Flynn School. Her mother is the former Ann Remington of Bennington....This far there have been 90 applications for Williamstown Summer Theater's posts this third season. Slightly more than half of last year's company will be signed up again this year. Nikos Psacharopoulos, managing director of the theater, said tryouts for this season's resident company will be held at the Williams Club, New York City, the weekend of March 30-31 from 9 to 6. One week earlier tryouts also will be held in New York City at the William Morris agency and the Deborah Coleman agency.

GOOD ANSWER

A Leominster, Mass., man had a good answer ready recently when he was hauled into district court on a drunkenness charge.

Presiding Judge Richard Comerford said that when he saw the man on the day in question he was sober. Why did he get drunk?

"Why, judge," the defendant replied. "I heard your wife gave birth to twins."

He was right. A boy and girl were born to Mrs. Comerford the day before.

Judge Comerford held the charge in abeyance.

Boston Symphony Orch.
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APR 3 1957

Berkshire Festival Starts July First

The famous Berkshire Festival at Tanglewood, Lenox, Mass., will be held for six weeks from July 1 to Aug. 11.

Detailed information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

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BUFFALO, N. Y.
Schenectady, N. Y.
Gazette
FEB 26 1957

1957 7 GAZETTE PHONE FR 4-4141

Boston Symphony Lists Plans for 1957 Festival

The Boston Symphony Orchestra is preparing for its 1957 Berkshire Festival at Tanglewood, Lenox, July 3 through Aug. 11. Concerts have been announced for Friday and Saturday evenings and Sunday afternoons during the six weeks of the 20th season of festival concerts.

* * *

CHARLES MUNCH, musical director, has announced that he will give special prominence to the music of one of the great composers each weekend. Composers to be featured are Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. In addition he will feature works of contemporary interest on each of the last four weekends.

Isaac Stern, American violinist, has been asked to perform with the orchestra the concertos of Tchaikovsky, Brahms and Beethoven.

PIERRE MONTEUX and Carl Schuricht will be the guest conductors, each conducting two concerts in the larger series. Munch will conduct all of the concerts of the "Bach-Mozart" weekends and two concerts in each of the following weekends.

The first two weekends of concerts for small orchestra will be held in the Theatre-Concert Hall and concerts by the full Boston Symphony Orchestra will open July 19 in the Shed. A series of chamber music concerts will be presented on the six Wednesday evenings of the festival in the Theatre-Concert Hall.

During the all-Bach concerts Munch will perform all six Brandenburg Concertos, several suites and part II of the St. Matthew Passion with chorus and soloists. The Mozart concerts will include the great last three symphonies.

MUNCH WILL CONDUCT Berlioz "L'Enfance dus Christ" with chorus and soloists on July 27. The festival will close on the afternoon of Aug. 11 with a performance by Charles Munch of Beethoven's Ninth Symphony.

Monteux will be making his sixth visit to Tanglewood this summer. He served as conductor of the Boston Symphony between 1918 and 1924 and has been a frequent guest conductor in recent years.

Schuricht, who will conduct the concerts of Aug. 4 and 10, toured this country earlier in the season as conductor of the Vienna Philharmonic. He has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Tanglewood Festival is available from the Festival Office at Symphony Hall, Boston 15, Mass.

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Announce Music Series

The Boston Symphony Orchestra has announced plans for the Berkshire Music Center's 1957 series at Tanglewood, N. J. The 15th session will run from July 1 to Aug. 11.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

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MAR 3 1957

Berkshire Music

The 1957 Berkshire Festival of the Boston Symphony Orchestra, with Charles Munch as music director, will take place from July 5 to Aug. 11 at Tanglewood, Lenox, Mass. Pierre Monteux and Carl Schuricht will be guest conductors for two programs each.

With concerts Friday and Saturday nights and Sunday afternoons, the six respective weekends will feature the works of Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. Works of contemporary interest will also be heard on the last four week ends. Isaac Stern will be soloist in the Tchaikovsky, Brahms and Beethoven Violin Concertos.

Chamber concerts will also be given on Wednesday evenings from July 3 to Aug. 7.

Munch will conduct the six Brandenburg Concertos and other Bach works the first week end. The Mozart week end will feature the last three symphonies. The Berlioz week end will include "L'Enfance du Christ" July 27.

Concurrently with the music festival, the 15th season of the Berkshire Music Center will be held July 1 to Aug. 11.

Information on concerts and music center is available from the Berkshire office at Symphony Hall, Boston 15, Mass.

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WILMINGTON, DEL.
NEWS
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Berkshire Festival Starts July First

The famous Berkshire Festival at Tanglewood, Lenox, Mass., will be held for six weeks from July 1 to Aug. 11.

Detailed information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
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MAR 3 1957

Berkshire Emphasis on Composers

By MILES KASTENDIECK

GREAT Composer weekends will be the feature of the Berkshire Festival this year. In an effort to point up the Festival Charles Munch has sought to emphasize three things: the music of one great composer each weekend, works of contemporary interest on each of the last four weekends, and Isaac Stern as soloist in the three great violin classics—the concertos of Tchaikowsky, Brahms, and Beethoven. This season will mark the 20th of Berkshire Festival Concerts at Tanglewood.

This announcement reveals that some effort has been made to unify the Festival. There is a dominating idea to give it focus. It may be more practical than novel, but at least it tells people that each weekend is coordinated and gives them a choice that is musical.

Four Great Ones

Traditionally, the first two weekends, beginning July 5 and July 12, will be devoted to Bach and Mozart respectively. These concerts will be given by small orchestras in the Theatre-Concert Hall.

The next four weekends will feature Tchaikowsky, Berlioz, Brahms, and Beethoven in that order. These concerts will be given by the full Boston Symphony in the Music Shed.

There appears to be little suggestion of deviating from a well-worn path in the general selection of works. Performing all the six Brandenburg Concertos and several Suites may be welcome, but it is repetitious.

The only flexibility in the Bach weekend is the presentation of Part II of the St. Matthew Passion. Why it was necessary to include the last three symphonies of Mozart may be even more debatable, especially since the three preceding these could be most profitably cultivated instead.

Share Conducting

One important date in the Shed series will be July 27 when Munch will give Berlioz's "L'Enfance du Christ." Pierre Monteux and Carl Schuricht will share the conducting: the former on July 20 and 28, the latter on August 4 and 10. Schuricht's appearances will be a highlight of these weekends. He will be remembered for conducting the Vienna Philharmonic on its visit here earlier this season.

Such is the pattern: conservative and solid, possibly commemorative.

[12]

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

MAR 28 1957

Berkshire Festival Plans Are Announced For Season

Charles Munch, Music Director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, places emphasis on three things. He will give special prominence to the music of one of the great composers on each weekend — Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature — the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

Festival Dates

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3rd and August 11th, with concerts each Friday and Saturday evening and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theatre-Concert Hall (July 5, 6, 7 — July 12, 13, 14) will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), and Beethoven (August 9, 10, 11). A series of chamber music concerts in the Theatre-Concert Hall will be presented on six Wednesday evenings — July 3, 10, 17, 24, 31, August 7.

Festival Programs

Dr. Munch's plan to emphasize a special composer on each of the Festival weekends will give Festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed. The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Music of Tchaikovsky will be conducted by Charles Munch and guest conductor Pierre Monteux on July 19, 20, 21, and will include at least two of the symphonies and the Violin Concerto with Isaac Stern as soloist. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet." The weekend of August 2, 3, 4, will contain some of the greatest works of Brahms — two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and the Violin Concerto with Isaac Stern. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven weekend (August 9, 10, 11).

The Festival will close on Sunday afternoon, August 11, with a performance by Charles Munch of Beethoven's Ninth Symphony. Another Beethoven symphony will also be heard, and Isaac Stern will be soloist in the Violin Concerto.

Three Great Violin Concertos Performed by Isaac Stern

Charles Munch has invited Isaac Stern, the American violinist, to make an extended visit to Tanglewood during the coming summer and to perform at the Festival concerts three of the great violin classics — the concertos of Tchaikovsky, Brahms and Beethoven. Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the Orchestra at the Edinburgh Festival in August, 1956, when he played the Beethoven Concerto with Charles Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

Guest Conductors

Pierre Monteux, who will conduct concerts in the first and second weekends of Shed concerts — July 20 and 28 — spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years. Mr. Monteux spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Charles Munch in conducting the Boston Symphony Orchestra on its transcontinental tour and two European tours. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Carl Schuricht, who will conduct Berkshire Festival concerts on August 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15, Massachusetts.

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MUSIC

Charles Munch, Music Director of the Boston Symphony Orchestra, who brings his band to the Lyric Theater next Thursday night, has announced plans for the 1957 Berkshire Festival this summer. This Baltimore concert, the first in 24 years, includes the Fourth Symphony of Beethoven, Ravel's Daphnis and Chloe Suite No. 2 and Brahms First Symphony.

At Tanglewood Mr. Munch will give special prominence to the music of one of the great composers on each weekend - Bach, Mozart, Tchaikovsky, Berlicz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature - the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

The twentieth season of Berkshire concerts at Tanglewood will take place during six weeks between July 3rd and August 11th, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week ends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6, 7 — July 12, 13, 14) will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms and Beethoven (August 9, 10 11). A series of chamber music concerts in the Theater Concert Hall will be presented on six Wednesday evenings — July 3, 10, 17, 24, 31, August 7.

Boston Sym. Orch
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DAVENPORT, IOWA
TIMES
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MAR 10 1957

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer—
"When words have failed us 'neath the weight of care.
"Music, that knows no country race or creed,
"But gives to each, according to his need"!
—Anonymous

Dr. Paul Beckhelm, musical director of the Cornell College, Mt. Vernon, Iowa, May Music Festival has announced the dates for the 59th annual festival as Thursday, Friday, and Saturday, May 3, 4, and 5. The opening concert on Thursday will be presented by Adele Addison, soprano, who has appeared in the Quad-Cities in recent seasons. The Friday evening concert will present Jorge Bolet, pianist, in recital.

THE CHICAGO

. . . symphony orchestra will make its 55th consecutive appearance at the Cornell College Music Festival on Saturday May 4. In the afternoon the orchestra will join with the College Oratorio Society in a performance of Norman Dello Joio's "Song Of Affirmation." Miss Addison will be the soprano soloist, and narration will be by Harrold Shiffler. The work was commissioned by Cornell College for its centennial observance in 1953, and received its first performance at the festival that year. The festival will close with a concert by the orchestra on Saturday evening.

THE BERKSHIRE

. . . music festival for 1957, at Tanglewood, Mass., will present the 20th season of concerts. In announcing the plans, Charles Munch, music director of the Boston Symphony orchestra has said that he will give special prominence to one great composer each weekend, Bach, Beethoven, Mozart Brahms, Berlioz and Tschaikowksy. He will feature works of contemporary interest on each of the last four weekends. Dr. Munch will conduct all of the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Surricht will be guest conductors, each conducting two concerts in the larger series.

THE DATES

. . . of the Festival concerts at Tanglewood will be the six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. The concerts by the Boston Symphony orchestra in the Music Shed, will feature works by Tschaikowsky July 19, 20 and 21; Berlioz, July 26, 27 and 28; Brahms Aug. 2, 3 and 4 and Beethoven, Aug. 9, 10 and 11. The series of Chamber music concerts in the Theater-Concert Hall will be on six Wednesday evenings, July 3, 10, 17, 24, and 31 and on Aug. 7.

DURING THE BACH

. . . Mozart series, Dr. Munch will perform all six Brandenburg Concertos, several suites and Part 2 of the St. Matthew Passion. Music of Tschaikowsky will include at least two of his symphonies and the violin concerto played by Isaac Stern. Dr. Munch will direct the Berlioz "L'Enfance du Christ," with chorus and soloists and other programs will include "Harold In Italy," and excerpts from "Romeo and Juliet." The Brahms programs will include two symphonies; Variations on a Theme of Haydn; the "Tragic" overture and the violin concerto with Mr. Stern. Mr. Stern also will be heard in the Beethoven violin concerto.

INTERNATIONALLY

. . . speaking, the annual Florence, Italy, May Festival, will run from May 4 to June 30 and will include a production of Verdi's "Ernani," with Dimitri Mitropoulos conducting. The Venice Festival of Contemporary music will be from Sept. 11 to Sept., 25 and will include a program of music by Alban Berg and Gustav Mahler, played by the Vienna Philharmonic. In Switzerland, the 31st annual festival of the International Society for Contemporary Music will be held in Zurich from May 31 to June 6. It will include the first performance of Schoenberg's "Moses and Aaron," a work that requires a cast of 52. The Lucerne Festival will be from Aug. 17 to Sept 7. The annual Sibelius Festival will be held in Helsinki from June 9 to 17, with music by Sibelius and other contemporary Finnish compositions.

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NEWARK N. J. NEWS

MAR 3 1957

Tanglewood Lists Summer Concerts

Many New England Vacationers Attend Performances of Boston Symphony

LENOX, Mass.—The 20th season of the Berkshire Festival concerts of the Boston Symphony Orchestra at Tanglewood here will take place during the six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon. Many vacation visitors to New England include the concerts as part of their summer entertainment program.

Charles Munch, music director of the Boston Symphony, has announced that he will feature the works of a great composer each weekend. The first two weekends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6 and 7 and July 12, 13 and 14) will be all-Bach and all-Mozart respectively. The concerts for the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20 and 21), Berlioz (July 26, 27 and 28), Brahms (Aug. 2, 3 and 4), and Beethoven (Aug. 9, 10 and 11). In addition, a series of chamber music concerts in the Theater-Concert Hall will be presented on the six Wednesday evenings of the season.

Assisting Artist

Munch has invited Isaac Stern, the American violinist, to make an extended visit to Tanglewood during the coming summer and to perform at the Festival concerts three of the great violin classics—the concertos of Tchaikovsky, Brahms and Beethoven.

Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the Orchestra at the Edinburgh Festival in August, 1956, when he played the Beethoven Concerto with Munch to a capacity audience. During the last few years Stern has traveled extensively, giving concerts in this country and abroad.

Guest Conductors

Pierre Monteux, who will conduct concerts in the first and second weekends of Shed concerts—July 20 and 28—spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years. Monteux spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Munch in conducting the Boston Symphony on its transcontinental tour and two European tours. Monteux makes his sixth visit to Tanglewood in the coming summer.

Carl Schuricht, who will conduct Berkshire Festival concerts on Aug. 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15, Mass.

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Sunday Courant
HARTFORD, Conn.
Republican
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MAR 3 1957

The Lively Arts—

Dawn, or Mirage?

By T. H. Parker

Is there a new dawn coming up over Tanglewood, or is it a mirage? Last week, the Berkshire Music Festival announced plans for the Boston Symphony Orchestra's 1957 season at Lenox, Massachusetts, and they sounded hopefully different from the monotonous programing there during recent years.

Charles Munch, musical director of the orchestra and the festival, declared that he will place emphasis on three things this summer. He will give special prominence to the music of one great composer, including Bach, Mozart, Tschaikowsky, Berlioz, Brahms, and Beethoven, each week. He has invited the American violinist, Isaac Stern, to perform the three great classics of violin literature, the concertos by Tschaikowsky, Brahms, and Beethoven. And he will feature works of contemporary interest on each of the last four week ends of the festival.

★

The season, incidentally, which will be the twentieth of Berkshire Festival concerts, will take place during six weeks between July 3 and August 11, with programs Friday and Saturday evenings, and Sunday afternoons.

The first two week ends will offer concerts for small orchestra in the theater-concert hall, and will be all-Bach and all-Mozart, respectively. The main concerts, featuring the full Boston Symphony, will be built around Tschaikowsky on July 19, 20 and 21; Berlioz on July 26, 27 and 28; Brahms on August 2, 3 and 4; and Beethoven on August 9, 10 and 11.

There will also be a continuation of the Wednesday evening chamber music concerts on July 3, 10, 17, 24, 31 and August 7.

In one way, of course, this is nothing more than repackaging of old chestnuts in new, fancy wrapping. Tschaikowsky, Berlioz, Brahms, Beethoven, can hardly be said to be seldom composers at Tanglewood, and doubtless with few exceptions, the works to be performed will be as familiar as they.

Nevertheless, if we are to have them, and in view of the boxoffice they draw from the tourist trade, we assuredly are, we might as well get them in saturation doses. A solid week end of Beethoven, for example, where you can get your ears' teeth into a batch of the composer's masterpieces, is certainly far more engaging than a group of concerts with a dab of Beethoven, a dab of Brahms, etc. These small festivals-within-a-festival, as it were, at least afford an opportunity to savor the works of music's greats to a satisfactory degree and dimension. So even though Mr. Munch's plan is in a way only a resorting, you will be able to revel in one composer at a time, and hear the monumental works in one, big fling. When you get "L'Enfance du Christ," the "Symphonie Fantastique," "Harold in Italy" and music from "Romeo and Juliet" in one swat, all you're lacking is "Lelio."

Reading around in the news release sent out from Tanglewood makes it plain enough that Mr. Stern will not be heard in the three violin concerti on the same day. While this doubtless makes Mr. Stern feel relieved, I cannot help wishing that we'd get the Tschaikowsky, Brahms and Beethoven end to end. It would be a terrific sensation, being snowed under by all these works and all Mr. Stern's magnificent playing in one, fell swoop. Tourists could relieve the strain every now and then by sneaking over to the souvenir stand, and sending a postcard to Auntie Mame. But the dedicated music-lover would have the time of his life, and Mr. Stern could be brought around at the end of the concert with a whiff of smelling salts.

Mr. Munch's most heartening promise is in his statement that he will feature works of contemporary interest on each of the last four week ends of the festival. Exactly how extensive an excursion he plans into recent music is of course well concealed behind the generalness of his announcement. In most seasons, lately, there have been a few contemporary compositions. But they have been far from enough in any festival that professes to see music whole. Possibly he means to do no more than last year when, if memory serves, there were less than a half dozen modern scores among the 50 or so works performed during the major festival concerts.

★

But let us hope, at least, that Mr. Munch intends to give contemporary music a more reasonable hearing. It is not at all necessary that he and the Boston Symphony play compositions fresh off the composer's piano rack. Works of "contemporary interest" need not and should not imply only wet-ink scores. We are not asking that he be motivated by some charitable or chauvinistic or politic desire to "give today's composers an opportunity to be heard," as the cliche goes. Music of contemporary interest may do that, indeed. But it may also draw on a great body of modern writing going back over at least 30 years. Within this corpus, the acknowledged masters are as easily recognized as any of the preceding centuries, and their important works are quite as well established. It is no longer a matter of betting on pioneers and experimenters. Some composers writing in 1957 may come under the latter heading still. Some may deserve a hearing. But in turning to works of contemporary interest, Mr. Munch has a big, accredited repertory upon which to draw quite beyond works of the moment.

Let's hope he will, indeed. It is no mere matter of doing it for music's sake alone. There are other festivals around, particularly that at Ellenville, New York, which are going to give Tanglewood a run for its money. Mr. Munch should keep this clearly in mind.

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Sunday Standard-Times
NEW BEDFORD, Mass.
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APR 7 - 1957

Tanglewood Music Programs, Goals Cited by Dr. Munch

By EARL J. DIAS
Standard-Times Music Critic

Charles Munch, music director of the Boston Symphony Orchestra, in announcing plans for the 1957 Berkshire Festival at Tanglewood, Lenox, emphasizes three important intentions.

First of all, he will give special prominence to the music of one of the great composers on each weekend—Bach, Mozart, Berlioz, Tschaikovsky, Brahms and Beethoven. Second, he will feature works of contemporary interest on each of the last four weekends. Third, he has invited the American violinist, Isaac Stern, to perform three of the great classics of the violin repertoire—the concertos of Brahms, Tschaikovsky and Beethoven.

This 20th season of the Berkshire Festival will take place during the six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday night and Sunday afternoon. The first two weekends of concerts for small orchestra in the Theater-Concert Hall (July 5, 6, 7—July 12, 13, 14) will be all-Bach and all-Mozart respectively.

The concerts by the full Boston Symphony in the Music Shed will feature works by Tschaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28) and Beethoven (Aug. 9, 10, 11). A series of chamber music programs in the Theater-Concert Hall will be presented on six Wednesday nights (July 3, 10, 17, 24, 31 and Aug. 7).

Dr. Munch's plan to emphasize a special composer on each of the Festival weekends will give audiences an opportunity to hear a representative selection of important works by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six "Brandenburg concertos," several suites, and Part 2 of the "St. Matthew Passion," with chorus and soloists. The latter will be offered on Sunday afternoon, July 7, in the Music Shed.

The Mozart concerts (July 12, 13, 14) will include the last three great "Symphonies in E-flat," "G-minor," and "C-major;" smaller works and concertos to be performed by the principals of the Boston Symphony, and a work for chorus and orchestra conducted by Hugh Ross.

Music by Tschaikovsky will be conducted by Dr. Munch and guest conductor, Pierre Monteux, on July 19, 20 and 21 and will include at least two of the symphonies and the violin concerto.

Dr. Munch and Mr. Monteux will again share the conducting in the concerts of the second Shed series (July 26, 27, 28), with special attention to the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ," with chorus and orchestra, and other programs will include the Fantastic Symphony, "Harold in Italy," and excerpts from "Romeo and Juliet."

Some of Brahms' greatest works will be featured on August 2, 3 and 4—two symphonies, "Variations on a Theme of Haydn," the "Tragic Overture" and the violin concerto. Carl Schuricht will conduct one concert in this series as well as one concert in the final Beethoven weekend—Aug. 9, 10 and 11. The Festival will close on Sunday afternoon, August 11, with Dr. Munch conducting a performance of Beethoven's "Symphony No. 9" and with Isaac Stern playing the violin concerto.

Mr. Stern, by the way, will be making his fourth appearance at Tanglewood. He played most recently with the Boston Symphony in August, 1956, when he did the Beethoven concerto at the Edinburgh Festival.

Ticket information for all the Festival concerts is available from the Festival Office, Symphony Hall, Boston 15.

New England Newsclip Agency, Inc
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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
MAR 21 1957

AT TANGLEWOOD

Boston Symphony Orchestra Berkshire Festival Dates Set, Twentieth Season Opens July 3

Charles Munch, Music Director of the Boston Symphony Orchestra, in announcing the plans for the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, places emphasis on three things. He will give special prominence to the music of one of the great composers during each weekend concert series—Bach, Mozart, Tchaikovsky, Berlicz, Brahms and Beethoven; he will feature works of contemporary interest on each of the last four weekends; he has invited the American violinist, Isaac Stern, to perform with him three great classics of violin literature, —the concertos of Tchaikovsky, Brahms and Beethoven. Dr. Munch will conduct all the concerts of the first two "Bach-Mozart" weekends, and two concerts in each of the following weekends. Pierre Monteux and Carl Schuricht will be guest conductors, each conducting two concerts in the larger series.

Festival Dates

The twentieth season of Berkshire Festival concerts at Tanglewood will take place during six weeks between July 3 and August 11, with concerts each Friday and Saturday evening and Sunday afternoon. The first two week ends of concerts for small orchestra in the Theatre-Concert Hall (July 5, 6, 7-July 12, 13, 14) will be all-Bach and all-Mozart respectively. The concerts by the full Boston Symphony Orchestra in the Music Shed will feature works by Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), and Beethoven (August 9, 10, 11). A series of chamber music concerts in the Theatre-Concert Hall will be presented on six Wednesday evenings — July 3, 10, 17, 24, 31-August 7.

Festival Programs

Dr. Munch's plan to emphasize a special composer on each of the Festival weekends will give Festival audiences an opportunity to hear a representative selection of important compositions by great composers. During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform all six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, which will be presented on Sunday afternoon, July 7, in the Music Shed.

The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross.

Music of Tchaikovsky will be conducted by Charles Munch and guest conductor Pierre Monteux on July 19, 20, 21, and will include at least two of the symphonies and the Violin Concerto with Isaac Stern as soloist. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28) with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch will perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet."

The weekend of August 2, 3, 4, will contain some of the greatest works of Brahms—two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and the Violin Concerto with Isaac Stern. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven weekend (August 9, 10, 11). The Festival will close on Sunday afternoon, August 11, with a

Continued on Page Twelve

ing summer and to perform at the Festival concerts three of the great violin classics — the concertos of Tchaikovsky, Brahms and Beethoven. Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with the Orchestra at the Edinburgh Festival in August 1956, when he played the Beethoven Concerto with Charles Munch to a capacity audience. During the last few years Mr. Stern has traveled extensively, giving concerts in this country and abroad.

Guest Conductors

Pierre Monteux, who will conduct concerts in the first and second weekends of Shed concerts—July 20 and 28—spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924, and a frequent guest conductor during recent years. Mr. Monteux spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Charles Munch in conducting the Boston Symphony Orchestra on its transcontinental tour and two European tours. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Carl Schuricht, who will conduct Berkshire Festival concerts on August 4 and 10, is known to American music lovers through his recording and his tour in this country earlier in the season as conductor of the Vienna Philharmonic. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe.

Ticket information for all concerts of the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15, Massachusetts.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
APR 19 1957

1957 Tanglewood Concerts Will Include Modern Music

Stravinsky's 75th Birthday To Be Celebrated

The important works of contemporary composers will be featured on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., Charles Munch, music director of the Boston Symphony Orchestra, has announced.

During the first week end of concerts in the Music Shed, tribute will be paid to Igor Stravinsky, who celebrates his 75th birthday on June 17. Dr Munch will conduct Stravinsky's "Canticum Sacrum," for chorus, soloists and orchestra of wind instruments, low strings and organ, on Sunday, July 21. Other works by this composer which will be presented include the ballet, "Jeu de Cartes," and "La Sacre du Printemps."

Other contemporary composers whose works will be featured are Paul Hindemith, Werner Egk, Boris Blacher, Samuel Barber, Walter Piston, Arthur Honegger, and Aaron Copland.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
APR 4 1957

Munch Switching To Modern Music For Tanglewood

Charles Munch, music director of the Boston Symphony orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood in Lenox.

During the first weekend of concerts by the full Orchestra in the Music Shed, tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of July 21. Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes ("Card Game") on July 19, and on July 20, Pierre Monteux will conduct "La Sacre du Printemps" (The Rite of Spring").

On the following weekend Pierre Monteux will present two works of Paul Hindemith ,the Overture "News of the Day" ("Neues Vom Tage") and the Symphony "Mathis der Maler."

On Aug. 2, Carl Schuricht will conduct the American premiere of the Sonata for orchestra by Werner Egk, a German composer who is best known for his operas and music for the theatre. Mr. Schuricht will present the work of another modern German composer on his program Aug. 10, the "Konzertante Musik" of Boris Blacher.

Charles Munch will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance" by Samuel Barber; Symphony No. 5 by Walter Piston; No. III "Liturgique" and, to open the final concert of the festival Dr. Munch will perform "Quiet City" by Aaron Copland, chaffman of the faculty of Berkshire Music center.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass
Independent
Circ. 12,928
APR 2 19[illegible]

Contemporary Works Planned At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox.

During the first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on Sept. 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft. Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" ("The Rite of Spring"). Mr. Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

On the following weekend (July 28) Pierre Monteux will present two works of Paul Hindemith, the Overture "News of the Day" ("Neus Vom Tage") composed in 1930, and the Symphony "Mathis der Maler." Mr. Hindemith [illegible] conductor at the Berkshire Music Center in its first two [illegible] 1940 and 1941.

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Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 3,800
MAR 29 1957

The Boston Symphony Orchestra, Charles Munch, music director, has announced the Berkshire Festival to be held at Tanglewood in Lenox, Mass., between July 3 and August 11.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

APR 6 - 1957

Will Feature The Moderns At Tanglewood

Stravinsky, Hindemith, Barber, Honegger Music Being Scheduled

Charles Munch, music director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox.

During the first week end of concerts by the full Boston Symphony Orchestra in the Music Shed tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on Sept. 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft. Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" ("The Rite of Spring"). Mr. Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

Hindemith Series

On the following week end (July 28) Pierre Monteux will present two works of Paul Hindemith, the Overture "News of the Day" ("Neues Vom Tage") composed in 1930, and the Symphony "Mathis der Maler.". Mr. Hindemith was visiting composer at the Berkshire Music Center in its first two seasons of 1940 and 1941.

On Friday evening, Aug. 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theater. This work which was composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony Orchestra. Mr. Schuricht will present the work of another modern German composer on his program of Saturday, August 10, the "Konzertante Musik" of Boris Blacher. The work has been performed in this country several times by the Berlin Philharmonic under Herbert von Karajan, and in March, 1956, by Alfred Wallenstein and the Los Angeles Philharmonic. Boris Blacher succeeded Werner Egk as director of the Hochschule fur Music in Berlin in 1953, and was composer in residence at the Berkshire Music Center in 1955.

Other Moderns

Charles Munch will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance" by Samuel Barber (a composer in residence at Tanglewood in 1947) on Saturday evening, Aug. 3; Symphony No. 5 by Walter Piston on Sunday afternoon, Aug. 4; Arthur Honegger's Symphony No. III "Liturgique" which was last performed by the Boston Symphony Orchestra in the Cathedral at Chartres during its European trip in 1956 (Mr. Honegger was a visiting composer at Tanglewood in 1947); and, to open the final concert of the Festival on Sunday afternoon, Aug. 11, Dr. Munch will perform "Quiet City" by Aaron Copland, chairman of the faculty of Berkshire Music Center.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 261,421

APR 7 - 1957

Contemporary Music Played at Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

During the first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed, tribute will be paid to Igor Stravinsky, who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21.

Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" ("The Rite of Spring").

On the following weekend, July 28, Pierre Monteux will present two works of Paul Hindemith, the Overture "News of the Day" ("Neues Vom Tage") composed in 1930, and the Symphony "Mathis der Maler."

On Friday evening, Aug. 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theatre. Mr. Schuricht will present the work of another modern German composer on his program of Saturday, Aug. 10, the "Konzertante Musik" of Boris Blacher.

Charles Munch will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance" by Samuel Barber (a composer in residence at Tanglewood in 1947) on Saturday evening, Aug. 3; Symphony No. 5 by Walter Piston on Sunday afternoon, Aug. 4; Arthur Honegger's Symphony No. III "Liturgique" which was last performed by the Boston Symphony Orchestra in the Cathedral at Chatres during its European trip in 1956 (Mr. Honegger was a visiting composer at Tanglewood in 1947); and, to open the final concert of the Festival on Sunday afternoon, Aug. 11, Dr. Munch will perform "Quiet City" by Aaron Copland, chairman of the Faculty of Berkshire Music Center.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 8 - 1957

Contemporary Composers To Be Heard at Tanglewood

Charles Munch, music director of the Boston Symphony orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire festival at Tanglewood, Lenox, officials of the orchestra said today.

First Week-End

During the first week-end of concerts by the full Boston Symphony orchestra in the music shed tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International festival Sept. 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft. Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes" ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" ("The Rite of Spring"). Mr. Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

On the following week-end, July 28, Pierre Monteux will present two works of Paul Hindemith, the Overture "News of the Day" ("Neues Vom Tage") composed in 1930, and the symphony "Mathis der Maler." Mr. Hindemith was visiting composer at the Berkshire Music center in its first two seasons of 1940 and 1941.

American Premiere

On Friday evening, Aug. 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theater. This work which was composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony orchestra. Mr. Schuricht will present the work of another modern German composer on his program of Saturday, Aug. 10, the "Konzertante Musik" of Boris Blacher. The work has been performed in this country several times by the Berlin Philharmonic under Herbert von Karajan, and in March, 1956, by Alfred Wallenstein and the Los Angeles Philharmonic. Boris Blacher succeeded Werner Egk as director of the Hochschule for Music in Berlin in 1953, and was composer in residence at the Berkshire Music center in 1955.

Charles Munch will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance" by Samuel Barber, a composer in residence at Tanglewood in 1947, on Saturday evening, Aug. 3; Symphony No. 5 by Walter Piston on Sunday afternoon, Aug. 4; Arthur Honegger's Symphony No. III "Liturgique" which was last performed by the Boston Symphony orchestra in the Cathedral at Chartres during its European trip in 1956. Mr. Honegger was a visiting composer at Tanglewood in 1947); and to open the final concert of the festival on Sunday afternoon, Aug. 11, Dr. Munch will perform "Quiet City" by Aaron Copland, chairman of the faculty of Berkshire Music center.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

APR 6 - 1957

Works by 8 Modern Composers To Be Featured at Festival

LENOX — Works of contemporary importance by eight modern composers will be featured on the programs of the last four weeks of the 1957 Berkshire Festival.

During the last four weekends of concerts in the Music Shed, opening July 19, the Boston Symphony Orchestra will play works by Igor Stravinsky, Paul Hindemith, Werner Egk, Boris Blacher, Samuel Barber, Walter Piston, Arthur Honegger and Aaron Copland.

American Premiere

The American premiere of the sonata for orchestra by German composed Werner Egk will be conducted by Carl Schuricht Friday evening, Aug. 2. Mr. Schuricht, a guest conductor at Tanglewood this summer, will present the "Konzertante Musik" of Boris Blacher, another modern German composer, Saturday, Aug. 10.

Blacher succeeded Egk as director of the Hochschule fur Musik in Berlin in 1953 and was composer in residence at the Berkshire Music Center two summers ago.

During the first weekend of concerts by the BSO in the Shed tribute will be paid to Stravinsky, who celebrates his 75th birthday June 17. Charles Munch, BSO music director, will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21.

Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes" (Card Game) Friday, July 19. The composer's well-known "Le Sacre du Printemps" (The Rite of Spring) will be conducted by guest conductor Pierre Monteux Saturday, July 20.

Two Hindemith Works

On the following weekend, Mr. Monteux will present two works by Paul Hindemith, the overture "News of the Day" and the symphony "Mathis der Maler." Hindemith was visiting composer at the Berkshire Music Center in its first two seasons, 1940 and 1941.

Charles Munch will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance" by Samuel Barber, a composer in residence at Tanglewood in 1947, Saturday evening, August 3; Symphony No. 5 by Walter Piston Sunday afternoon, Aug. 4; Arthur Honegger's Symphony No. 3 "Liturgique"; and, to open the final concert of the Festival on Sunday afternoon, Aug. 11, "Quiet City" by Aaron Copland, chairman of the faculty of Berkshire Music Center.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

APR 6 1957

Contemporary Music Billed At Tanglewood

CHARLES MUNCH, music director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

During the first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed, tribute will be paid to Igor Stravinsky who celebrates his 75th birthday June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on Sept. 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft.

Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes" (Card Game) on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" (The Rite of Spring). Mr. Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

* * *

THE FOLLOWING weekend (July 28) Pierre Monteux will present two works of Paul Hindemith, the Overture "News of the Day" (Neues Vom Tage) composed in 1930, and the Symphony "Mathis der Maler." Mr. Hindemith was visiting composer at the Berkshire Music Center in its first two seasons of 1940 and 1941.

On Friday evening, Aug. 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer best known for his operas and music for the theater. This work, composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony Orchestra.

Mr. Schuricht will present the work of another modern German composer on his program of Saturday, Aug. 10, the "Konzertante Musik" of Boris Blacher. The work has been performed in this country several times

* * *

CHARLES MUNCH will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance' by Samuel Barber (a composer in residence at Tanglewood in 1947) on Saturday evening, Aug 3; Symphony No. 5 by Walter Piston on Sunday afternoon Aug. 4; Arthur Honegger's Symphony No. III "Liturgique" which was last performed by the Boston Symphony Orchestra in the Cathedral at Chartres during its European trip in 1956 (Mr. Honegger was a visiting composer at Tanglewood in 1947); and, to open the final concert of the Festival on Sunday afternoon, Aug. 11, Dr. Munch will perform "Quiet City" by Aaron Copland, chairman of the faculty of Berkshire Music Center.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

APR 11 1957

Munch Will Feature Present-Day Music

Several Composers Will Be Honored at Tanglewood

Important Contemporary Works Will Be Played Last Four Weeks of Festival.—Full Boston Symphony to Pay Tribute to Igor Stravinsky's 75th Birthday Anniversary.

Charles Munch, music director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood in Lenox.

During the first week-end of concerts by the full Boston Symphony Orchestra in the Music Shed tribute will be paid to Igor Stravinksy who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on September 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft.

Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" ("The Rite of Spring"). Mr. Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

On the following week-end, July 28, Pierre Monteux, will present two works of Paul Hindemith, the overture "News of the Day" ("Neues Vom Tage") composed in 1930, and the symphony "Mathis der Maler." Mr. Hindemith was visiting composer at the Berkshire Music Center in its first two seasons of 1940 and 1941.

On Friday evening, August 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theatre. This work, which was composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony Orchestra.

Mr. Schuricht will present the work of another modern German composer on his program of Saturday, August 10, the "Konzertante Musik" of Boris Blacher. The work has been performed in this country several times by the Berlin Philharmonic under Herbert von Karajan, and in March, 1956, by Alfred Wallenstein and the Los Angeles Philharmonic. Boris Blacher succeeded Werner Egk as director of the Hochschull for Music in Berlin in 1953, and was composer in residence at the Berkshire Music Center in 1955.

Charles Munch will also present the following works of contemporary composers: "Medea's Meditation and Dance of Vengeance" by Samuel Barber, resident composer at Tanglewood in 1947, on Saturday evening, August 3; Symphony No. 5, by Walter Piston on Sunday afternoon, August 4; Arthur Honegger's Symphony No. III, "Liturgique" which was last performed by the Boston Symphony Orchestra in the Cathedral at Chartres during its European trip in 1956 (Mr. Honegger was a visiting composer at Tanglewood in 1947); and, to open the final concert of the Festival on Sunday afternoon, August 11, Dr. Munch will perform "Quiet City" by Aaron Copland, chairman of the faculty of Berkshire Music Center.

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Tanglewood Festival Honors Stravinsky

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During the first weekend concerts tribute will be paid to Igor Stravinsky, who celebrates his 75th birthday on June 17 of this year. Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21.

This work, first performed at the Venice International Festival in 1956, will have its U. S. premiere at a special birthday concert in honor of Stravinsky. Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes" ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" ("The Rite of Spring"). Monteux introduced this work to Paris in 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

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APR 14 1957

Boston Symphony To Honor Stravinsky's 75th Birthday

Igor Stravinsky, who will conduct the University of Miami Symphony Orchestra in two concerts next season, will observe his 75th birthday on June 17.

In honor of the occasion, the Boston Symphony Orchestra will devote its first three programs at the opening of the Berkshire Festival to the music of the distinguished Russian-born composer.

Charles Munch will conduct the orchestra in Stravinsky's "Canticum Sacrum" for chorus, soloists, wind instruments, low strings and organ on July 21.

This work was first performed at the Venice International Festival last September, and will have its American premiere at a special birthday concert in honor of Stravinsky in Los Angeles on June 19 under the direction of Robert Craft.

Munch also will present Stravinsky's ballet "Jeu de Cartes" on July 19, and on July 20, Pierre Monteux will conduct "La Sacre du Printemps."

Monteux recently conducted the same work here with the University orchestra. He directed its premiere performance in Paris in May, 1913.

Another distinguished composer, Heitor Villa-Lobos, who also will conduct the University Symphony next season, observed his 70th birthday last week by leading the New York Philharmonic Symphony in a program of his own works.

IGOR STRAVINSKY

HEITOR VILLA-LOBOS

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

APR 7 - 1957

Contemporary Composers On Tanglewood Programs

Works by Igor Stravinsky, Paul Hindemith, Werner Egk and Boris Blacher to Be Heard

Boston, April 6—Charles Munch, music director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox. During the first week end of concerts by the full orchestra in the Music Shed, tribute will be paid to Igor Stravinsky, who celebrates his 75th birthday on June 17.

Dr. Munch will conduct Stravinsky's "Canticum Sacrum" for the chorus, soloists and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice Interational Festival on Sept. 20, 1956, and will have its United States premiere at a special birthday concert in honor of Stravinsky and devoted to his music in Los Angeles June 19 under the direction of Robert Craft.

Ballet On Program

Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes" ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre de Printemps" ("The Rite of Spring"). Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

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On Friday evening, Aug. 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theater. This work, which was composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony.

Modern German

Schuricht will present the work of another modern German composer on his program of Saturday, Aug. 10, the "Konzertante Musik" of Boris Blacher. The work has been performed in this country several times by the Berlin Philharmonic under Herbert von Karajan, and in March, 1956, by Alfred Wallenstein and the Los Angeles Philharmonic. Boris Blacher succeeded Werner Egk as director of the Hochschule fur Music in Berlin in 1953, and was composer in residence at the Berkshire Music Center in 1955.

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BOSTON, Mass.
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MAY 13 1957

Tanglewood Event To Honor Stravinsky

During the first weekend of concerts by the full Boston Symphony Orchestra at Tanglewood tribute will be paid to Igor Stravinsky who observes his 75th birthday June 17.

Dr. Charles Munch, music director, will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists and orchestra of wind instruments, low strings and organ at the July 21 concert.

This work will have its United States premiere at a special birthday concert in honor of Stravinsky June 19 at Los Angeles.

Dr. Munch also will present Stravinsky's ballet "Jeu de Cartes, July 19. Pierre Monteux will conduct his "La Sacre du Printemps" July 20.

producing Mr.

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ON 75TH BIRTHDAY

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Details of the Tanglewood Festival are as follows:

July 5, 6, 7 — Series X (Theatre)
ALL-BACH
CHARLES MUNCH conducting
Including the six Brandenburg Concertos
St. Matthew Passion—Part II
(Sunday in the Music Shed)

July 12, 13, 14 — Series Y (Theatre)
ALL-MOZART
CHARLES MUNCH conducting
4 Symphonies (including the last three), serenades, concertos and a choral work conducted by HUGH ROSS
In the programs of each week the music of a great composer will be featured.

July 19, 20, 21 — Series A (Shed)
TCHAIKOVSKY
CHARLES MUNCH and PIERRE MONTEUX
The Violin Concerto (with ISAAC STERN)
Two Symphonies and other works

July 26, 27, 28 — Series B (Shed)
BERLIOZ
CHARLES MUNCH and PIERRE MONTEUX
"L'Enfance du Christ" with chorus and soloists, "Harold in Italy" and Fantastic Symphony

August 2, 3, 4 — Series C (Shed)
BRAHMS
CHARLES MUNCH and CARL SCHURICHT
The Violin Concerto (with ISAAC STERN)
Two Symphonies, Tragic Overture and Haydn Variations

August 9, 10, 11 — Series D (Shed)
BEETHOVEN
CHARLES MUNCH and CARL SCHURICHT
Two Symphonies, including Symphony No. 9 with chorus and soloists
The Violin Concerto (with ISAAC STERN)

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THE WORLD OF MUSIC

Summer Festivals Bidding More Widely For Visits From Touring Americans

By ROSS PARMENTER

THERE are many more names around this summer's musical map than bordered the similar map last year. In part the increase mirrors the continuing expansion of summer music. Yet not all the new names represent new festivals. Many of the events have been recurring quietly in their own corners for a number of summers. The new element in the situation is that more and more local festivals are now making a play for national attention.

Each summer, it seems, American vacationists grow increasingly mobile. Those giving festivals have realized that year after year more and more tourists are on the road, eager for entertainment. As automobiles and good highways have made distances less important, summer impresarios have been making an increasing play for tourists from all parts of the country. One [illegible] summer. Never before have plans been drawn up so far in advance, nor have prospectuses been so widely circulated. The old days of schedules arranged at the last moment with notices sent out too late to reach any one except those in the neighborhood, it seems, are over.

NEWCOMERS: Three of this year's festivals that are new to the map are also new to the country. One is the Jamestown Festival, a series of musical events interspersed among the other festival activities being held in Virginia to celebrate the 350th anniversary of the establishment of the first permanent English settlement in the New World. Significantly enough, the other two new festivals are operatic, for one of the major post-war developments in American summer music is the spread of summer opera. The larger of the two new events is that of the Santa Fe Opera Association, which will present operas at Santa Fe, N. M., from July 3 to Aug. 29. The other is the first summer opera colony to be run by the National Grass Roots Opera at East Carolina College in Greenville, N. C., from June 10 to July 5.

MAN OF THE HOUR: Stravinsky will be widely honored in the summer festivals. His seventy-fifth birthday falls on June 17, and that day Franz Waxman's Los Angeles Music Festival will round up its activities with a gala all-Stravinsky program. It will consist of the "Symphony of Psalms," the American première of "Canticum Sacrum," and "Agon," a new ballet commissioned by Lincoln Kirstein. The Aspen Festival, which opens in Colorado on June 26, will perform Stravinsky works all through its ten-week season. The Berkshire Festival at Lenox, Mass., will present his "Jeu de Cartes," "Sacre du Printemps" and "Canticum Sacrum." And his major opera, "The Rake's Progress," will be one of the works given in Santa Fe.

HEMIDEMISEMIQUAVERS: Marian Anderson, who has received honorary degrees from five colleges, will collect five more this spring. The institutions honoring her are St. Mary's College, South Bend, Ind.; Virginia State College; Morgan State College, Baltimore; Rutgers University, and the University of Rochester. . . . Douglas Moore's "The Ballad of Baby Doe" [illegible] have its West Coast premiere on May 23, when it will have the first of five performances by Stanford University. . . . When the Clinton Hill Symphony gives its final concert of the season on Tuesday at Pratt Institute Memorial Hall it will play the first performance of a work it commissioned, Ezra Laderman's "Fantasy on Clinton Hill." The Masterwork Chorus, which draws its membership from fifty-nine towns in northern New Jersey, will give its second an-

REPRISE

The New York Philharmonic-Symphony closed its 115th season. Giorgio Tozzi and David Lloyd were fine soloists in a final program that was nearly all choral. . . . The opera workshop of the Manhattan School of Music showed considerable [illegible] presenting. . . . Joio's melodramatic "The Huss[illegible]" and Donizetti's "Rita." . . . William Masselos as pianist and Virgil Thomson as narrator made Eric Satie's "Sports et Divertissements" the hit of the second "Music for Moderns" concert. . . . Among recitalists, Armen Guirag, Turkish-born tenor, had "a superb voice," Mireya Arboleda was an "intelligent and cultivated" pianist, and Suzanne Sten, mezzo-soprano, presented "a rewarding evening."

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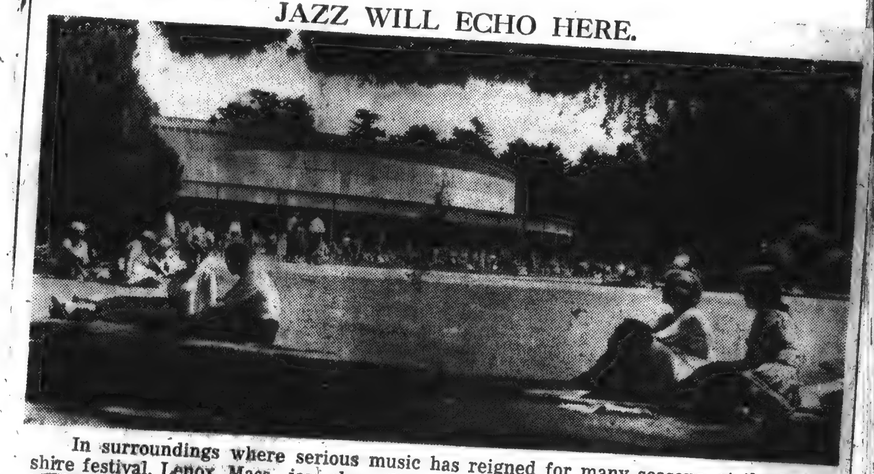
JAZZ WILL ECHO HERE.



In surroundings where serious music has reigned for many seasons, at the Berkshire festival, Lenox, Mass., jazz also will resound this summer. The School for Jazz Inc., will open August 12 at the Berkshire Music barn, and continue through August 30. The jazz faculty, students and audiences will make use of the Berkshire Shed (shown here) and other facilities after the Boston Symphony has completed the 20th summer of music in the hills of Western Massachusetts.

Jazz Plays in Same League With Classics at Summer Festivals

Conservatory Here Is in the Forefront of New Trend, Offering Courses in Summer Session—At the Tanglewood Festival, Makers of "Modern Music" Will Follow the Boston Symphony.

By Clyde Neibarger.
(The Star's Music Editor.)

ANY actual gulf that exists between so-called jazz or popular music and so-called "serious music" is being bridged in various ways in these days. Music schools are adding courses in jazz. In the summer music festivals and workshops, jazz is being given a place alongside the classics.

In Kansas City, the Conservatory of Music is adding a course in jazz. Other schools around the nation have established such courses, or plan to do so soon. But this is one of the first invasions of a formal conservatory.

In New York's Town Hall, where most of the music heard is on the serious side, a new concert society, Music for Moderns, launched a series of four concerts including Duke Ellington's band on program with Dropoulos and the Philharmonic-Symbolic sounds of im- and jazz that tend hem in the same re defined on an- ram. A third linked spel music with art songs. The gram, to be given will be "New Hori- voted to the most ideas in jazz and sic.

Ellington-Mitropou- am at Town Hall, and his orchestra world premiere of 's concert suite nual Bach Festival next Sunday in the Morristown High School. It will consist of a performance of Bach's "St. Matthew Passion" led by David Randolph. . . . Samuel Antek will conduct the Chicago Symphony's young people's concerts next season.

Basie and his orchestra with Joe Williams will appear August 2-3, Billie Holiday and a Canadian group, the Ron Collier quintet, will do the August 9-10 program. The Gerry Mulligan quartet and the Teddy Wilson trio are down for August 16-17.

The pleasant rubbing of elbows by the sophisticates of jazz and serious music really achieves a milestone this summer at the Tanglewood area in Western Massachusetts, renowned as the summer home of the Boston Symphony orchestra and its distinguished conductor, Charles Muench. The Tanglewood festival is the most important one in this country.

At Lenox, home of the Tanglewood festival, a new School of Jazz, Inc., will take over the music leadership of the area when the Boston Symphony departs August 11. Some of the most important names in modern jazz will head the faculty—John (Dizzy) Gillespie, trumpet; Oscar Peterson and John Lewis, piano; Ray Brown, jazz bass; Max Roach, drums; Herb Ellis, guitar; Milt Jackson, vibraharp; Bill Russo, jazz composition; Marshall W. Stearns, history of jazz, and Jule Foster, dean.

In a tribute to Louis Armstrong, the Newport Jazz festival July 4, 5 and 6 at Newport, R. I., will feature international jazz, with musicians from Europe and America participating.

Labeled "Modern Music."

They call it "modern mu- the performers are ington and his orches- tan Kenton and Com- a part of the Ravinia tival in Chicago this The Chicago festival n expanded to nine y the addition of dra- adings, children's con- olk songs and art ieces. Ellington will n July 1 and 3, Ken- uly 29 and 31. From e stage, the Chicago y orchestra will play ous" performances. me other schedules of festivals and music or workshops the new are described as "pop- ular music." This is the case at the Adirondack Studio of Song, June 28 to September 4 at Lake George, N. Y.

On the West coast, jazz is making its mark at some of the leading centers of serious vein summer music. One of the most interesting is the Idyllwild, Calif., Arts Foundation. There the program encompasses dance, art and literature, as well as jazz, chamber music, orchestra, chorus and music education.

At Kansas City's Conservatory.

The course in jazz at the Conservatory of Music of Kansas City originally was sched uled to start in September, but the interest in it has been so lively that the conservatory is scheduling a summer school course, Lyle Kennedy, manager of the music center, said.

"We already have one 'combo' group enrolled, to start June 8," Kennedy said. "We expect other such groups to sign up, after the auditions that are a requirement. We also plan to have courses ready in harmony, keyboard, dictation and ear training."

There have been numerous inquiries, Kennedy said, about instruction for popular singers. Such a course may be offered. Most of the would-be "pop" singers are girls.

The formal name for the "combo" is "Modern Dance Band," and that is the way it is described on the conservatory's circulars. There usually are five or six members.

Three veteran jazz musicians who regularly entertain the patrons of Kansas City night spots will be the conservatory's teachers or jazz: Willie Rice, arranger and piano-trumpet man; George Salisbury, pianist, and Herb Six, pianist and harmony expert. Six will not be new on the conservatory faculty, having taught conventional courses there seven years.

There have been some requests for the addition of a course in jazz or popular music at the Mid-Western Music and Art camp at the University of Kansas, but thus far no such step has been seriously contemplated, the camp's director, Prof. Russell L. Wiley, said. The camp opens June 16 for six weeks.

[17]

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THE WORLD OF MU

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There have been some requests for the addition of a course in jazz or popular music at the Mid-Western Music and Art camp at the University of Kansas, but thus far no such step has been seriously contemplated, the camp's director, Prof. Russell L. Wiley, said. The camp opens June 16 for six weeks.

Burrelle's
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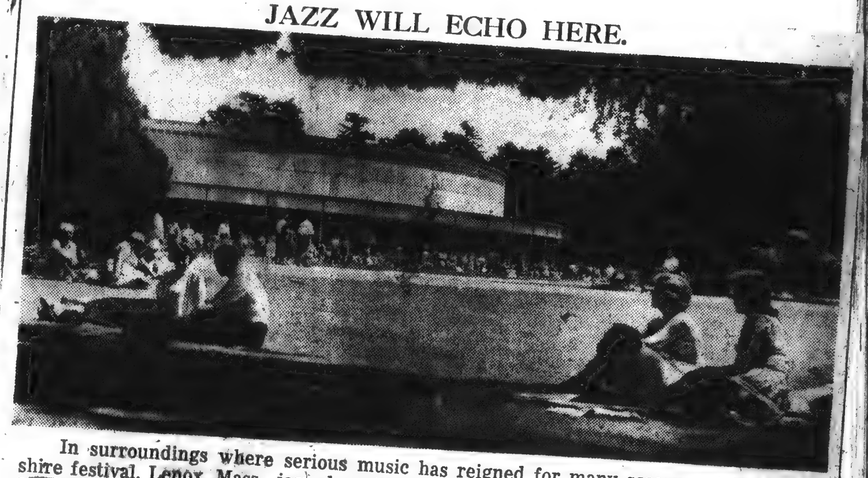
PRESS CLIPPING BUREAU
165 Church Street - New York
KANSAS CITY, MO.
TIMES
Circ. D. 338,145
MAY 25 1957

JAZZ WILL ECHO HERE.



In surroundings where serious music has reigned for many seasons, at the Berkshire festival, Lenox, Mass., jazz also will resound this summer. The School for Jazz Inc., will open August 12 at the Berkshire Music barn, and continue through August 30. The jazz faculty, students and audiences will make use of the Berkshire Shed (shown here) and other facilities after the Boston Symphony has completed the 20th summer of music in the hills of Western Massachusetts.

Jazz Plays in Same League With Classics at Summer Festivals

Conservatory Here Is in the Forefront of New Trend, Offering Courses in Summer Session—At the Tanglewood Festival, Makers of "Modern Music" Will Follow the Boston Symphony.

By Clyde Neibarger.
(The Star's Music Editor.)

ANY actual gulf that exists between so-called jazz or popular music and so-called "serious music" is being bridged in various ways in these days. Music schools are adding courses in jazz. In the summer music festivals and workshops, jazz is being given a place alongside the classics.

In Kansas City, the Conservatory of Music is adding a course in jazz. Other schools around the nation have established such courses, or plan to do so soon. But this is one of the first invasions of a formal conservatory.

In New York's Town Hall, where most of the music heard is on the serious side, a new concert society, Music for Moderns, launched a series of four concerts including Duke Ellington's band on the same program with Dimitri Metropoulos and the New York Philharmonic-Symphony. Symbolic sounds of impressionism and jazz that tend to put them in the same league were defined on another program. A third linked Negro gospel music with European art songs. The fourth program, to be given tomorrow, will be "New Horizons," devoted to the most advanced ideas in jazz and serious music.

On the Ellington-Mitropoulos program at Town Hall, Ellington and his orchestra played the world premiere of the Duke's concert suite called "Such Sweet Thunder," the title taken from a Shakespearean play. Ellington dedicated the suite to the Stratford Shakespearean festival at Stratford, Ontario, Canada, where he and his orchestra played jazz music last summer.

Jazz Program at Stratford.

This summer at the Stratford Shakespearean festival, July 1 to September 7, jazz again will be very much a part of the concert schedule. There will be six jazz concerts, each being repeated, on Friday and Saturday evenings from August 2 to 17. Count Basie and his orchestra with Joe Williams will appear August 2-3, Billie Holiday and a Canadian group, the Ron Collier quintet, will do the August 9-10 program. The Gerry Mulligan quartet and the Teddy Wilson trio are down for August 16-17.

The pleasant rubbing of elbows by the sophisticates of jazz and serious music really achieves a milestone this summer at the Tanglewood area in Western Massachusetts, renowned as the summer home of the Boston Symphony orchestra and its distinguished conductor, Charles Muench. The Tanglewood festival is the most important one in this country.

At Lenox, home of the Tanglewood festival, a new School of Jazz, Inc., will take over the music leadership of the area when the Boston Symphony departs August 11. Some of the most important names in modern jazz will head the faculty—John (Dizzy) Gillespie, trumpet; Oscar Peterson and John Lewis, piano; Ray Brown, jazz bass; Max Roach, drums; Herb Ellis, guitar; Milt Jackson, vibraharp; Bill Russo, jazz composition; Marshall W. Stearns, history of jazz, and Jule Foster, dean.

In a tribute to Louis Armstrong, the Newport Jazz festival July 4, 5 and 6 at Newport, R. I., will feature international jazz, with musicians from Europe and America participating.

Labeled "Modern Music."

They call it "modern music," but the performers are Duke Ellington and his orchestra and Stan Kenton and Company, as a part of the Ravinia Park festival in Chicago this summer. The Chicago festival has been expanded to nine weeks by the addition of dramatic readings, children's concerts, folk songs and art masterpieces. Ellington will appear on July 1 and 3, Kenton on July 29 and 31. From the same stage, the Chicago Symphony orchestra will play all "serious" performances.

On some other schedules of summer festivals and music schools or workshops the new courses are described as "popular music." This is the case at the Adirondack Studio of Song, June 28 to September 4 at Lake George, N. Y.

On the West coast, jazz is making its mark at some of the leading centers of serious vein summer music. One of the most interesting is the Idyllwild, Calif., Arts Foundation. There the program encompasses dance, art and literature, as well as jazz, chamber music, orchestra, chorus and music education.

At Kansas City's Conservatory.

The course in jazz at the Conservatory of Music of Kansas City originally was scheduled to start in September, but the interest in it has been so lively that the conservatory is scheduling a summer school course, Lyle Kennedy, manager of the music center, said.

"We already have one 'combo' group enrolled, to start June 8," Kennedy said. "We expect other such groups to sign up, after the auditions that are a requirement. We also plan to have courses ready in harmony, keyboard, dictation and ear training."

There have been numerous inquiries, Kennedy said, about instruction for popular singers. Such a course may be offered. Most of the would-be "pop" singers are girls.

The formal name for the "combo" is "Modern Dance Band," and that is the way it is described on the conservatory's circulars. There usually are five or six members.

Three veteran jazz musicians who regularly entertain the patrons of Kansas City night spots will be the conservatory's teachers or jazz: Willie Rice, arranger and piano-trumpet man; George Salisbury, pianist, and Herb Six, pianist and harmony expert. Six will not be new on the conservatory faculty, having taught conventional courses there seven years.

There have been some requests for the addition of a course in jazz or popular music at the Mid-Western Music and Art camp at the University of Kansas, but thus far no such step has been seriously contemplated, the camp's director, Prof. Russell L. Wiley, said. The camp opens June 16 for six weeks.

Eric Satie's "Sports et Divertissements" the hit of the second "Music for Moderns" concert. . . . Among recitalists, Armen Guirag, Turkish-born tenor, had "a superb voice," Mireya Arboleda was an "intelligent and cultivated" pianist, and Suzanne Sten, mezzo-soprano, presented "a rewarding evening."

[18]

New England Newsclip Agency, Inc.
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Sunday Herald Tribune
NEW YORK, N. Y.
Independent Republican
Circ. 585,009

JUN 9 1957

Ellenville to Score Beat on Tanglewood

By FRANCIS D. PERKINS

Ellenville leads Tanglewood by a three-day margin in performing Stravinsky's "Canticum Sacrum" for the first time in the eastern United States. In a double bill with Carl Orff's "Carmina Burana" under Leopold Stokowski's direction, it will be a feature of the Empire State Music Festival's third season on Thursday and Saturday nights, July 18 and 20. Charles Munch will conduct it in the Berkshire Festival's Music Shed at Lenox, Mass., Sunday afternoon, July 21.

The American Concert Choir, trained by Margaret Hillis, will be heard with the Symphony of the Air in the Ellenville double bill with Uta Graf, Rudolf Petrak and Philip Maero as soloists. "Canticum Sacrum," which had its premiere in Venice in September, will have its first American hearing in an all-Stravinsky program at Los Angeles on the composer's seventy-fifth birthday, June 17, with Robert Craft conducting. It calls for chorus, tenor and baritone, and an orchestra of strings (minus violins and violas), wood winds, harp and organ.

• • •

The Ellenville season runs from July 4 to 28. Igor Markevitch will conduct Beethoven's Ninth Symphony and Brahms' Alto Rhapsody on Thursday night and Sunday afternoon, July 4 and 7, when Miss Graf, Mr. Petrak, Maureen Forrester and Norman Scott will sing with the Symphony of the Air and Miss Hillis' choristers. Solofsts of the Royal Danish Ballet will dance Friday, Saturday and Sunday, July 5, 6 and 7, offering a different program each evening; Robert Zeller will conduct.

Thursday and Saturday nights, July 11 and 13, will be devoted to stage performances of Richard Strauss' "Elektra." Jose Limon's choreographic version of Eugene O'Neill's "The Emperor Jones," with music by Heitor Villa-Lobos, is scheduled for Friday and Sunday nights, July 12 and 14, when the composer will conduct. This was first performed last summer at Ellenville. Details of the remaining programs have not been announced. Further information can be obtained from the Empire State Music Festival's headquarters, 36 W. 44th St. (OXford 7-0490).

Sixty thousand persons attended the first festival season on the southern fringe of the Catskills for five weeks in 1955. Last summer's festival was shorter by a week, but drew nearly 65,000.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

APR 30 1957

Boston Symphony Going Calypso as Pops Open

Boston — (UP) — Musical Boston goes informal tonight with the opening of the Pops Concerts, light-hearted prelude to the Summer music season.

Calypso and jazz beats will mingle with a classical drum rolls during the new season, which music lovers take just as seriously as the formal Fall and Winter music season.

Ninety-five Boston Symphony Orchestra players don Summer weight clothes and play before tables instead of rows of seats, but there will be more Beethoven than boogie. This, the 72d Pops season, will last until June 29.

Veteran Maestro Fiedler leads the Pops, which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 Overture to Rodgers and Hmmerstein.

The Pops musicians go out beside the Charles River for a series of esplanade concerts beginning July 2 and return briefly, after the Berkshire Music Festival at Tanglewood in Lenox, Mass., which runs from July 3 to Aug. 11, inclusive.

Thousands of visitors will hear Charles Munch share the podium with guest conductors Pierre Monteux and Carl Schuricht. Renowned violinist Isaac Stern will be soloist in a series of classic concertos.

Simultaneous with the Esplanade and Tanglewood programs, the Castle Hill Foundation schedules an impressive series of concerts at Ipswich, Mass.

Ella Fitzgerald and the Oscar Peterson Jazz Trio will start off the series June 28.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017

APR 30 1957

Pops Concerts Open Tonight In Boston

By JOHN A. HAHN

Boston, April 30 —(UP)— Musical Boston goes informal tonight with the opening of the pops concerts, light-hearted prelude to the summer music season.

Calypso and jazz beats will mingle with classical drum rolls during the new season which music lovers take just as seriously as the formal fall and winter concert series.

Ninety - five Boston Symphony Orchestra players don summerweight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72d pops season, will last until June 29.

Veteran maestro Fiedler leads the pops concerts which feature lighter classics not suitable to the big - orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 Overture to Rodgers and Hammerstein.

The pops musicians go out beside the Charles River for a series of Esplanade concerts beginning July 2 and return, briefly, after the Berkshire Music Festival at Tanglewood in Lenox, Mass., which runs from July 3 to Aug. 11, inclusive.

The Tanglewood concerts also are outdoors but under shelter and are as formal as the winter symphony series.

Thousands of visitors to New England, many from neighboring New York State, will hear Charles Munch share the Boston Symphony podium with guest conductors Pierre Monteux and Carl Schuricht. Renowned violinist Isaac Stern will be soloist in a series of classic concertos.

Simultaneous with the esplanade and Tanglewood programs the Castle Hilg Foundation schedules an impressive series of concerts at Ipswich, Mass.

Ella Fitzgerald and the Oscar Peterson Jazz Trio will start off the series June 28 at Castle Hill, formerly the Crane Estate.

Calypso Master Geoffrey Holder and his Trinidad Dancers will climax the Castle Hill season which also has scheduled Mezzo-Soprano Mildred Miller, pianist Rudolf Serkin, Negro basso William Warfield and the Berkshire Quartet.

Even the children aren't forgotten, musically. Special small-fry Esplanade concerts will be given the mornings of July 3 and 10 and Aug. 14 in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

APR 30 1957

Pops Concert Season Opens In Hub Tonight

BOSTON (UP)—Musical Boston goes informal tonight with the opening of the Pops concerts, light-hearted prelude to the summer music season.

Calypso and jazz beats will mingle with classical drum rolls during the new season which music loves take just as seriously a the formal fall and winter concert series.

Ninety-five Boston Symphony Orchestra players don summerweight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72nd Pops season, will last until June 29.

Veteran maestro Arthur Fiedler leads the Pops concerts which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day.

Outdoors in July

The Pops musicians go out beside the Charles River for a series of Esplanade concerts beginning July 2 and return, briefly, after the Berkshire Music Festival at Tanglewood in Lenox, Mass., which runs from July 3 to Aug. 11, inclusive.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974

APR 30 1957

Boston Pops Start Again

BOSTON, (UP)—Musical Boston goes informal tonight with the opening of the Pops Concerts, light-hearted prelude to the Summer music season.

Calypso and jazz beats will mingle with a classical drum rolls during the new season. But there will be more Beethoven than boogie. This, the 72nd pops season, will last until June 29.

Veteran Maestro Fiedler leads the Boston Symphony Orchestra Pops Concert, which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 Overture to Rodgers and Hammerstein.

Play at Tanglewood

The Pops musicians go out besides the Charles River for a series of Esplanade concerts beginning July 2 and return, briefly, after the Berkshire Music Festival at Tanglewood in Lenox, which runs from July 3 to Aug. 11.

The Tanglewood concerts also are outdoors but under shelter and are as formal as the Winter symphony series.

Thousands of visitors to New England will hear Charles Munch share the Boston Symphony podium with guest conductors Pierre Monteux and Carl Schuricht. Renowned violinist Isaac Stern will be soloist in a series of classic concertos.

Concerts of Ipswich

Simultaneous with the Esplanade and Tanglewood programs, the Castle Hill Foundation schedules an impressive series of concerts at Ipswich, Mass.

Ella Fitzgerald and the Oscar Peterson Jazz Trio will start off the series June 28 at Castle Hill, formerly the Crane estate.

Calypso master Geoffrey Holder and his Trinidad Dancers will climax the Castle Hill season which also has scheduled mezzo-soprano Mildred Miller, pianist Rudolf Serkin, Negro basso William Warfield and the Berkshire Quartet.

Even the children aren't forgotten, musically. Special small-fry Esplanade concerts will be given the mornings of July 3 and 10 and Aug. 14 in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264

APR 30 1957

Pops Concerts Begin Tonight

By JOHN A. HAHN

United Press Staff Correspondent

BOSTON (UP)—Musical Boston goes informal tonight with the opening of the Pops concerts, light-hearted prelude to the summer music season.

Calypso and jazz beats will mingle with classical drum rolls during the new season which music loves take just as seriously as the formal fall and winter concert series.

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Jazz at Castle Hill

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Even the children aren't forgotten, musically. Special small-fry Esplanade concerts will be given the mornings of July 3 and 10 and Aug. 14 in Boston.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
APR 24 1957

Full Program Announced For Tanglewood At Lenox Starting Early In July

Charles Munch, music director of the Boston Symphony Orchestra, today announces the complete programs for the orchestra's 1957 Berkshire Festival at Tanglewood, Lenox.

The first two weekends of the Festival in the Theatre-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Huge Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening, July 13, which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday, July 14, Dr. Munch will present two of his principal players as soloists — Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn & Bassoon.

The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for Cello and Orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique"). On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchiakovsky's Fifth Symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all-Berlioz program will be performed on Friday evening, July 26, including the Overture "The Corsair," "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerard Souzay, baritone, and the Berkshire Festival Chorus. Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet," Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

The first concert of the following week on August 2 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, Aug. 3, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber. On Sunday afternoon, Aug. 4, Dr. Munch will conduct Brahm's Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahm's Second Piano Concerto, Rudolf Serkin as soloist.

The final weekend of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, Aug. 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, Aug. 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth Symphony will bring the Festival to a close on Sunday afternoon, Aug. 11, with the Berkshire Festival Chorus (Hugh Ross conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,543
APR 27 1957

1957 Festival At Tanglewood

Charles Munch, music director of the Boston Symphony orchestra, today announces the complete programs for the orchestra's 1957 Berkshire Festival, at Tanglewood, Lenox.

The first two week-ends of the festival in the Theatre-Concert hall, by a chamber orchestra, will be conducted by Charles Munch and devoted to the works of Bach and Mozart, respectively. Open the concerts of the Bach weekend, on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert, on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670
APR 26 1957

Hub Symphony Orchestra Announces Program For Tanglewood Production

Charles Munch, Music Director of the Boston Symphony Orchestra, today announces the complete programs for the Orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

The first two weekends of the Festival in the Theatre-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Luke Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

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Patriot-Ledger (e)
QUINCY, Mass.
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72nd Pops Concert Season To Open In Boston Tonight

BOSTON, April 30 (UP)—Musical Boston goes informal tonight with the opening of the Pops concerts, light-hearted prelude to the summer music season.

Variety Offered

Calypso and jazz beats will mingle with a classical drum rolls during the new season which music lovers take just as seriously as the formal fall and winter concert series.

Ninety-five Boston Symphony orchestra players don summer-weight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72nd Pops season, will last until June 29.

Veteran Maestro Arthur Fiedler leads the Pops concerts which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 Overture to Rodgers and Hammerstein.

The Pops musicians go out besides the Charles River for a series of Esplanade concerts beginning July 2 and return, briefly, after the Berkshire music festival at Tanglewood in Lenox, Mass., which runs from July 3 to Aug. 11, inclusive.

The Tanglewood concerts also are outdoors but under shelter and are as formal as the winter symphony series.

Guest Conductors

Thousands of visitors to New England, many from neighboring New York state, will hear Charles Munch share the Boston Symphony podium with guests conductors Pierre Monteux and Carl Schuricht. Renowned violinist Isaac Stern will be soloist with the Boston Symphony Orchestra in the Beethoven Violin Concerto.

Simultaneous with the Esplanade and Tanglewood programs, the Castle Hill foundation schedules an impressive series of concerts at Ipswich, Mass.

Ella Fitzgerald and the Oscar Peterson jazz trio will start off the series June 28 at Castle Hill, formerly the Crane estate.

Calypso master Geoffrey Holder and his Trinidad dancers will climax the Castle Hill season which also has scheduled mezzo-soprano Mildred Miller, pianist Rudolf Serkin, Negro basso William Warfield and the Berkshire quartet.

Even the children aren't forgotten, musically. Special small-fry Esplanade concerts will be given the mornings of July 3 and 10 and Aug. 14 in Boston.

Syracuse Herald-American
June 9, 1957

To Honor Stravinsky In East and West

During the first weekend concerts July 21 by the full Boston Symphony Orchestra in The Music Shed at "Tanglewood," Lenox, Mass., tribute will be paid Igor Stravinsky, who celebrates his birthday June 17. Dr. Charles Munch, musical director of the orchestra and of the Berkshire Music Center, will conduct Stravinsky's "Canticum Sacrum" for chorus, soloists and orchestra of wind instruments, bow strings and organ.

On June 19 there will be a special birthday concert in Los Angeles Honoring Composer Stravinsky and devoted to his music. For Friday, July 19, and Saturday, July 20, Dr. Munch has arranged Stravinsky music. He will present the ballet, "Card Game," (Jeu de Cartes) on July 19. On July 20 Pierre Monteux will conduct the Rite of Spring" which was introduced in Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's "Ballet Russe."

Hugh Ross will direct the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Charles Munch. Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large festival chorus with the Boston Symphony Orchestra, and attend the orchestra's concerts and rehearsals. In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer. Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

[20]

Tanglewood Programs Released For Six-Week Music Festival

TANGLEWOOD — The complete programs for the forthcoming Berkshire Festival, announced today by Boston Symphony Orchestra music director Charles Munch, spell out in detail the three-point emphasis to be given this summer's concerts.

To be stressed will be three things: The music of one of the great composers each weekend, modern music on the programs of each of the last four weekends and performances by Isaac Stern of three great violin concertos.

Bach-Mozart Opener

The first two weekends of concerts in the Theater-Concert Hall by a chamber orchestra will be devoted to the works of Bach and Mozart respectively. Opening of the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin.

The concert Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, with G. Wallace Woodworth acting as conductor, will come to Tanglewood especially for this performance.

Ross To Conduct

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra.

The concert of Saturday evening, July 13, which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter").

On Sunday, July 14, Dr. Munch will present two of his principal players as soloists—Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn & Bassoon.

Tchaikovsky and Stravinsky

The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game" Tchaikovsky's Rococo Variations for Cello and Orchestra, with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique").

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An all-Berlioz program will be performed Friday evening, July 26, including the Overture, "The Corsair," "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; Gerald Souzay, baritone, and the Berkshire Festival Chorus.

Monteux Conductor

Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet," Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

The first concert of the following week on August 2 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, August 3, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto, with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber.

On Sunday afternoon, August 4, Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, with Rudolf Serkin as soloist.

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WATERBURY, Conn.
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APR 29 1957

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The complete programs of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass. has been announced by Dr. Charles Munch, music director of the Boston Symphony Orchestra.

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All-Berlioz Event

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HERALD TRIBUNE
1 28, 1957
Section 4 Part 1

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By FRANCIS D. PERKINS

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e Music Center ffer orchestral, mber music con- erformances and ums. Operas are three Mondays, Aug. 5. If Tan- nts are followed, ude one or more nfamiliar earlier

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BOSTON HERALD
Sunday, April 28, 1957

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[20]

4—The Berkshire Eagle, Saturday, April 27, 1957

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NEW YORK HERALD TRIBUNE
April 28, 1957

6 Section 4 Part 1

Tanglewood Festival Offering 41 Programs

By FRANCIS D. PERKINS

Forty-one performances will be heard during this summer's six weeks of activity at Tanglewood, Lenox, Mass., which begin July 2. As already announced, the Boston Symphony Orchestra will give eighteen concerts in its regular Berkshire Festival series, and will share the annual "Tanglewood on Parade" program with the Boston Pops Orchestra under Arthur Fiedler on Thursday, Aug. 8. The groups and artists who will appear in the first five of the six Wednesday night chamber music series are the Paganini Quartet, July 3; Seymour Lipkin and Ralph Berkowitz, pianists, July 10; Beaux Arts Trio, July 17; Kroll String Quartet, July 24, and Gerard Souzay, baritone, July 31.

The Berkshire Music Center will again offer orchestral, choral and chamber music concerts, opera performances and composers' forums. Operas are scheduled for three Mondays, July 22, 29 and Aug. 5. If Tanglewood precedents are followed, these will include one or more modern or unfamiliar earlier works.

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NEW YORK TIMES
April 29, 1957

PROGRAMS LISTED FOR TANGLEWOOD

Festival Opening July 5 Will Be Concluded on Aug. 11 With Beethoven's Ninth

Beethoven's Ninth Symphony will be performed by the Boston Symphony Orchestra and the Berkshire Festival Chorus on Sunday afternoon, Aug. 11, as the highlight of the final weekend of the Berkshire Festival at Lenox, Mass.

For this performance in the Tanglewood Music Shed Charles Munch and his orchestra will be joined by Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

On Sunday afternoon, July 7, Part II of Bach's "St. Matthew Passion" will provide a similarly festive climax to the opening week of Bach and Mozart programs conducted by Mr. Munch in the Tanglewood Theatre-Concert Hall. The "St. Matthew Passion" will enlist the same soloists as the Ninth Symphony plus James Joyce, bass; the Radcliff Choral Society and the Harvard Glee Club.

The festival will begin Friday, July 5, with a program of Bach suites and concertos featuring Lukas Foss and Seymour Lipkin, pianists, and Doriot Anthony Dwyer, flutist. The concert of July 6 will consist of five Brandenburg Concertos.

Three Mozart Programs

The following three week-end concerts, July 12, 13 and 14, will be devoted entirely to Mozart. They will feature his Litanies (K. 243) for chorus, soloists and orchestra, conducted by Hugh Ross, his three last symphonies, those in E flat, G minor, and C major, as well as the Sinfonia Concertante (K. 297b) and concertos for winds.

The four week-ends of concerts by the full Boston Symphony Orchestra in the Music Shed will begin Friday evening, July 19, with a Tchaikovsky-Stravinsky program, the first of a week-end series devoted to those composers. Mr Munch will conduct Tchaikovsky's "Pathetique" Symphony and Rococo Variations for 'Cello and Orchestra and Stravinsky's "Card Game."

Monteux Will Conduct

Pierre Monteux as guest conductor on July 20 will present Stravinsky's "Rite of Spring" and Tchaikovsky's Fifth Symphony. On July 21 Isaac Stern will be the soloist in the Tchaikovsky Violin Concerto and Mr. Munch will conduct Stravinsky's "Canticum Sacrum."

The week-end of July 26-28 will feature the music of Berlioz, including a performance of "L'Enfance du Christ" with Miss Kopleff, Mr. Gramm, Mr. Valetti, tenor; Gerard Souzay, baritone, and the Berkshire Festival Chorus. Mr. Monteux will appear again as guest conductor for the concert of July 28.

Carl Schuricht will make two guest appearances to conduct the concerts of Friday, Aug. 2, and Saturday, Aug. 10. His first program will include Werner Egk's Sonata for Orchestra and Brahms' First Symphony and Tragic Overture.

Rudolf Serkin will be the soloist in Brahms' Second Piano Concerto on the afternoon of Aug. 5. Mr. Stern will return for additional appearances in the Brahms Violin Concerto on Aug. 3 and the Beethoven Violin Concerto on Aug. 9.

Bach Weekend to Open Tanglewood Season in July

The first two weekends of the 1957 Berkshire Music Festival in the Theater-Concert Hall at Tanglewood by a chamber orchestra of the Boston Symphony will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively.

Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin.

The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4.

On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra.

The concert of Saturday evening, July 13 which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday, July 14 Dr. Munch will present two of his principal players as soloists — Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn & Bassoon.

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THE FIRST WEEKEND of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game", Tchaikovsky's Rococo Variations for Cello and Orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique"). On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring". Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

* * *

AN ALL-BERLIOZ program will be performed on Friday evening, July 26, including the Overture "The Corsair", "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of 'L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerald Souzay, baritone, and the Berkshire Festival Chorus. Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet", Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler".

The first concert of the following week on August 2 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, August 3rd, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber. On Sunday afternoon, August 4, Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, Rudolf Serkin as soloist.

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THE FINAL weekend of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert on Friday evening, August 9, performing Beethoven's Lenore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, August 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth Symphony will bring the Festival to a close on Sunday afternoon, August 11th, with the Berkshire Festival Chorus (Hugh Ross conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

SYRACUSE HERALD-AMERICAN, Sunday, May 5, 1957 35

'Tanglewood' Plans Include Brahms, Bach

Dr. Charles Munch, musical director of the Boston Symphony Orchestra, has completed programs for the orchestra's 1957 Berkshire Festival season in "Tanglewood," Lenox, Mass. The first two weekends of the festival, in the theater-concert hall by a chamber orchestra conducted by Director Munch, will be devoted to the works of Bach and Mozart. At the opening concerts of the Bach weekend starting July 5, the program will include the Brandenburg Concerto with Lukas Foss as piano soloist. Foss played with an augmented chamber orchestra (the Krasner Ensemble) last Monday night in Nottingham High School here. On July 7 the concert will move to the Music Shed when Part II of The Passion According to St. Matthew will be sung. Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, bassos. Joyce is an alumnus of Syracuse University.

The debut of the noted German conductor Carl Schuricht is set for August 2 in the Shed when the symphonic program will comprise the Brahms Tragic Overture, the Sonata for Orchestra by Werner Egk and the Brahms First Symphony. On August 3 Isaac Stern, violinist, will be soloist in a Brahms' Concerto, also playing "Medea's Meditation and Dance" by Samuel Barber, American composer. On Sunday afternoon, August 4, Dr. Munch will conduct the Brahms Academic Festival Overture and the Brahms Second Piano Concerto with Rudolf Serkin, soloist. The program will include Walter Piston's Fifth Symphony.

An all-Berlioz program, special emphasis on Beethoven and the three great symphonies of Mozart —the E Flat, G Minor and C Major—also are scheduled by Dr. Munch, as well as works of Tschaikowsky and Igor Stravinsky.

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TANGLEWOOD TO PAY TRIBUTE TO I. STRAVINSKY

Charles Munch, Music Director of the Boston Symphony Orchestra, plans to feature works of contemporary importance on the programs of the last four weeks of the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts.

During the first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed, tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of the year. Dr. Munch will conduct Stravisky's "Canticum Sacrum" for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on September 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft. Dr. Munch will also present Stravinsky's ballet "Jeu de Cartes ("Card Game") on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct "La Sacre du Printemps" "(The Rite of Spring"). Mr. Monteux introduced this work to Paris in May, 1913, conducting the first performance of the ballet by Diaghilev's Ballet Russe.

On the following weekend (July 28) Pierre Monteux will present two works of Paul Hindemith, the Overture "News of the Day" ("Neues Vom Tage") composed in 1930, and the Symphony "Mathis der Maler". Mr. Hindemith was visiting composer at the Berkshire Music Center in its first two seasons of 1940 and 1941.

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Boston Symphony Annnounces Schedule For Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, yesterday announced the complete programs for the orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

The first two weekends of the festival in the Theatre - Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopless, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening, July 13, which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G-minor and C major ("Jupiter"). On Sunday, July 14, Dr. Munch will present two of his principal players as soloists — Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn and Bassoon.

The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for Cello and Orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique").

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring". Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

All-Berlioz Event

An all - Berlioz program will be performed on Friday evening, July 26, including the Overture "The Corsair", "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo - soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerard Souzay, baritone, and the Berkshire Festival Chorus. Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet", Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

The first concert of the following week on Aug. 2 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, Aug. 3, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medee's Meditation and Dance" by Samuel Barber. On Sunday afternoon, Aug. 4, Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, Rudolf Serkin as soloist.

The final weekend of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, Aug. 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, Aug. 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth Symphony will bring the Festival to a close on Sunday afternoon, Aug. 11, with the Berkshire Festival Chorus (Hugh Ross conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

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Complete Programs for Festival Listed

Director Munch Announces Tanglewood Music

Bach and Mozart Will Be Featured During First Two Weeks.—Carl Schuricht, Noted German Conductor, Will Lead Two Performances of Full Boston Symphony Orchestra.

Charles Munch, music director of the Boston Symphony Orchestra, has announced the complete programs for the Orchestra's 1957 Berkshire Festival at Tanglewood in Lenox.

The first two week-ends of the festival in the Theatre-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach week-end on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin.

The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6, and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart week-end with the Divertimento K. 136 for strings, the Serenade, K. 361 for wind instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra.

The concert of Saturday evening July 13, which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat G minor and C major ("Jupiter"). On Sunday, July 14, Dr. Munch will present two of his principal players as soloists, Sherman Walt in the Bassoon Concerto and James Stragliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn and Bassoon.

The first week-end of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikowsky's Rococo Variations for Cello and Orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique").

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the Sunday afternoon concert on July 21 presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all-Berlioz program will be performed on Friday evening, July 26 including the Overture "The Corsair," "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm bass; and Gerard Souzay, baritone, and the Berkshire Festival Chorus.

Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz's "Romeo and Juliet," Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

The first concert of the following week, on August 2, will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, August 3, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medee's Meditation and dance" by Samuel Barber. On Sunday afternoon, August 4, Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, Rudolf Serkin as soloist.

The final week-end of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, August 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern.

Carl Schuricht will be the guest conductor on Saturday evening, August 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth Symphony will bring the Festival to a close on Sunday afternoon, August 11, with the Berkshire Festival Chorus (Hugh Ross conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

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Munch Announces Complete Programs for Tanglewood

Charles Munch, music director of the Boston Symphony orchestra, today announced the complete programs for the orchestra's 1957 Berkshire festival at Tanglewood, Lenox.

First Two Week-Ends

The first two week-ends of the festival in the theater-concert hall by a chamber orchestra will be conducted by Mr. Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach week-end on Friday, July 5, Munch will present the Suite No. 3; Brandenburg concerto No. 5, with Lukas Foss as piano soloist; Suite No. 2, with Doriot Anthony Dwyer solo flute; and the Concerto for two pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the music shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee club and Radcliffe Choral society, G. Wallace Woodworth, conductor, will be at Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart week-end with the Divertimento K. 136 for strings, the Serenade, K. 361 for wind instruments, and the "Haffner" symphony. Hugh Ross will conduct the second half, of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening, July 13, which will take place in the music shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday, July 14 Dr. Munch will present two of his principal players as soloists - Sherman Walt in the Bassoon concerto and James Stagliano in the Horn concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante, K. 297B for oboe, clarinet, horn and bassoon.

The first week-end of concerts by the full Boston Symphony orchestra in the music shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for 'cello and orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique").

Monteux Conductor

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" overture by Mendelssohn, Tchaikovsky's Fifth symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky violin concerto with Isaac Stern.

An all-Berlin program will be performed on Friday evening, July 26, including the overture "The Corsair," "Harold in Italy," with Joseph de Pasquale as soloist, and the Fantastic symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerard Souzay, baritone, and the Berkshire Festival chorus. Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet," Paul Hindemith's "News of the Day" overture and his symphony "Mathis der Maler."

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Final Week-End

The final week-end of the Berkshire festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, Aug. 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, Aug. 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth symphony will bring the festival to a close on Sunday afternoon, Aug. 11, with the Berkshire Festival chorus, Hugh Ross conductor, and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

[23]

Berkshire Festival Programs Announced

Mozart, Bach Fill 2 Weekends

Special to The Blade

BOSTON, May 4—Charles Muench, director of the Boston Symphony Orchestra, has announced complete programs for the 1957 Berkshire Festival at Tanglewood, near Lenox.

The first two weekends in the Theater-Concert Hall by a chamber orchestra will be conducted by Mr. Muench and devoted to the works of Bach and Mozart. Opening the concerts of the Bach weekend Friday, July 5, Charles Muench will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer, solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin.

The concert Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be in the Music Shed, devoted to Part 2 of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm and James Joyce, basses. Choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

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ON FRIDAY, July 12, Mr. Muench will commence the Mozart weekend with the Divertimento (K. 136) for strings, the Serenade (K. 361) for winds and the "Haffner" symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies (K. 243) for chorus, soloists and orchestra.

The concert Saturday evening, July 13, which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday, July 14, Mr. Muench will present two of his principal players as soloists—Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto (K. 495). The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante (K. 297B) for oboe, clarinet, horn and bassoon.

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Music

Syracuse Herald-American June 2, 1957

'Teahouse' To Open In Lyric June 18

By E. V. W.

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This date in music: 1846, Camille Saint-Saens makes his debut as a pianist in Paris; 1938 Lily Pons and Andre Kostelanetz wed.

A special evening concert, a Family Night, with no admission charge and an invitation to parents to bring their children, is announced by the board of directors of the Onondaga Symphony Orchestra, William Haaker conductor, Thursday night, June 13, at 8:15 o'clock in Nottingham High School auditorium. Conductor Haaker will narrate program notes as he has done with other orchestras he conducts—the Virginia Symphony and in Milwaukee, the Pops Orchestra.

The program will include the overture to Herold's opera "Zampa," two movements from Handel's "Water Music" Suite; the first movement of Dvorak's "New World Symphony," the closing movement of Bizet's "La Arlesienne Suite No. 2. Also a Fugato by McBride, contemporary composer, on a well-known theme, "Dance of the Comedians," by Smetana and the Rakoczy March from "The Damnation of Faust" by Berlioz.

Manager of the Orchestra is Murray Bernthal, violinist and teacher, executive of Famous Artists Series and active in Local 78, American Federation of Musicians. President of the Orchestra is Mrs. G. Norman Knaus.

The Berkshire Festival in "Tanglewood," Lenox, Mass., will be July 3-Aug. 11 with "Tanglewood on Parade" featuring Arthur Fiedler and the Boston Pops Orchestra on Aug. 8. Dr. Charles Munch is musical director of the Boston Symphony Orchestra and the Berkshire Festival and Music Center. Carl Schuridt and Pierre Monteux will be guest conductors this season. Soloists with the Boston Symphony will include Pianist Rudolf Serkin and Violinist Isaac Stern.

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TIMES June 9

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Berkshire Festival Programs Announced

Mozart, Bach Fill 2 Weekends

Special to The Blade

BOSTON, May 4—Charles Muench, director of the Boston Symphony Orchestra, has announced complete programs for the 1957 Berkshire Festival at Tanglewood, near Lenox.

The first two weekends in the Theater-Concert Hall by a chamber orchestra will be conducted by Mr. Muench and devoted to the works of Bach and Mozart. Opening the concerts of the Bach weekend Friday, July 5, Charles Muench will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer, solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin.

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ON FRIDAY, July 12, Mr. Muench will commence the Mozart weekend with the Divertimento (K. 136) for strings, the Serenade (K. 361) for winds and the "Haffner" symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies (K. 243) for chorus, soloists and orchestra.

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Hopper... To Open

's Your Questions

ne 18

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KINGSTON, N. Y.
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APR 24 1957

Boston Symphony Orchestra Announces Complete Tanglewood Summer Programs

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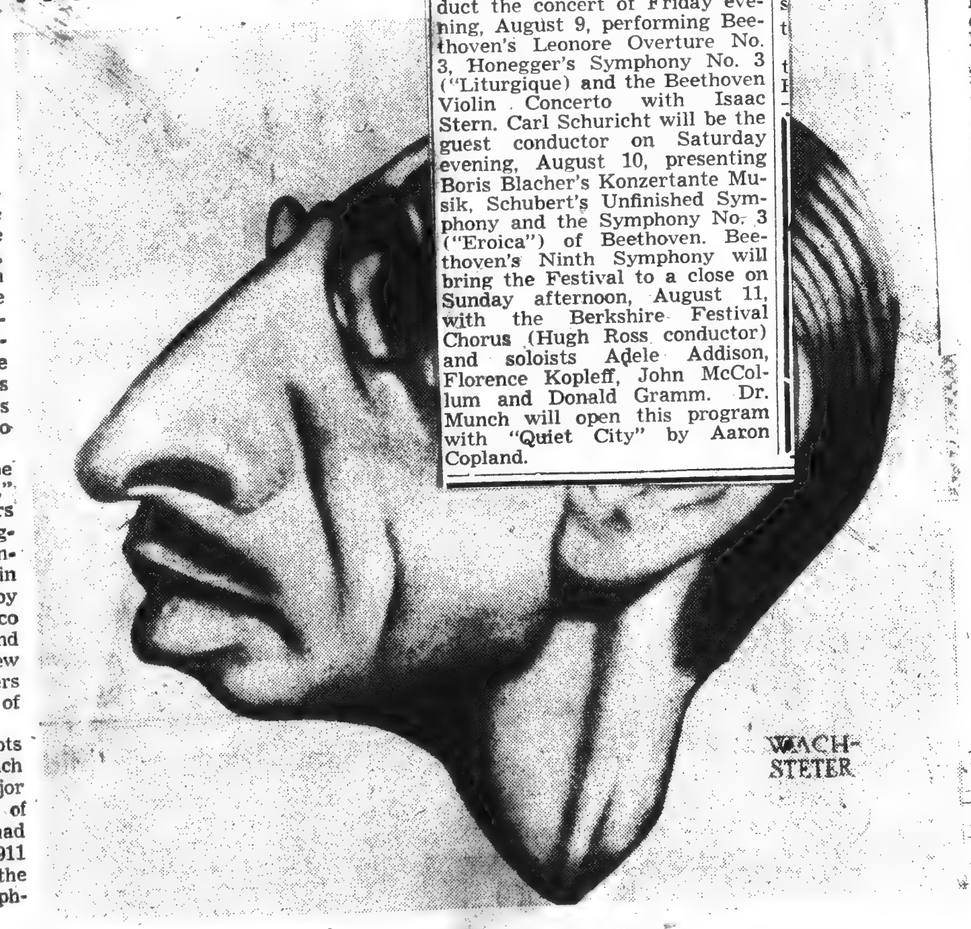
JUN 9 1957

Festivals Will Mark Stra...day



WACH-STETER

IGOR Stravinsky's 75th birthday (it comes on June 17) will be the cause of celebrations at Boston's Arts Festival and at the Boston Symphony Orchestra's Berkshire Festival in Tanglewood.

Boston will salute the composer by devoting the three final musical evenings of the festival, June 28, 29 and 30, to programs of his works on the Public Garden lakeside stage. Robert Craft will conduct the orchestra. Stravinsky will be awarded the Festival Music Medal and his son, Soulima, will appear as soloist in a concerto for piano and orchestra.

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There will also be excerpts from "Petrouchka," which among Stravinsky's 17 major ballets is considered one of the "seven immortals." It had its premiere in Paris in 1911 and is considered one of the masterpieces of choreographer Fokine.

The orchestral portion of the salute to Stravinsky will open with his "Greeting Prelude" which he wrote to celebrate the 80th birthday of Pierre Monteux.

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This work was first performed at the Venice International Festival last September and is scheduled for its United States premiere at a special birthday concert of Stravinsky music in Los Angeles, June 19, under the direction of Robert Craft.

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Sunday Telegram
WORCESTER, Mass.
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APR 28 1957

Music

Tanglewood Includes Modern Music This Year

By RAYMOND MORIN,
Telegram Music Critic

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We refer to the four weekends of concerts held in the Shed, beginning Friday evening, July 19. These works are in addition to those by four composers who will be represented successively in this order — Tchaikovsky, Berlioz, Brahms and Beethoven.

Some of the contemporary fare matched with standard scores are "Jeu de Cartes," "The Rite of Spring," and "Canticum Sacrum," all by Stravinsky; Hindemith's "News of the Day" Overture; Werner Egk's Sonata for Orchestra; Samuel Barber's "Medea's Meditation and Dance of Vengeance;" Walter Piston's Symphony No. 5; Boris Balcher's "Konzertante Musik;" Arthur Honegger's Symphony No. III ("Liturgique"); and Aarone Copland's "Quiet City."

Conductors will be Charles Munch, Carl Schuricht, Pierre Monteux, and Arthur Fieldler ("Tanglewood on Parade," Thursday evening, Aug. 8) — and instrumental soloists, Rudolf Serkin, pianist, and Isaac Stern, violinist.

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Judging from past experience, it will be very easy to listen to Heaps.

There is no admission charge, but tickets are required. These may be obtained by calling at M. Steinert & Sons Co., 308 Main street, Worcester, or phoning Pleasant 5-2506.

Student Festival

Worcester will be represented by the South High School band at the Western Massachusetts High School Music Festival in West Springfield on Saturday, May 25. The 60-player uniformed band will be directed by Lois Parker, music instructor at South.

Springfield will be invaded by 5,000 student participants and 10,000 adult visitors. Big highlight of the day will be the afternoon parade of all the colorful bands and musical units taking part in the festival.

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The new school of jazz in Lenox has announced its faculty for this summer without the decorations of master's degrees or honorary doctorates.

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They will be in session from Aug. 12 (the day following the close of the Berkshire Music Festival) until Aug. 30. The Tanglewood programs close with Beethoven's Ninth Symphony, the echoes of which will have been given ample time to subside.

Bifocals?

The following appeared in the "Lost and Found" column of a recent issue of the New York Times:

OPERA GLASSES-ROSE COLORED

Paris Lemaire make; Mon. night. Lost vic Met Opera House (Tosca). Great sentimental value. Reward. Ben Grauer, CI 7-8300.

Ben Grauer is the NBC announcer. CI 7-8300 is the telephone number of the National Broadcasting Company. Like Musical America the magazine which reported the incident we have — no comment.

[247]

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
KINGSTON, N. Y.
DAILY FREEMAN
APR 24 1957

Boston Symphony Orchestra Announces Complete Tanglewood Summer Programs

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The first two weekends of the Festival in the Theatre-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening, July 13 which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday, July 14 Dr. Munch will present two of his principal players as soloists—Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn & Bassoon.

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Ben Grauer is the NBC announcer. CI 7-8300 is the telephone number of the National Broadcasting Company. Like Musical America the magazine which reported the incident we have — no comment.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
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APR 28 1957

Full Programs Announced For Season at Tanglewood

Works by Tchaikovsky, Stravinsky, Brahms, Berlioz and Beethoven to Be Music Shed Features; Bach and Mozart Week Ends

Boston, April 27 — Charles Munch, music director of the Boston Symphony Orchestra, today announced the complete programs for the Orchestra's 1957 Berkshire Festival at Tanglewood, Lenox. The first two week ends of the festival in the Theater-Concert Hall by a chamber orchestra will be conducted by Dr. Munch and devoted to the works of Bach and Mozart, respectively.

Opening the concerts of the Bach week end on Friday, July 5, Dr. Munch will present the Suite No. 3; "Brandenburg" concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C Minor performed by Lukas Foss and Seymour Lipkin.

Soloists Named

The concert on Saturday evening, July 6, will consist of five "Brandenburg" concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part 2 of the "St. Matthew Passion." Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart week end with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, Presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening July 13, which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E flat, G minor and C major ("Jupiter").

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Full Orchestra

The first week end of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game." Tchaikovsky's "Rococo Variations" for cello and orchestra with Samuel Mayes as soloist; and the same composer's "Symphony No. 6 ("Pathetique").

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On Sunday afternoon, Aug. 4, Dr. Munch wil conduct Brahms' "Academic Festival" overture, Walter Piston's Symphony No. 5, and will close with Brahms' second piano concerto, Rudolf Serkin as soloist.

The final week end of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, Aug. 9, performing Beethoven's "Leonore" overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven violin concerto with Isaac Stern. Carl Schurich will be the guest conductor on Saturday evening, Aug. 10, presenting Boris Blacher's "Konzertante Musik," Schubert's "Unfinished" symphony and the Symphony No. 3 ("Eroica") of Beethoven.

Beethoven's ninth symphony will bring the festival to a close on Sunday afternoon, Aug. 11, Chorus (Hugh Ross conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, Dr. Munch will open this program with "Quiet City" by Aaron Copland.

New England Newsclip Agency, Inc.
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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,859
MAY 22 1957

Announce Complete Program For 1957 Berkshire Festival

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TOLEDO, OHIO
TIMES
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MAY 8 1957

Berkshire Festival Opens July 3 At Tanglewood

By FREDERICK J. KOUNTZ

A lady called me a few weeks ago to ask me if Tanglewood, which is in the neighborhood of Lenox, which is close to Pittsfield, is east or west of Boston. If such misconception should be allowed to progress unchecked the results might be serious indeed for the Boston Orchestra people.

After all there are not on the east very many obstacles between Boston and England. So of course such geographical misgivings must be turned into a more comfortable perspective.

Tanglewood, the summer home of the Boston Orchestra and the site of the annual Berkshire Festival, is a pleasant walk from the center of Lenox. Lenox is almost exactly seven miles south from Pittsfield. And Pittsfield is directly across the state, almost at the western edge, a few yards more than 150 miles from Boston. All names and places noted herein are obviously peculiar to the Commonwealth of Massachusetts.

Events Outlined

The Berkshire Festival begins this year on July 3 when the Paganini Quartet will open the five weeks of chamber music concerts; every Wednesday night from July 3 through Aug. 7. The orchestral concerts in the Theater - Concert Hall—these are the chamber orchestra concerts—will be played July 4 and 5, and July 12, 13, and 14. The first two programs will be entirely Bach and the last three all Mozart. There will be a performance of the St. Matthew Passion in the Shed—that is the big concert building—on July 7.

The complete Boston Orchestra will reintroduce itself in the Shed on July 19. That concert will usher in an interval with Stravinsky and Tchaikowsky with the concerts of July 20 and 21. Hindemith and Berlioz will be the musical fare on July 26, 27, and 28. During the following week, Aug. 2, 3, and 4 the music of Brahms, Egk, Barber and Piston will be heard. And the final concerts of the festival, Aug. 9, 10, and 11 will be devoted to the good interests of Beethoven, Honegger, Blacher and Copland.

All concerts begin at 8:30 except those on Sunday when the starting time is 2:30. From now until July 1 the business of the festival will be done out of Symphony Hall, Boston 15. After July 1 the address should be Boston Symphony Orchestra, Lenox, Mass.

[26]

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 23 1957

Boston Symphony Announces Tanglewood Summer Program

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Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer, solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 4 and 6. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, bass. The choruses of the Harvard Glee Club and Radcliffe Choal Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

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The concert of Saturday evening July 13 which will take place in the Music Shed, will consist of three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday July 14, Dr. Munch will present two of his principal players as soloists — Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for the Oboe, Clarinet, Horn and Bassoon.

The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for Cello and Orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6. ("Pathetique").

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all-Berlioz program will be performed on Friday evening, July 26, including the Overture "The Corsair," "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerard Souzay, baritone, and the Berkshire Festival Chorus.

Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' Romeo and Juliet," Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

The first concert of the following week on August 12 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony.

On Saturday, August 3, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber. On Sunday afternoon, August 4, Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, Rudolf Serkin as soloist.

The final weekend of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, August 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, August 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and Symphony No. 3 "Eroica" of Beethoven.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 63,829

MAY 5 1957

Bach Week-End July 5 Opens Tanglewood Series

Charles Munch, music director of the Boston Symphony orchestra, today announces the complete programs for the orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts.

The first two weekends of the festival in the Theatre-Concert hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee club and Radcliffe Choral society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

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PASTE OVER

[27]

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 7 - 1957

...rams in Prospect for Tanglewood

2-57

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 6,200

JUN 6 1957

Tanglewood Music . . .

Charles Munch, music director of the Boston Symphony Orchestra, today announced the orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts.

The first two weekends of the Festival in the Theatre-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4.

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On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists an orchestra. The concert of Saturday evening July 13 which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter").

On Sunday July 14 Dr. Munch will present two of his principal players as soloists — Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Concertante K. 297B for Oboe, Clarinet, Horn & Bassoon.

The concert of July 19, by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. An all Berlioz program will be performed July 26; the music of Brahsm will be featured Aug. 2, 3; the works of Beethoven will be emphasized the final weekend, Aug. 9.

Six-Week Festival to Open In the Berkshires July 5

The complete programs for this summer's Berkshire Festival at Tanglewood, Lenox, Mass., which will take place each weekend from July 5 through Aug. 9, have been announced by Charles Munch, music director of the Boston Symphony Orchestra.

For the first two weekends of Bach and Mozart respectively, Dr. Munch will conduct a chamber orchestra in the Theater-Concert Hall. His programs will be:

Friday evening, July 5 — Bach's Suite No. 3, Brandenburg Concerto No. 5 (Lukes Foss, piano soloist), Suite No. 2 (Doriot Anthony Dwyer, solo flute), Concerto for Two Pianos in C minor, performed by Lukas Foss and Seymour Lipkin.

Saturday evening, July 6—Five Brandenburg Concertos, Nos. 1, 2, 3, 6, and 4.

Sunday afternoon, July 7, in the Music Shed — Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm and James Joyce, basses. The Harvard Glee Club and Radcliffe Choral Society, of which G. Wallace Woodworth is the conductor, will sing.

Friday evening, July 12 — Dr. Munch will conduct Mozart's Divertimento, K. 136, for strings; the Serenade, K. 361, for wind instruments; and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies, K. 243, for chorus, soloists, and orchestra.

Saturday evening, July 13 in the Music Shed—Mozart's three symphonies in E-flat, G minor, and C major ("Jupiter").

Sunday afternoon, July 14—Dr. Munch will present Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto, K. 495. This program opens with Adagio and Fugue in C minor for strings, and closes with Sinfonia Concertante, K. 297B, for oboe, clarinet, horn, and bassoon.

* * *

The third weekend of the festival will offer the first of the concerts by the full Boston Symphony Orchestra in the Music Shed.

Friday evening, July 19—Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for cello and orchestra (Samuel Mayes, soloist), and his Symphony No. 6 ("Pathétique").

Saturday evening, July 20—Pierre Monteux, guest conductor, will present Mendelssohn's "Fingal's Cave" Overture, Tchaikovsky's Fifth Symphony, and Stravinsky's "Rite of Spring."

Sunday afternoon, July 21—Dr. Munch will conduct Tchaikovsky's "Romeo and Juliet" Overture, Stravinsky's "Canticum Sacrum," and the Tchaikovsky Violin Concerto, with Isaac Stern.

Friday evening, July 26, a Berlioz program—The overture, "The Corsair"; "Harold in Italy" (Joseph de Pasquale, soloist), and the "Fantastic" Symphony.

Saturday evening, July 27—Dr. Munch will present Berlioz's "L'Enfance du Christ" (Florence Kopleff, contralto; Cesare Valletti, tenor; Donald Gramm, bass; Gérard Souzay, baritone, and the Berkshire Festival Chorus).

Sunday afternoon, July 28. Pierre Monteux will conduct excerpts from Berlioz' "Romeo and Juliet," Paul Hindemith's "News of the Day" Overture, and his symphony, "Mathis der Maler."

* * *

The following weekend Carl Schuricht, German conductor, will visit Tanglewood.

Friday evening, Aug. 2—Dr. Schuricht will conduct the Brahms "Tragic" Overture, Sonata for Orchestra by Werner Egk, and Brahms' First Symphony.

Saturday evening, Aug 3—Dr. Munch will conduct Brahms' Variations on a Theme of Haydn, his Violin Concerto (Issac Stern, soloist), and Samuel Barber's "Medea's Meditation and Dance."

Sunday afternoon, Aug. 4—Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and Brahms' Second Piano Concerto (Rudolf Serkin, soloist).

The final weekend at Tanglewood will feature the music of Beethoven.

Friday evening, Aug. 9—Dr. Munch will conduct Beethoven's "Leonore" Overture No. 3, Honegger's Symphony No. 3 ("Liturgique"), and the Beethoven Violin Concerto with Isaac Stern.

Saturday evening, Aug. 10 — Carl Schuricht will present Boris Blacher's Konzertante Musik, Schubert's "Unfinished" Symphony, and Beethoven's Symphony No. 3 ("Eroica").

Sunday afternoon, Aug. 11 — Dr. Munch will conduct "Quiet City" by Aaron Copland. The program will also include Beethoven's Ninth Symphony with the Berkshire Festival Chorus and Adele Addison, Florence Kopleff, John McCollum, and Donald Gramm as soloists.

[28]

Berkshire Night Clippings

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 2 1957

Special 'Berkshire Night' Plan Asked at Tanglewood

Berkshire county music lovers who have felt that three Tanglewood concerts in as many days is too much music in too short a period of time may have a chance this season to indulge their tastes in less concentrated intervals and still have the price benefits offered under the existing ticket system.

Friday Night Concerts

That possibility arose today when it was learned that Henry B. Cabot, president of the Boston Symphony orchestra's board of trustees, has informed the Tanglewood advisory committee that he sees merit in a plan to permit subscribers to buy tickets for four consecutive Friday night concerts, and that the orchestra management now is working out details of an arrangement along those lines which may be announced within a few weeks.

The advance ticket sale system that has been in vogue for several years offers price discounts for tickets bought for each week-end series of three concerts. But the advisory committee, acting on a suggestion from a county resident who is a long-time Tanglewood subscriber, asked Mr. Cabot to consider offering similar price incentives for single concerts spread over a four-week period.

"He complained," said the committee in reference to the Berkshire resident's suggestion, "that for his taste three symphony concerts in three days offered too much music over too brief a period of time. Therefore, he wondered if it were not possible to offer him, and other Berkshire residents, a similar price incentive to buy four Shed concert tickets on four consecutive Friday nights."

"Berkshire Nights"

The committee argued that such a plan would "ration out music in a more digestible form" and, by establishing Friday evenings as "Berkshire nights," would tend to concentrate and enlarge the Berkshire audience, smooth out the attendance peaks, and ease traffic and parking problems for all Shed concerts.

"The plan could markedly restore the Berkshire flavor to the Shed concerts," said the committee, "and the sense of Berkshire partnership in this unique artistic endeavor of which we are also proud. Properly publicized and promoted, 'Berkshire nights' might restore audiences and restimulate enthusiasm where it has flagged."

Mr. Cabot wrote that he liked the idea and that he felt it offered the orchestra management a chance "to respond to the wishes of people to whom we owe a great deal for hospitality, help, and encouragement in the 20-odd years since the Boston Symphony orchestra became a part of the Berkshire Festival.

Committee Members

Members of the Tanglewood advisory committee include Whitney S. Stoddard of the Williams college faculty and Probate Judge F. Anthony Hanlon, formerly of Adams, and several down-county residents. The chairmen of the Lee, Lenox and Stockbridge selectmen joined the committee in backing the proposal.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

APR 2 1957

'Berkshire Nights'

BSO Studies Special Tickets For Friday Tanglewood Series

A plan for offering a special subscription to the Friday night Berkshire Festival concerts in the Music Shed, designed especially for Berkshire residents, is being worked out by top officials of the Tanglewood organization here and in Boston.

Main outlines of the plan, tentatively known as "Berkshire Nights," have been sketched in an exchange of letters between the Tanglewood Advisory Committee and Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra Inc.

Series Discount

In its letter, the TAC suggested that a price incentive similar to that in force for the weekend series of three concerts be offered to persons buying four Shed concert tickets on four consecutive Friday nights.

This suggestion was welcomed by Mr. Cabot, who said the orchestra management was equally enthusiastic. He said details of the plan would be announced shortly.

According to the Tanglewood Advisory Committee's letter, the basic idea for "Berkshire Nights" came from a Stockbridge resident and longtime Tanglewood subscriber who felt increasingly overwhelmed by the "feast of musical riches in his own backyard."

He observed that a discount was offered him if he bought tickets for a weekend series of Shed concerts. But he felt that three major concerts in three days were too much of a good thing, leaving little time for other activities.

Consequently he decided that his own interests, and those of other Berkshire residents, might be served by an arrangement under which a similar discount would be given purchasers of tickets for the Friday night Shed concerts.

The chief advantage of such a plan, the Tanglewood Advisory Committee noted, would be that it would make the discount available while rationing out music in a "more digestible" form.

Balancing the Crowds

"If the plan were successful," the letter continued, "it would tend to concentrate and enlarge the Berkshire audience at one particular concert in a weekend series, thus making it more socially enjoyable. If it were possible to have the 'Berkshire Nights' on Friday evening, it would tend to raise the valleys and smooth out the peaks of attendance, and thus alleviate the traffic and parking problem for all Shed concerts."

To assure success of the proposal, the committee recommended that the four Friday nights offer a representative cross-section of the soloists performing during the season and the orchestra's repertory.

This would encourage the strong area support necessary to the plan, while restoring the "sense of Berkshire partnership in this unique artistic endeavor of which we are all so proud."

"Necessarily, since the number of musical events at Tanglewood has grown from the early days of the Berkshire Festival, the local audience has been distributed over scores of musical events," the advisory committee's letter concluded. "Some of it, in fact, probably has disappeared because the novelty has worn off and the enterprise, because of its very success, has become more impersonal. Properly publicized and promoted, 'Berkshire Nights' might restore audiences and re-stimulate enthusiasm where it has flagged."

Answer to Need

In his affirmative answering letter, the president of the BSO trustees wrote that the plan offered an opportunity for the organization to answer the needs of Berkshire residents who had helped make Tanglewood possible.

"I like the idea," Mr. Cabot wrote. "It offers a chance to encourage the interest of the Berkshire residents in Tanglewood and for us to respond to the wishes of people to whom we owe a great deal for hospitality, help and encouragement in the 20-odd years since the Boston Symphony Orchestra became a part of the Berkshire Festival. The whole idea of the Festival sprang from the Berkshires and we are always eager to serve the people who have made the undertaking possible.

"I have talked the matter over with the management of the orchestra and they are now working out the details of how it can best be arranged. Within a week or two we will be able to announce the details of a plan, and I hope very much that the Berkshires will welcome the idea as warmly as we do."

Members of the Tanglewood Advisory Committee are Alan J. Blau, George W. Edman, F. Anthony Hanlon and Lawrence K. Miller of Pittsfield; Lenges Bull, George E. Mole, H. George Wilde and Jesse L. Thomason of Lenox; Henry W. Dwight of Stockbridge; Whitney S. Stoddard of Williamstown; Robert K. Wheeler of Great Barrington, and serving as ex officio members, the chairmen of Selectmen in Lee, Lenox and Stockbridge: Michael J. Sullivan, George L. Hughes and William F. Lawless, respectively.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 9 1957

Berkshire Nights' Promotion Planned

A committee formed to stimulate interest in the proposed Berkshire nights at Tanglewood, Lenox, during the Berkshire Music festival this summer, will meet Monday afternoon at 5 o'clock at the Pittsfield Country club to discuss promotion plans.

The formation of the committee resulted from the acceptance by the Boston Symphony orchestra of a proposal of the county advisory committee for the Tanglewood festival that Friday evenings be designated as Berkshire nights during the four week-ends of major concerts at Tanglewood this year and that subscription tickets for the four Friday evening concerts be made available to Berkshire residents. Heretofore the only subscription tickets available were for series of three consecutive concerts on Friday and Saturday evenings and Sunday afternoons. Thomas D. Perry, Jr., manager, and Gail Rector, assistant manager, of the Boston orchestra, will be present at the meeting Monday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

APR 5 - 1957

Letters

Berkshire Nights

To the Editor of THE EAGLE:—

The news item [*Eagle*, April 2] from Tanglewood and the Boston Symphony Orchestra announcing a special series of four Friday night Shed concerts which will be open to Berkshire County residents at a reduced rate, strikes me as an excellent idea whether looked at from the point of view of the festival management or the potential ticket purchaser.

The directors of the Berkshire Festival are wise to seek fuller support from county residents by offering them a preferred ticket plan, since it was these very people who made the festival possible in the first place. The proposed plan also gives people in the area a golden opportunity to support a valuable and much needed activity, while proving to themselves that no gadget is a completely satisfying substitute for the wonderful experience of hearing live music, regardless of how many speakers there are on your phonograph, or how Hi your Fi is.

We should keep in mind the fact that a famous festival—such as the one in Salzburg—becomes successful because of the support given it by people in the area, rather than by an ability to attract droves of tourists.

I salute Tanglewood's high co[mmand] for rolling out a special [carpet] for local customers, but the other hand urge county mu[sic] lovers to take full advantage of [the] offer.

IRWIN SHAINMA[N]
Williamstown.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 16 1957

"Berkshire Nights" At Tanglewood

Members of the Berkshire Nights Committee gathered yesterday afternoon at a cocktail party at the Pittsfield Country Club to discuss plans for promotion of this special subscription series of concerts at Tanglewood, recently announced by the Tanglewood Advisory Committee. The committee, which is headed by Mrs. Edward H. Cumpston Jr. of Pittsfield, consists of Berkshire area residents.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, spoke to the committee of the pleasure of the Boston Symphony Orchestra in accepting the suggestion of the Tanglewood Advisory Committee for a subscription series to accommodate the musical interests of the community closest to Tanglewood.

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BOSTO[N]
Independen[t]
Circ.

APR 1[6] 195[7]

Symphony Schedules 4 Tanglewood Concerts

PITTSFIELD, April 15—The Boston Symphony Orchestra will play a series of four concerts this summer at Tanglewood.

Dr. Charles Munch will conduct July 19 an 26. On Aug. 2 Carl Schuricht will be guest conductor. Isaac Stern, violinist, will be soloist in the Aug. 9 concert, conducted by Dr. Munch.

[28]

Berkshire Nights clippings

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 2 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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APR 5 - 1957

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The directors of the Berkshire Festival are wise to seek fuller support from county residents by offering them a preferred ticket plan, since it was these very people who made the festival possible in the first place. The proposed plan also gives people in the area a golden opportunity to support a valuable and much needed activity, while proving to themselves that no gadget is a completely satisfying substitute for the wonderful experience of hearing live music, regardless of how many speakers there are on your phonograph, or how Hi your Fi is.

We should keep in mind the fact that a famous festival—such as the one in Salzburg—becomes successful because of the support given it by people in the area, rather than by an ability to attract droves of tourists.

I salute Tanglewood's high command for rolling out a special red carpet for local customers, but on the other hand urge county music lovers to take full advantage of the offer.

IRWIN SHAINMAN.
Williamstown.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 16 1957

Symphony Schedules 4 Tanglewood Concerts

PITTSFIELD, April 15—The Boston Symphony Orchestra will play a series of four concerts this summer at Tanglewood.

Dr. Charles Munch will conduct July 19 an 26. On Aug. 2 Carl Schuricht will be guest conductor. Isaac Stern, violinist, will be soloist in the Aug. 9 concert, conducted by Dr. Munch.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

APR 2 1957

'Berkshire Nights'

BSO Studies Special Tickets For Friday Tanglewood Series

A plan for offering a special subscription to the Friday night Berkshire Festival concerts in the Music Shed, designed especially for Berkshire residents, is being worked out by top officials of the Tanglewood organization here and in Boston.

Main outlines of the plan, tentatively known as "Berkshire Nights," have been sketched in an exchange of letters between the Tanglewood Advisory Committee and Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra Inc.

Series Discount

In its letter, the TAC suggested that a price incentive similar to that in force for the weekend series of three concerts be offered to persons buying four Shed concert tickets on four consecutive Friday nights.

This suggestion was welcomed by Mr. Cabot, who said the orchestra management was equally enthusiastic. He said details of the plan would be announced

[illegible]

More Prudence

To the Editor of THE EAGLE:—

[illegible] Pittsfield.

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[illegible] street have eight sons [illegible] ford for having had one [illegible] believe we have estab[illegible] lighter.

[illegible] bass of Albany Road.

JAMES A. MURPHY.

[illegible], a sophomore at St. [illegible], John P. of this city; [illegible] William D., Raymond [illegible] Michael's College, Wi[illegible] sor Edward F. Mur[illegible] rd J. Murphy of this [illegible]; Ward 3 city council[illegible] James A. Jr. of Mal[illegible] years (from 1921-1955). [illegible] high schools for over a [illegible] of St. Joseph's gram[illegible] [illegible] members of our family [illegible] [illegible] [illegible]

The Berkshire Eagle

Published every week-day afternoon except holidays by the
EAGLE PUBLISHING COMPANY
33 Eagle Street, Pittsfield, Massachusetts

Editorials

The Realities in Red China

The current issue of *Look* magazine contains an article on Red China compiled by Edmund Stevens, Moscow reporter, and photographer Philip Harrington, the first such team to visit that nation since the Communists came to power. The two were in China for a month, traveled and took pictures where they pleased, visited the main cities and thoroughfares, and talked to hundreds of people including Western diplomats and neutral observers. Their conclusions, which we summarize, therefore are based on first-hand observation. They are:

1. That the Communist regime is there to stay. Nothing short of a war of conquest could overthrow it. The country is more unified and more stable than it has been for centuries.

2. China is not a Soviet satellite. The Communists gained power by means of a mass revolutionary movement with strong nationalist undertones. The regime therefore has a far broader base than the government in any other Communist country, including the U.S.S.R. This gives it independence and elasticity and makes for a somewhat more relaxed atmosphere.

3. The opposition has been liquidated or won over. Former opponents of the regime are now holding important jobs. The people are almost solidly behind the regime.

4. Living standards are still low. But they are higher than they have been and are continuing to improve.

5. American influence in China has not been obliterated. Many government officials and more than 80 per cent of the scientists were educated in America. English is still the most widely spoken foreign language. The reporters found little evidence of anti-American feeling. Many Chinese told him they would welcome renewed ties with the West.

6. China's biggest problem is its population which threatens to reach a billion by the end of the century. Several plans for control are under consideration.

7. Much of the system is hateful—the tyranny, brutality, the spying, the lying and the forced conformity.

However, Mr. Stevens concludes that any idea that the regime could be overthrown by an expedition from Formosa is dangerous wishful thinking.

Unhappily, the United States cannot recognize the realities in China. As long at least as Chiang lives, it is committed to him and tied to him as the English Jacobites were once tied to Bonnie Prince Charlie, and a handful of French Royalists are still committed to restoring the Bourbons to the throne of France. For an indefinite period the government in Washington must continue to operate in a diplomatic never-never world, to pretend that it thinks the Peiping regime is toppling to a fall, and that Chiang is on the point of being borne back in triumph to his former position and honors. Any retreat from this position would bring a hurricane of protest from the Knowland-Bridges-MacArthur group, together with the charge that we were betraying our friends and selling out to communism.

'Berkshire Nights' Make Sense

Several "bravos" are in order for the "Berkshire Nights" plan outlined by the Tanglewood Advisory Committee and the Boston Symphony Orchestra trustees in their exchange of letters made public yesterday. The idea of a Friday evening concert series designed especially for Berkshire residents makes great good sense for the Boston orchestra and the local public alike.

As explained yesterday, the plan envisages the offering of a subscription to the four Friday evening concerts in the Music Shed, with an appropriate price reduction. The plan provides further that any guest artist scheduled for a weekend appearance would also be heard Friday night, so that the subscriber would be assured of hearing a representative program.

Such a scheme has a good many advantages, not the least being its consideration for the needs of the local concert-goer. There have always been the weekend concert series, with suitable discount for purchase of all three tickets; and these have proved particularly attractive to visitors in the Berkshires for a few days. But for many of us who are here the whole season, there were no comparable compensations. Unless one bought the weekend series, the price was the same for all Festival concerts.

What is more, the very richness of the musical feast discouraged some from sampling it. With splendid concerts available during the week to Friends of the Berkshire Music Center, climaxed by the three principal programs over the weekend, many a conscientious concert-goer felt he just couldn't keep up with it all. Logically or not, he sometimes decided to skip the whole business.

Involved in such a decision was a diminishing sense of relationship with the Festival. The early concerts were of course launched by Berkshire people who felt a keen sense of loyalty and responsibility toward their handiwork. As years passed and Tanglewood solidified its success, the local tie was weakened. Berkshire folk necessarily recognized that Tanglewood belonged more to the musical world than to them.

The Friday night series, however, will be an opportunity for county residents to become reacquainted with the peerless Boston Symphony Orchestra in a summer cultural event of which they have every right to be proud. At the same time, they will be able to make the occasion something of a get-together with their neighbors, a concert to be enjoyed among friends.

From all these standpoints, then, the "Berkshire Nights" proposal has merit. We trust that the response to the plan will be as hearty as it deserves.

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

APR 16 1957

"Berkshire Nights' Series Announced in Pittsfield

Members of the Berkshire Nights Committee gathered yesterday at the Pittsfield Country Club to discuss plans for promotion of a special subscription series of concerts at Tanglewood recently announced by the Tanglewood Advisory Committee.

The committee, which is headed by Mrs. Edward H. Cumpston, Jr., of Pittsfield, consists of Berkshire residents.

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, spoke of the pleasure of the Boston Symphony Orchestra in accepting the suggestion of the advisory committee for a subscription series to accommodate the musical interests of the community closest to Tanglewood. He read a letter from Charles Munch telling of his interest in the project an dhis hope that he would have the opportunity to meet the members of the committee during the summer at Tanglewood.

Perry announced that Dr. Munch has selected the following programs for the four Friday evening concerts in the Shed, July 19, 26 and August 2, 9.

On July 19, Dr. Munch will conduct Stravinsky's "Jeu de Cartes," Tschaikovsky's Rocco Variations for Cello and Orchestra with the Orchestra's first 'cellist, Samuel Mayes, as soloist, and will close the program with Tschaikovsky's Sixth Symphony.

On July 26, Dr. Munch will present an all-Berlioz program, including the Overture "Le Corsair," "Harold in Italy" (with Joseph de Pasquale as viola soloist) and the Fantastic Symphony.

Carl Schuricht will be guest conductor for the third concert of the series on August 2. Mrs. Schuricht's program will be: Brahms Tragic Overture and Symphony No. 1, and the Sonata for Orchestra by Werner Egk.

The final concert of the Friday evening series on August 9 will be conducted by Dr. Munch, and Isaac Stern will be soloist in the Beethoven Violin Concerto. The program will open with Beethoven's Overture to "Leonoré" No. 3 and the Honegger Symphony No. 3 ("Liturgique").

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 16 1957

Berkshire Nights Group Discusses Festival Promotion

Members of the Berkshire Nights committee gathered yesterday afternoon at a cocktail party at the Pittsfield country club to discuss plans for promotion of the special subscription series of concerts at the Berkshire Music festival recently announced by the Tanglewood advisory committee. The committee, which is headed by Mrs. Edward H. Cumpston, Jr., of Pittsfield, consists of Berkshire area residents.

Friday Night Series

Thomas D. Perry, Jr., manager of the Boston Symphony orchestra, spoke to the committee of the pleasure of the Boston Symphony orchestra in accepting the suggestion of the Tanglewood advisory committee for a Friday-night subscription series to accommodate the musical interests of the community closest to Tanglewood. He read a letter from Charles Munch expressing his regret at not being able to attend the party, his interest in the project and his hope that he would have the opportunity to meet the members of the committee during the summer at Tanglewood.

Mr. Perry announced that Dr. Munch has selected the following programs for the four Friday evening concerts in the shed July 19 and 26 and August 2 and 9: On July 19 Dr. Munch will conduct Stravinsky's "Jeu de Cartes," Tchaikovsky's Rococo Variations for Cello and Orchestra with the Orchestra's first 'cellist, Samuel Mayes, as soloist, and will close the program with Tchaikovsky's Sixth Symphony. On July 26, Dr. Munch will present an all-Berlioz program, including the Overture "Le Corsair," "Harold in Italy" (with Joseph de Pasquale as viola soloist) and the Fantastic Symphony.

Guest Conductor

Carl Schuricht will be guest conductor for the third concert of the series on Aug. 2. Mr. Schuricht's program will be: Brahms Tragic Overture and Symphony No. 1, and the Sonata for Orchestra by Werner Egk. The final concert of the Friday evening series on August 9, will be conducted by Dr. Munch, and Isaac Stern will be soloist in the Beethoven Violin Concerto. The program will open with Beethoven's Overture to "Leonore" No. 3 and the Honegger Symphony No. 3 ("Liturgique").

New England Newsclip Agency, Inc.
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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

APR 16 1957

Berkshire Programs

Members of the Berkshire Nights Committee gathered yesterday at a cocktail party at the Pittsfield Country Club to discuss plans for promotion of this special subscription series of concerts at Tanglewood recently announced by the Tanglewood Advisory Committee.

The committee, which is headed by Mrs. Edward H. Cumpston, Jr., of Pittsfield, consists of Berkshire area residents.

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, announced that Dr. Munch has selected the following programs for the four Friday evening concerts in the Shed (July 19, 26-Aug. 2, 9.)

On July 19 Dr. Munch will conduct Stravinsky's "Jeu de Cartes," Tchaikovsky's Rococo Variations for Cello and Orchestra with the Orchestra's first "cellist," Samuel Mayes, as soloist, and will close the program with Tchaikovsky's Sixth Symphony.

On July 26, Dr. Munch will present an all-Berlioz program, including the Overture "Le Corsair," "Harold in Italy" (with Joseph de Pasquale as viola soloist) and the Fantastic Symphony.

[30]

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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APR 24 1957

Answer to Arts

FAIR OR FOUL

By Roger O'Gara

SINCE THE EAGLE'S intramural disagreement on Tanglewood has become the worst kept secret of the peace time, it's fitting that the sports department should be heard in rebuttal. The Lively Arts column of yesterday strongly hinted that the scriveners of athletic achievements have only two joys in life—dedication to childish games and disparagement of adult music.

This was stated by way of introducing a strong endorsement of the recently announced bargain plan to increase attendance at the Berkshire Symphonic Festival's Friday night series. A sensitive soul, such as this essayist, could conclude only that the classical columnist's reasoning was that there isn't room in Berkshire County for both top drawer music and amateur sports.

It always is open season on sports. Not a few universal solvents in our midst operate on the premise that a sweeping denunciation of sports wins for the speaker unqualified honors as a culturist, patron of the arts and lofty thinker.

o—o

THIS SPORTS department admits to frequent and playful verbal thrusts at Tanglewood. However, the base of the criticism has been the affectation of those whom it suspects of not knowing a note from a nut, notwithstanding their veritable gushiness of rapturous praise of the music.

This observer never would dare to question the worth of the music, because he is the world's least qualified judge. His deficient background includes: 1. Expulsion from junior high music class for inability to carry a tune; 2. Awkward attempts at dancing, caused by acute lack of rhythm; and, 3. Veritable tone deafness, induced in part, at least, by a mastoid operation at the age of seven.

No, the music hasn't been the target. The music, authoritative sources advise, is major league beyond any shadow of a doubt. The irritant to us is the bush leaguer who feels that the combination of a bravo and two ohs and ahs magically makes him a monumental mentality.

o—o

THE PATRON of the arts, in his back-of-the-hand slap at sports and those who write of them is employing a standard operation. Let's consider the area covered by his criticism. Snobbish debunkers feel that it is both fashionable and strategic to strike something at its lowest level, in the belief that this is its weakest point.

So the patron hits this department's devotion to junior athletics, completely ignoring our up-to-the-minute coverage and objective and unbiased interpretation of athletics on all levels.

If Wagner, Bach, Beethoven and the rest had carried on their composing chores with such a singular lack of thoroughness, there would have been an appalling number of unfinished symphonies. If we were to criticize music, we wouldn't pick on the hurdy-gurdy or the harmonica.

o—o

IT IS TRUE that baseball on all levels has been played hereabouts for some years before almost barren bleachers. The same situation prevailed in professional basketball last winter.

The interpreter of culture frequently has decried our attempt to sell readers on the caliber of such enterprises as the Lenox Merchants, the Tyler Aces, Little League and Pop Warner League. His arbitrary attitude has been that if the attractions were any good, people would flock to see them.

This observer emphatically has taken exception to that line of reasoning. He feels that sparse, or even sagging attendance, doesn't necessarily reflect discredit on what is being offered.

So he commends the music people's concern over the decrease in patronage. And he wishes them well in their attempt to put more people in the Shed. It's significant to note that the classical columnist now is doing the same thing he chided the sports editor for doing.

Two things are certain. The music won't hurt them. And any endeavor to relieve Pittsfield's summer-time affliction of front-porch, rocking-chairitis deserves encouragement.

o—o

THE MAN told his readers to watch the sports pages for the odds on summer attendance. Here it is.

Tanglewood this summer will show an appreciable increase in attendance, because the people behind this project believe in their product. The music will outdraw the Tyler Aces by upwards of 200 to 1.

Did someone ask why I don't try Tanglewood? I did. I was there twice in 1940. The man who pitted major league music against minor sports hasn't seen a high school baseball game since 1939, by his own admission.

Why haven't I returned to Tanglewood? To be frank, if I tried to add classical music to an already burdensome schedule, I would be spreading myself as thin as a sandwich in a third-rate cafeteria.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
APR 25 1957

Berkshire Nights Idea at Festival Warmly Received

Berkshire county residents — and people from communities well beyond the limits of the county — seem to like the idea of Berkshire nights at Tanglewood, Lenox, during the Berkshire Music festival season.

Mrs. Edward H. Cumpston, Jr., of Pittsfield, chairman of the Berkshire Nights committee, said yesterday that applications have come in from all parts of the county and from points as distant as Northampton and Albany, N. Y.

The Berkshire nights plan offers special subscription tickets for four Friday night concerts at a 25 per cent reduction from the single-ticket price. Previously, subscription tickets were available only for week-end series of concerts, Friday and Saturday nights and Sunday afternoons.

Mrs. Cumpston said Mrs. Harold Brafman of this city, Harry Barschdorf of Adams and Walter Lehman of Williamstown have been named to the committee and have application blanks and information about the plan.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 27,844

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
APR 24 1957

Berkshire Nights

Festival Series Going Well; Town Chairmen Announced

Response to the initial announcements of Berkshire Nights, the Friday evening subscription series at Tanglewood, has been "very encouraging" according to the chairman of the Berkshire Nights Committee.

Mrs. Edward H. Cumpston Jr. of Pittsfield said applications have come in from Albany and Northampton as well as from all over the county. In addition, there have been numerous requests for information.

The special subscriptions for Friday night concerts in the Music Shed, at a 25 per cent price reduction, may be obtained by writing Mrs. Cumpston at Post Office Box 1, Pittsfield. Information and subscription blanks also may be obtained from members of the area-wide Berkshire Nights Committee.

Committee chairmen in the various towns are as follows: Dalton, Mrs. Richard H. Brown; Lenox, Mrs. Jesse L. Thomason; Lee, Mrs. D. Allen Fraser; Stockbridge, Mrs. Mac Morgan; Richmond, Mrs. Bruce Keith; Great Barrington, Mrs. William C. Gulick and Mrs. James E. Kimball Jr.; Egremont, Mrs. Robert I. Moran; Hopkinton, Mrs. Alexander Stollen; Sheffield, Mr. and Mrs. Howard L. Bessette; North Adams, Mrs. Harold Brafmann; Adams, Harry Barschdorf; Williamstown, Walter Lehman; Chatham, N.Y., Mr. and Mrs. Cecil S. Mapes; and Lakeville, Conn., Mrs. Scoville Firuski.

The Berkshire Nights series will open Friday evening July 19 in the Music Shed and will continue for the next three Friday evenings: July 26, Aug. 2 and Aug. 9.

At the special rate of four concerts at the same price as the usual weekend series of three, Berkshire Nights subscriptions will range from $6 in the rear sections to $22 for a single box seat.

APR 22 1957

Berkshire Nights Planners

Lenscraft

Best wishes for success of the Berkshire Nights series at Tanglewood this summer were expressed by Boston Symphony Orchestra Music Director Charles Munch at a recent meeting with Mrs. Edward H. Cumpston Jr. of Pittsfield, chairman of the area-wide Berkshire Nights Committee. Ssubscriptions for the four Friday evening concerts in Music Shed went on sale today and will be offered until June 1.

[327]

5/20/57

Berkshire Nights Committee Is Entertained at Cocktail Party

Mitchell

BSO MANAGER Thomas D. Perry Jr. discusses Berkshire Nights concert series with C. D. Jackson, a trustee of the orchestra; Mrs. John R. Cook of Williamstown and Harry O. Barschdorf of Adams. Mrs. Cook and Mr. Barschdorf are members of Berkshire Nights committee.

Mitchell

SOUTH COUNTY residents at party yesterday at Mr. Jackson's home in Lenox included Mrs. Alexander Stoller of Housatonic, and Mr. and Mrs. O. Dickinson Street Jr., Mrs. D. Allan Fraser and Mr. Fraser, all of Lee. Women are Berkshire Nights committee members.

'Bring Berkshire Festival Home,' Says C. D. Jackson, BSO Trustee

C. D. Jackson, vice president of Time Inc., and a member of the board of trustees of the Boston Symphony Orchestra, yesterday urged Berkshire residents to "rally once more" to bring the Berkshire Music Festival at Tanglewood "back home where it belongs."

Mr. Jackson, who entertained members of the Berkshire Nights committee at a cocktail party at his Lakeside Stables home in Interlaken, gave strong endorsement to a plan offered area residents to buy a special subscription for four Friday night BSO concerts at Tanglewood this summer.

He noted that the Festival has become a national and international event and expressed the feeling "it has drifted away from all of us."

With the Berkshire Nights plan, he said, "we have an opportunity to bring it back to the Berkshires, where it began, where it belongs and where it must be."

Mrs. Edward H. Cumpston Jr. of this city, chairman of the Berkshire Nights Committee, reported there is widespread interest throughout the area in the Berkshire Nights plan and urged committee members to impress upon the public that the deadline for special subscriptions is June 1.

Mrs. Cumpston said the response to the new plan has been gratifying to date and many persons have indicated in their letters to the committee that "this is what we've been waiting for."

The Berkshire Nights series, planned especially for area residents, offers balances, representative programs at a special series discount of 25 per cent.

Committee members were present from practically every town and city in the Berkshires. Thomas D. Perry Jr., manager of the Boston Symphony Orchestra and Mrs. Perry also attended.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

MAY 3 1957

Series of Friday Concerts Planned At Tanglewood

The Boston Symphony Orchestra recently has announced a special subscription plan for its Tanglewood neighbors. Known as "The Berkshire nights," this plan, which originated with the Tanglewood Advisory Committee of local residents and was enthusiastically seconded by the orchestra, offers a series of four Friday evening Berkshire Festival concerts at a 25 per cent reduction — four concerts for the price of the usual, week-end series of three.

Series Opens July 19

The series will open on Friday evening, July 19, and continue for the next three Friday evenings, July 26, August 2 and August 9, and will give residents in the area an opportunity to attend a festival concert each week at the special series rate.

The program will be conducted by the orchestra's music director, Charles Munch, on July 19, 26 and August 9, and by the eminent conductor, Carl Schuricht, who makes his Tanglewood debut on August 2. The violinist, Isaac Stern, will perform the Beethoven Violin Concerto on August 9, and two of the principals of the Boston Symphony Orchestra, Joseph de Pasquale, violist, and Samuel Mayes, cellist, will be soloists on July 19 and 26 respectively. Following the general pattern of the 1957 Berkshire Festival, each program will emphasize the music of one of the great composers, Tchaikovsky, Berlioz, Brahms and Beethoven.

Complete programs are as follows: July 19—Stravinsky's "Jeu de Cartes," Tchaikovsky's "Rococo Variations" for cello and orchestra (Samuel Mayes); Tchaikovsky's Sixth Symphony. July 26—All-Berlioz program: Overture "Le Corsair" "Harold in Italy" (Joseph De Pasquale); Fantastic Symphony. August 2—Carl Schuricht conducting—Brahms' Tragic Overture, Symphony No. 1; Werner Egk Sonata for Orchestra. August 9—Beethoven Overture to "Leonore" No. 3, Violin Concerto (Isaac Stern); Honegger Symphony No. 3 ("Liturgique").

Requests for tickets should be addressed to Mrs. Edward H. Cumpston, Jr., P. O. Box 1, Pittsfield.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

MAY 2 1957

Special Series Of Events Planned At Tanglewood

The Boston Symphony Orchestra recently announced a special subscription plan for its Tanglewood neighbors. Known as "The Berkshire Nights," this plan, which originated with the Tanglewood Advisory Committee of local residents, and was enthusiastically seconded by the orchestra, offers a series of four Friday evening Berkshire Festival concerts at a 25 per cent reduction — four concerts for the price of the usual weekend series of three.

The series will open on Friday evening, July 19, and continue for the next three Friday evenings, July 26, August 2 and August 9, and will give residents in the area an opportunity to attend a Festival concert each week at the special series rate.

The programs will be conducted by the orchestra's music director, Charles Munch, on July 19, 26 and August 9, and by the eminent conductor, Carl Schuricht, who makes his Tanglewood debut on August 2. The violinist, Isaac Stern, will perform the Beethoven Violin Concerto on August 9, and two of the principals of the Boston Symphony Orchestra, Joseph de Pasquale, violist, and Samuel Mayes, cellist, will be soloists on July 19 and 26 respectively. Following the general pattern of the 1957 Berkshire Festival, each program will emphasize the music of one of the great composers, Tchaikovsky, Berlioz, Brahms and Beethoven.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

MAY 5 - 1957

RATES REDUCED FOR 'NEIGHBORS' AT TANGLEWOOD

'Berkshire Nights' Will Include Four Friday Concerts

Boston, May 4 — The Boston Symphony Orchestra has announced a special subscription plan for its Tanglewood neighbors. Known as "The Berkshire Nights", this plan, which originated with the Tanglewood Advisory Committee of local residents and was enthusiastically seconded by the orchestra, offers a series of four Friday evening Berkshire Festival concerts at a 25 per cent, four concerts for the price of the usual weekend series of three.

The series will open on Friday evening, July 19, and continue for next three Friday evening, July 26, Aug. 2 and Aug. 9, and will give residents in the area an opportunity to attend a Festival concert each week at the special series rate.

Munch and Schuricht

The programs will be conducted by the orchestra's music director, Charles Munch, July 19, 26 and Aug. 9, and by the eminent conductor, Carl Schuricht, who makes his Tanglewood debut Aug. 2. The violinist Isaac Stern will perform the Beethoven violin concerto Aug. 9, and two of the principals of the Boston Symphony Orchestra, Joseph de Pasquale, violist, and Samuel Mayes cellist, will be soloists on July 19 and 26, respectively. Following the general pattern of the 1957 Berkshire Festival, each program will emphasize the music of one of the great composers—Tchaikovsky, Berlioz, Brahms and Beethoven.

Complete programs are as follows: July 19-Stravinsky's "Jeu de Cartes", Tchaikovsky's Rococo Variations" for Cello and Orchestra (Samuel Mayes); Tchaikovsky's Sixth Symphony. July 26-All-Berlioz program: Overture "Le Corsair" "Harold in Italy" (Joseph de Pasquale); "Fantastic" Symphony. Aug. 2—Carl Schuricht conducting, Brahms' "Tragic" Overture, Symphony No. 1; Werner Egk Sonata for Orchestra. Aug. 9—Beethoven overture to "Leonore" No. 3, violin concerto (Isaac Stern); Honegger Symphony No. 3 ("Liturgique").

Requests for tickets in this series should be addressed to Mrs. Edward H. Cumpston, Jr., P. O. Box 1, Pittsfield, Mass.

[32]

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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APR 16 1957

Berkshire Nights

Special Festival Subscription Affords 25 Per Cent Reduction

A special subscription rate of four concerts for the price of three will be offered under the Berkshire Nights plan at Tanglewood this summer.

Announcement of the special rate was made by Thomas D. Perry Jr., Boston Symphony Orchestra manager, during a meeting yesterday afternoon at which details of the Berkshire Nights series were explained.

Devised for Berkshirites

Mr. Perry told a group of 60 gathered at the Country Club of Pittsfield that the reduced price for the four Friday evening concerts in the Music Shed is designed to appeal particularly to persons living within easy driving distance of Tanglewood.

These concert-goers, most of them Berkshire residents, will now be able to attend once on each of the big festival weekends and take advantage of the special rate. They thus will be able to "spread out" their concert-going while saving money on tickets.

"The whole idea is to offer something attractive to residents of Berkshire County," Mr. Perry explained. "We in Boston are grateful to the Berkshire people who established the festival and who have helped support it over the years, and this is one way of showing our appreciation."

Mrs. Cumpston Introduced

Mr. Perry introduced to the gathering Mrs. Edward H. Cumpston Jr. of Pittsfield, newly appointed chairman of the Berkshire Nights committee, who spoke briefly on the promotional campaign to be carried on during the next six weeks.

Mrs. Cumpston said that while forming a working committee she had encountered a great deal of enthusiasm for the plan. Declaring that it made "good sense" from both the musical and financial standpoint, she predicted that with community support it would be a "tremendous success."

Endorsed by TAC

A hearty endorsement of Berkshire Nights was given by Henry W. Dwight of Stockbridge, member of the Tanglewood Advisory Committee since its inception.

Mr. Dwight said the TAC had been favorably impressed by the plan from the beginning: "When it was suggested to us, we really picked up the ball and ran with it."

Two additional advantages are the lighter traffic Friday night, as compared with Saturday and Sunday, and the possibility of seeing familiar faces in the Shed, Mr. Dwight said. It was explained that Berkshire Nights seats would be grouped together to accentuate the community flavor.

The special series also received messages giving blessings of Charles Munch, BSO music director, and Miss Gertrude Robinson Smith, cofounder of the festival. Miss Robinson Smith, accepted an invitation to serve on the honorary Berkshire Nights committee. The communications were read by Mr. Perry.

The Programs

The programs for the four Berkshire Nights concerts, as planned by Dr. Munch and outlined by Mr. Perry, will carry out the three basic aims laid down for the coming season:

1. To feature one of six great composers each weekend.

2. To include a work of contemporary importance on each program.

3. To present a distinguished guest soloist—in this case violinist Isaac Stern.

Dr. Munch will conduct Stravinsky's "Jeu de Cartes," Tchaikovsky's Rococo variations for cello and orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist, and will close the program with Tchaikovsky's Sixth Symphony.

On July 26, Dr. Munch will present an all-Belioz program, including the overture "Le Corsair," "Harold in Italy" with Joseph de Pasquale as viola soloist, and the Fantastic Symphony.

Carl Schuricht will be guest conductor for the third Berkshire Nights concert Aug. 2. Mr. Schuricht's program will be Brahms Tragic Overture and First Symphony and the Sonata for Orchestra by Werner Egk.

The last concert of the series Aug. 9, will be conducted by Dr. Munch. Isaac Stern will be soloist in the Beethoven violin concerto. The program will open with Beethoven's Overture to Leonore No. 3 and the Honegger Symphony No. 3.

Tague

BERKSHIRE NIGHTS promotion was discussed at a gathering yesterday afternoon at the Country Club of Pittsfield. Here, talking over plans for the Friday evening subscription series, are Henry W. Dwight of Stockbridge and Robert K. Wheeler of Great Barrington, long-time members of the Tanglewood Advisory Committee; Mrs. Edward H. Cumpston Jr., Berkshire Nights committee chairman, and BSO Manager Thomas D. Perry Jr.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
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APR 17 1957

In Brief . . .

Not the least of the benefits accruing from the new Girls' Club building is the fact that it has helped lure to Pittsfield an executive director with the outstanding qualifications of Miss Katherine R. Shankland, whose appointment was announced yesterday . . . With wasteful duplication of effort already such a problem in the fund-raising field, it does seem as though some one should initiate a concerted campaign to bring under one tent the two organizations that are working the same field in promoting funds for muscular dystrophy research and treatment. In the long run, such fragmentation can only hurt the over-all cause . . .

Even though the County Commissioners can offer nothing more tangible than sympathy at this time, there's no question that West Stockbridge's selectmen are well justified in their concern over the town's ability to handle the heavy volume of traffic that will soon be coming on and off the Massachusetts Turnpike. It's ironic that the super-road's two Berkshire interchanges will be in Lee and West Stockbridge, which happen to have two of the narrowest main roads west of the Connecticut . . . If the initial response of Tanglewood's closest friends in these parts is typical of the reaction from Berkshire music-lovers generally, the special offer of four concerts for the price of three this summer should go far to stimulate more zealous local support for the Festival . . .

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Transcript (e)
NORTH ADAMS, Mass.
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MAY 3 1957

4 Berkshire Nights Programs Listed At Tanglewood, Lenox

The programs for the concerts to be presented on the four Berkshire Nights at Tanglewood, Lenox, this season during the annual Berkshire Music festival, were announced today by Charles Munch, music director of the Boston symphony orchestra.

25% Reduction

Suggested by the festival's Berkshire advisory committee and readily accepted by the orchestra, the Berkshire Nights plan will make available to county residents, subscription tickets at a 25 per cent reduction in price for the four Friday evening concerts of the season. Heretofore subscription tickets have been available only for a series of concerts in one week-end, on Friday and Saturday nights and Sunday afternoons, or for the entire festival.

The Berkshire Nights series will open Friday evening, July 19, and continue for the next three Friday evenings, July 26, Aug. 2 and Aug. 9, and will give residents in the area an opportunity to attend a Festival concert each week at the special series rate.

The programs will be conducted by Dr. Munch, on July 19, 26 and Aug. 9, and by the eminent conductor, Carl Schuricht, who makes his Tanglewood debut on Aug. 2. The violinist, Isaac Stern, will perform the Beethoven Violin concerto on Aug. 9, and two of the principals of the Boston Symphony orchestra, Joseph de Pasquale, violist, and Samuel Mayes, cellist, will be soloists on July 19 and 26 respectively. Following the general pattern of the 1957 Berkshire festival, each program will emphasize the music of one of the great composers, Tchaikovsky, Berlioz, Brahms and Beethoven.

Complete Programs

Complete programs are as follows: July 19, Stravinsky's "Jeu de Cartes," Tchaikovsky's Rococo Variations for cello and orchestra, Samuel Mayes, soloist; Tchaikovsky's Sixth symphony. July 26, All-Berlioz program: Overture "Le Corsair," "Harold in Italy," Joseph de Pasquale, soloist; Fantastic symphony. Aug. 2, Carl Schuricht conducting, Brahms Tragic overture, Symphony No. 1; Werner Egk sonata for orchestra. Aug. 9, Beethoven overture to "Leonore" No. 3, Violin concerto, Isaac Stern, soloist; Honegger Symphony No. 3 ("Liturgique").

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Box 2078, Boston 6 • RIchmond 2-420(
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
APR 14 1957

Mrs. E. H. Cumpston, Jr., Head of Berkshire Nights

Will Lead Drive in County to Get Residents to Attend Festival at Tanglewood

(Special to The Republican)

Berkshire Hills, April 13—An energetic, civic-minded lady, with a fine record of co-operating with various civic and church enterprises in her community, has been selected to head Berkshire Nights Committee in charge of arrangements for the new concert series at Tanglewood, Lenox, this season.

She is Mrs. Edward H. Cumpston, Jr., of 303 Lenox Rd. The announcement was made by the Tanglewood advisory committee and Boston Symphony Orchestra manager, Thomas D. Perry, Jr. As head of the committee Mrs. Cumpston will lead the drive in the county for getting residents to attend the festival at Tanglewood under a special nights program, designed especially for them. Plans call for the offering to people in the county a subscription to the four Friday night concerts in the Music Shed at reduced prices. The chief purpose is to make attendance to the concerts possible by establishing a subscription popular with the average music lover.

Even though the subscriptions will be sold at reduced prices, this does not mean that the subscriber will be attending concerts without the major artists performing. For, inasmuch as guest artists are booked for week end appearances at Tanglewood, they will also be heard Friday nights and the works performed will be representative of the orchestra's repertoire. The Berkshire Nights subscriber will gain the benefits of a regular subscription without the necessity of attending three major concerts in one week end.

Mrs. Cumpston is busy making up a committee to assist her with the drive. The campaign will run from Monday of this coming week to June 1. Mrs. Cumpston has been prominent in music activities since coming to Pittsfield seven years ago, and has been soloist at St. Stephen's Church. From 1942 to 1945 she was soprano soloist with the Radcliffe Choral Society, and was soloist with the Boston Pops orchestra under Arthur Fiedler. She was membership chairman of Pittsfield Community Concerts Association for 1954 and 1955, and for the past three years has worked on arrangements for sponsoring the Young Audience Concerts which began their series in the county this week. She retired this week as president of the Pittsfield Junior League after serving two years.

The Lively Arts

By Milton R. Bass

WELL, HERE it is again. Just as the roads are beginning to show their surfaces through the mud and salt and sand and gunk, and the weather becomes warm enough to drop the car window a little, they start talking about tourists and Tanglewood, turmoil and traffic. In preparation for the extra influx [illegible] new turnpike, one local [illegible] having 77 mm. recoilless cannon mounted on his front fenders. He intends to blast his way through this summer no matter how many sports cars those New Yorkers clog the roads with.

* * *

THOUGHTS of summer bring thoughts of Tanglewood because the two events are inseparably linked around here. Without doubt, Tanglewood is not only the biggest thing we have to offer tourists in the summer, but you might even go on to say it is about the only thing we have to offer. Our small lakes are fished out and so jammed with power boats that it's worth your life to swim if you brave the oil scum in the first place. The summer weather is worse than the tropics and the scenery is covered by signs and empty beer bottles. We are a GE town industrially, and a Tanglewood town culturally.

There are plenty of people who go around bravely attacking both GE and Tanglewood, but deep down they realize how the area would suffer if either pulled up stakes. We have more to lose than they have because their activities are diversified while all our eggs are balanced on one razor's edge.

* * *

IT IS MY good fortune to sit in close proximity to the members of the sports department of this honorable sheet. These rough, tough, red-blooded one-hundred-and-one percenters have definite opinions on everything under the sun, and Tanglewood and its addenda are included in their orbit. They howl with derision every time a picture of a musical ensemble is run in the paper even though they have been running for the past 10 years the same picture of a guy sliding into second base.

They weep and wail about the poor sports around here who won't support professional basketball or semiprofessional baseball or amateur athletics, but the thousands who crowd into each Tanglewood concert don't impress them at all. They go right on whooping about the amount of space this paper gives cultural events while they pile midget league box scores on top of junior-jv-intermediate box scores and top it off with the week's bowling averages.

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ALL THIS gives pause to one who can get just as excited by music or theatricals as he can by a sweeping end run or a crucial double down the right field line. Must one be as one-sided as the office sports or can one enjoy both athletic and aesthetic events? Are well-rounded (mentally, not physically), perfect people like me on the way out?

It could be that we are, because attendance at Tanglewood was down last year. Some blamed the weather, some blamed the particular programs and others blamed the traffic. Nobody really knows for sure. It could be any and all of them.

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WELL, THIS year we can get an inkling because Tanglewood is offering a deal which any Berkshire County music lover should find hard to pass up. They are offering four Friday night concerts for the price of three, and are scheduling the events so that you get something classic, something new, a borrowed soloist and a conductor true blue. Not only that, they are reserving a special block of seats together for Berkshire people so you can check to see who is present with whom.

Do not, however, hope that the institution of these Berkshire Nights will bring back the good old social days of the county with mad midnight balls, candlelight suppers and titillating teas. Those days, my dear, are gone forever. One is lucky to be able to afford two servants, let alone a staff.

* * *

THE IMPORTANT thing is that you are getting the opportunity to hear magnificent music played by a magnificent orchestra in a magnificent setting. And you will be getting it all at bargain prices. We are fortunate to have a major league music field so readily available. It will be interesting to see if there are more backers for this kind of community activity than there were for the Lenox Merchants. For the betting odds on this contest, please consult the sporting pages of your local newspaper.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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APR 6 - 1957

Berkshire Week in Review

$2.95.

County Roundup

IN A MOVE aimed at boosting Berkshire box-office support for the Music Festival, the Tanglewood Advisory Committee revealed a plan under which [illegible] discount would be given on purchases of tickets for [illegible] Friday night [illegible]. The management of the Boston Symphony expressed enthusiasm for the plan, which was tentatively dubbed "Berkshire Nights." . . . In Williamstown, the two-year-old Clark Art Institute [illegible] news on two counts. It logged in its 50,000th visitor, a New Lebanon school marm with 25 pupils, and an-

'Berkshire Nights'

BSO Studies Special Tickets For Friday Tanglewood Series

A plan for offering a special subscription to the Friday night Berkshire Festival concerts in the Music Shed, designed especially for Berkshire residents, is being worked out by top officials of the Tanglewood organization here and in Boston.

Main outlines of the plan, tentatively known as "Berkshire Nights," have been sketched in an exchange of letters between the Tanglewood Advisory Committee and Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra Inc.

Series Discount

In its letter, the TAC suggested that a price incentive similar to that in force for the weekend series of three concerts be offered to persons buying four Shed concert tickets on four consecutive Friday nights.

This suggestion was welcomed by Mr. Cabot, who said the orchestra management was equally enthusiastic. He said details of the plan would be announced shortly.

According to the Tanglewood Advisory Committee's letter, the basic idea for "Berkshire Nights" came from a Stockbridge resident and longtime Tanglewood subscriber who felt increasingly overwhelmed by the "feast of musical riches in his own backyard."

He observed that a "discount was offered him if he bought tickets for a weekend series of Shed concerts. But he felt that three major concerts in three days were too much of a good thing, leaving little time for other activities.

Consequently he decided that his own interests, and those of other Berkshire residents, might be served by an arrangement under which a similar discount would be given purchasers of tickets for the Friday night Shed concerts.

The chief advantage of such a plan, the Tanglewood Advisory Committee noted, would be that it would make the discount available while rationing out music in a "more digestible" form.

Balancing the Crowds

"If the plan were successful," the letter continued, "it would tend to concentrate and enlarge the Berkshire audience at one particular concert in a weekend series, thus making it more socially enjoyable. If it were possible to have the 'Berkshire Nights' on Friday evening, it would tend to raise the valleys and smooth out the peaks of attendance, and thus alleviate the traffic and parking problem for all Shed concerts."

To assure success of the proposal, the committee recommended that the four Friday nights offer a representative cross-section of the soloists performing during the season and the orchestra's repertory.

This would encourage the strong area support necessary to the plan, while restoring the "sense of Berkshire partnership in this unique artistic endeavor of which we are all so proud."

"Necessarily, since the number of musical events at Tanglewood has grown from the early days of the Berkshire Festival, the local audience has been distributed over scores of musical events," the advisory committee's letter concluded. "Some of it, in fact, probably has disappeared because the novelty has worn off and the enterprise, because of its very success, has become more impersonal. Properly publicized and promoted, 'Berkshire Nights' might restore audiences and re-stimulate enthusiasm where it has flagged."

Answer to Need

In his affirmative answering letter, the president of the BSO trustees wrote that the plan offered an opportunity for the organization to answer the needs of Berkshire residents who had helped make Tanglewood possible.

"I like the idea," Mr. Cabot wrote. "It offers a chance to encourage the interest of the Berkshire residents in Tanglewood and for us to respond to the wishes of people to whom we owe a great deal for hospitality, help and encouragement in the 20-odd years since the Boston Symphony Orchestra became a part of the Berkshire Festival. The whole idea of the Festival sprang from the Berkshires and we are always eager to serve the people who have made the undertaking possible.

"I have talked the matter over with the management of the orchestra and they are now working out the details of how it can best be arranged. Within a week or two we will be able to announce the details of a plan, and I hope very much that the Berkshires will welcome the idea as warmly as we do."

Members of the Tanglewood Advisory Committee are Alan J. Blau, George W. Edman, F. Anthony Hanlon and Lawrence K. Miller of Pittsfield; Lenges Bull, George E. Mole, H. George Wilde and Jesse L. Thomason of Lenox; Henry W. Dwight of Stockbridge; Whitney S. Stoddard of Williamstown; Robert K. Wheeler of Great Barrington, and serving as ex officio members, the chairmen of Selectmen in Lee, Lenox and Stockbridge: Michael J. Sullivan, George L. Hughes and William F. Lawless, respectively.

Four Draftees Leave for Army

Four draftees left this morning from the bus terminal on Center Street for induction into the Army. They were presented gifts by the sendoff committee.

William F. Stephenson of 61 Bay State Rd. was the leader of the group. Others were William B. Barscz, 88 Howard St.; Clyde M. Keyes, West Stockbridge, and Donald R. Parker, Dalton.

School Builders To Meet Thursday

The School Building Commission will meet Thursday at 1:30 p.m. at Pittsfield High School. Albert Hover, representative of Perkins & Will, architects for the new Williams Street elementary school, will attend.

Cemetery Memorials

[illegible] committee for Tanglewood Berkshire Nights program being sponsored this season as a promotional move to present the Tanglewood concerts to Berkshire residents at a special price.

The county chairman is Mrs. Edward H. Cumpston, Jr., of Pittsfield. Among the five honorary chairmen are Mrs. Thomas H. Stodgett of this town. The others are Mrs. Serge Koussevitzky of Lenox, widow of the former director of the Boston Symphony Orchestra; Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Festival, Inc.; Mrs. James Phinney Baxter, III, of Williamstown, and Mrs. Bruce Crane of Dalton.

Members of the committee from this area include Mrs. William C. Gulick and Mrs. James E. Kimball, Jr., of this town; Mrs. Robert I. Morgan of South Egremont, Mr. and Mrs. Edward Bessette of Sheffield, Mrs. Alexander Stoller of Housatonic, Mrs. Miles Morgan, Mrs. Henry W. Dwight, Mrs. Clement Ogden, and Mrs. James S. Deeley of Stockbridge; and Mrs. D. Allen Fraser and Mrs. Dickinson Sargent of Lee.

The committee is assisting in the drive to obtain subscribers for the Berkshire Nights program, at the rate of four tickets for the price of three. The Berkshire Nights concerts will open on Friday, July 19, and continue for the next three Friday evenings, July 26, August 2, and August 9. The August 2 concert will be directed by Carl Schuricht, who will make his Tanglewood debut. The other concerts will be under the direction of the regular conductor, Charles Munch.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Berkshire Week in Review

~~$2.95.~~

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They are: James A. Jr. of Malden, Mass.; Ward 3 city councilman Bernard J. Murphy of this city; Professor Edward F. Murphy of St. Michael's College, Winooski, Vt.; William D., Raymond A., Arthur E., John P. of this city; Thomas P., a sophomore at St. Michael's; and the sister, Mrs. Robert P. Bass of Albany Road.

Mrs. JAMES A. MURPHY.
Pittsfield.

New Science

To the Editor of THE EAGLE:—

Dr. Howard Root ["Letters," March 28] says chiropractic is unscientific and its theory false. I suggest that he investigate chiropractic. Millions have, and have found a family of eight boys and one girl? We, the James A. Murphys of Adam Street have eight sons and one daughter.

I also believe we have established a record for having had one or more members of our family as students of St. Joseph's grammar and high schools for over a period of 34 years (from 1921-1955).

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Mrs. JAMES A. MURPHY.
Pittsfield.

More Elog

To the Editor of TH

In my letter [illegible] tioned two great [illegible] nating speeches [illegible] Conkling and Ja[illegible] There have bee[illegible] noteworthy.

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[illegible]vetyone know that a [illegible]od is a pile 8 feet long [illegible] high and 4 wide? Well, [illegible] in the trade is another [illegible] Cape Cod cord, and [illegible] for it. Years ago some[illegible]rmouth decided to cut [illegible]y 2 feet long instead of [illegible]g in only half a cord. [illegible]own as Yankee in[illegible]

—o—

[illegible] that unless we people of [illegible] countries are in ac[illegible]-powered diplomacy can [illegible]g them together. He's [illegible]n at the grass roots, [illegible]gs grow.

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Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

MAY 9 - 1957

Area Chairmen Are Named for Concerts

Others in This Section Are Members of Committee

Mrs. Thomas H. Blodgett Is One of Five Honorary Chairmen Named for Berkshire Nights Program.—Others From Area Named to Committee Are Listed.

Several persons from the Southern Berkshire district have been named on the committee for Tanglewood Berkshire Nights program being sponsored this season as a promotional move to present the Tanglewood concerts to Berkshire residents at a special price.

The county chairman is Mrs. Edward H. Cumpston, Jr., of Pittsfield. Among the five honorary chairmen are Mrs. Thomas H. Blodgett of this town. The others are Mrs. Serge Koussevitzky of Lenox, widow of the former director of the Boston Symphony Orchestra; Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Festival, Inc.; Mrs. James Phinney Baxter, III, of Williamstown, and Mrs. Bruce Crane of Dalton.

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[34]

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MAY 4 1957

Tanglewood Berkshire Nights Will Have Committee of 47

Five honorary chairmen and 47 committee members were announced today by Mrs. Edward H. Cumpston Jr., chairman of the committee for Berkshire Nights at Tanglewood this summer.

The appointees will be in charge of promotion and ticket sales for the new Friday night concert series. The drive for subscriptions, which are offered at a reduced rate of four tickets for the price of three, opened two weeks ago and will continue to the end of the month.

Purpose of Berkshire Nights is to give area residents who live within easy driving distance of Tanglewood a chance to spread out their concert-going over four weekends while still taking advantage of a special series rate.

Open July 19

The Berkshire Nights concerts will open Friday evening, July 19, and continue for the next three Friday evenings: July 26, Aug. 2 and Aug. 9.

The programs will be conducted by the orchestra's music director, Charles Munch, on July 19 and 26 and Aug. 9. The eminent German conductor, Carl Schuricht, will make his Tanglewood debut at the Aug. 2 concert.

Violinist Isaac Stern will perform the Beethoven Violin Concerto Aug. 9. Two of the principals of the Boston Symphony Orchestra, violist Joseph de Pasquale and cellist Samuel Mayes, will be soloists July 19 and 26, respectively. In line with the 1957 Festival's general pattern, each program will emphasize the music of one of four great composers: Tchaikovsky, Berlioz, Brahms and Beethoven.

Requests for tickets should be addressed to Mrs. Cumpston at P.O. Box 1, Pittsfield.

Honorary Chairmen

The five honorary chairmen announced today are Mrs. Serge Koussevitzky of Lenox, widow of the Boston Symphony Orchestra conductor; Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Festival Inc.; and three persons active in the early days of the Festival, Mrs. James Phinney Baxter III, of Williamstown, Mrs. Thomas H. Blodgett of Great Barrington and Mrs. Bruce Crane of Dalton.

The area committees are as follows:

Pittsfield: Albert W. Barris, Mrs. Benjamin N. Bowers, Mrs. Alexander Euston, Mrs. Alan B. Grieve, Mrs. Lincoln S. Cain, Mrs. Lawrence Hamilton, Mrs. John G. W. Mahanna, Miss Margo Miller, Mrs. Leonard Rabins and Mrs. Willem Willeke.

Dalton: Mrs. Richard Brown.

Lenox: Mrs. Jesse Thomason, Mrs. Ward Gaston, Mrs. John Church, Mrs. W. Hewitt Clifford, Miss Helen Loughran, Mrs. Robert Hollingsworth.

Lee: Mrs. D. Allen Fraser, Mrs. D. Dickinson Street.

Stockbridge; Mrs. Mac Morgan, Mrs. Henry W. Dwight, Mrs. Clement Ogden, Mrs. James S. Deely.

Great Barrington: Mrs. William C. Gulick, Mrs. James E. Kimball Jr.

South Egremont: Mrs. Robert I. Moran.

Sheffield: Mr. and Mrs. Howard Bessette.

Lakeville, Conn.: Mrs. Scoville Firuski, Albert Sly.

Richmond: Mrs. Bruce Keith, Mrs. William Crane, Mrs. John W. Talbot, Mrs. Albert I. Ris.

Williamstown: Mrs. John Cook, Walter Lehman, Irwin Shainman, Mrs. Charles Foehl, Robert Barrow, Louis Rudnick, Mrs. Bruce Carlson.

Adams: Harry Barschdorf.

North Adams: Dr. Pliny Allen, Mrs. Harold Brafmann.

Housatonic: Mrs. Alexander Stoller.

Chatham, N.Y.: Mr. and Mrs. Cecil S. Mapes, Mrs. Robert Waite.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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MAY 27 1957

Deadline For Concerts Is Saturday

Berkshire Nights Plan Offers Reduced Prices

All Berkshire Nights subscriptions for Tanglewood this summer must be mailed before Saturday, June 1, it was announced today by Mrs. Edward H. Cumpston Jr., chairman of the Berkshire Nights committee.

Mrs. Cumpston issued the reminder today to all interested in purchasing the Friday-night subscriptions offered at a special discount of four concerts for the price of three.

The chairman also announced that subscriptions bought before May 17 have been filled and mailed out from the Boston Symphony Orchestra ticket office at Symphony Hall, Boston.

In order to reserve the best possible seats for Berkshire Nights subscribers, she explained, it was decided not to assign seats in one general block in each price range. Instead, smaller blocks have been reserved around which additional seats are available for those subscribing during the last two weeks of May.

An additional problem in seating originated from the specific seating requests made by more than half the Berkshire Nights subscribers for seats on the aisle, in particular rows and in particular sections. Insofar as was possible, all such requests were granted.

Subscriptions to the four-concert series, ranging in price from $6 to $110 for a six-seat box, must be mailed before Saturday to Post Office Box 1, Pittsfield. Requests for information during these final five days should be telephoned to Mrs. Cumpston in Pittsfield.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

MAY 23 1957

Berkshire Nights At Tanglewood Offer New Series

The Boston Symphony Orchestra has recently announced a special subscription plan for its Tanglewood neighbors. Known as "The Berkshire Nights", this plan, which originated with local residents, and was enthusiastically seconded by the Orchestra, offers a series of four Friday evening Berkshire Festival concerts at a 25% reduction—four concerts for the price of the usual weekend series of three.

The series will open on Friday evening, July 19, and continue for the next three Friday evenings, July 26, August 2 and August 9, and will give residents in the area an opportunity to attend a Festival concert each week at the special series rate. Deadline for ordering tickets is June 1.

The programs will be conducted by the Orchestra's Music Director, Charles Munch, on July 19, 26 and August 9, and by the eminent conductor, Carl Schuricht, who makes his Tanglewood debut on August 2. The violinist, Isaac Stern will perform the Beethoven Violin Concerto on August 9, and two of the principals of the Boston Symphony Orchestra, Joseph de Pasquale, violinist, and Samuel Mayes, cellist, will be will be soloists on July 19 and 26 respectively. Following the general pattern of the 1957 Berkshire Festival, each program will emphasize the music of one of the great composers, Tchaikovsky, Berlioz, Brahms and Beethoven.

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JUN 4 1957

300 Tickets Sold for Series At Tanglewood

Three hundred series tickets, a total of 1,200 seats, were sold during the drive for subscriptions to the first Berkshire Nights this summer at Tanglewood, according to Mrs. Edward H. Cumpston Jr., drive chairman. The drive, which opened April 15, closed Saturday.

Purpose of the drive was to make subscriptions to four Friday night concerts, beginning July 19, available to Berkshire area residents at a price reduction.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, said yesterday that he "is very greatful to Berkshire people for responding so well to the series." The drive exceeded the original estimate of 250 series tickets.

"This year's drive was an excellent start," said Mrs. Cumpston, who feels confident that many people will take advantage of the series next year when they know about it longer in advance.

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MAY 23 1957

'Berkshire Nights' Explained to Rotary

GREAT BARRINGTON — The Rotary Club heard of music from two angles yesterday. Mrs. Edward H. Cumpston Jr. of Pittsfield explained the Berkshire Nights program at Tanglewood, which allows residents to buy a special subscription for four Friday night Boston Symphony Orchestra concerts.

Mrs. Willem Willeke of Pittsfield talked about the Young Audiences Concerts, which have been given this year at Searles, Mount Everett and other county schools.

Next week's speaker will be Fred C. White of Monterey.

Mrs. Cumpston To Work on Concert Series

Pittsfield Musician Heads Committee on Berkshire Nights

Mrs. Edward H. Cumpston Jr. of Pittsfield has been appointed chairman of the Berkshire Nights Committee in charge of arrangements for the new concert series at Tanglewood this summer.

Mitchell
Mrs. Edward H. Cumpston Jr.

Announcement of the appointment was made this morning by the Tanglewood Advisory Committee and Boston Symphony Orchestra Manager Thomas D. Perry, Jr.

As chairman of the Berkshire Nights Committee, Mrs. Cumpston will spearhead local promotion of the concert series designed especially for Berkshire County residents and others within easy driving range of Tanglewood.

Four Friday Concerts

Plans for Berkshire Nights, as announced last week, call for the offering of a subscription to the four Friday evening concerts in the Music Shed, with a suitable price reduction. The aim is to make available to the local concert-goer a subscription tailored to his needs.

Since guest artists booked for weekend appearances at Tanglewood will also be heard on the four Friday nights, and since works performed would be representative of the orchestra's repertory, it is expected that the Berkshire Nights subscriber will gain the benefits of a regular subscription without the necessity of attending three major concerts in one weekend.

The new chairman will appoint a committee of area residents to assist in promoting the plan. The campaign will run from April 15 to June 1.

Well-Known Soloist

Mrs. Cumpston has been prominent in civic and musical activities since coming to the Berkshires seven years ago. In Pittsfield she has been soprano soloist for St. Stephen's Church, and she is currently studying singing with Mrs. Alexander Stoller at the Pittsfield Community Music School.

From 1942 through 1945 she was soprano soloist with the Radcliffe Choral Society. In 1945, after winning a Radcliffe contest, she was a soloist with the Boston Pops Orchestra under the direction of Arthur Fiedler.

She was membership chairman of the Pittsfield Community Concert Assn. in 1954 and 1955 and has worked for the past three years on arrangements for the Young Audiences concerts. She was chairman of the group that brought the St. Thomas Church Choir of New York City here last spring, and has been active in plans for the "Pops" concerts at the Pittsfield Community Music School. She will retire tomorrow as president of the Pittsfield Junior League after a two-year term.

EAGLE
Apnl 9, 1957

'Berkshire Nights' Are by Subscription

Syracuse Herald-American
May 14, 1957

A special series of concerts, known as "The Berkshire Nights," will take place in "Tanglewood" starting Friday night, July 19, and will continue on the next Friday nights, July 26, Aug. 2 and Aug. 9. These four concerts are offered at a subscription rate, four concerts for the price of three.

Dr. Charles Munch, conductor and musical director of the Boston Symphony Orchestra, which has its summer home in "Tanglewood" (home of Berkshire Music Center) will conduct the programs July 19 and 26 and Aug. 9. The concert Aug. 2 will be conducted by Carl Schurict, here from Europe for his "Tanglewood" debut. Isaac Stern will perform the Beethoven Concerto on Aug. 9 and two of the principals of the Boston Symphony, Joseph de Pasquale, violist, and Samuel Mayes, cellist, will be soloists July 19 and 26, respectively.

In the pattern of the 1957 Berkshire Festival each concert of "Berkshire Nights" will bring the music of one of these great composers, Tschaikowsky, Berlioz, Brahms and Beethoven. Since these concerts are arranged as a plan for "Tanglewood" neighbors of the Boston Symphony, orders for tickets should be sent to Mrs. Edward H. Cumpston Jr., P. O. Box 1, Pittsfield, Mass.

The Bennington Composer's Conference and Chamber Music Center, offers seven scholarships to this summer's session, according to the conference director, Dr. Alan Carter. Applicants for composers' scholarships, should send at least two scores to Roger Goeb, 11 Lakeside Dr., Rockville Center, Long Island, N.Y. The applicant for the violinist scholarship should send three letters of recommendation from past or present teachers and established musicians to Dr. Carter, 17 High St., Middlebury, Vt.

This date in music: 1859, Nellie Mitchell, famous operatic soprano, known as Nellie Melba, born in Australia, taking her professional name from her native Melbourne.

The Conference and Center are conducted in Bennington College, Bennington, Vt., Aug. 11-23. The Conference, concurrently with the Chamber Music Center, provides talented composers with opportunity to have their works criticized by qualified musicians and experienced teachers. Six of the Bennington scholarships are for composers; one for a violinist.

The Berkshire Nights
of the
Berkshire Festival

From now until May 31, residents of this area will have an opportunity to buy a special subscription for four Friday evening Boston Symphony Orchestra concerts in the Music Shed at Tanglewood. The Berkshire Nights series, planned particularly for those living within easy driving distance of Tanglewood, offers balanced, representative programs at a special series discount of 25 per cent. The discount means that the full series of four concerts will cost no more than the usual weekend series of three.

The Friday Programs in the Music Shed at 8:30

July 19

STRAVINSKY "Jeu de Cartes"
TCHAIKOVSKY Rococo Variations
for Cello and Orchestra
Soloist: Samuel Mayes
TCHAIKOVSKY Symphony No. 6 ("Pathetique")
Conductor: Charles Munch

July 26

BERLIOZ Overture "Le Corsair"
"Harold in Italy"
Soloist: Joseph de Pasquale
Fantastic Symphony
Conductor: Charles Munch

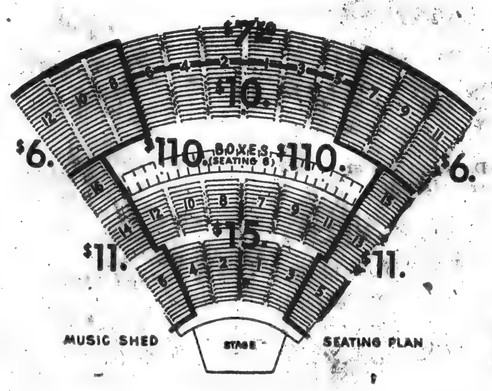
August 2

BRAHMS Tragic Overture
EGK Sonata for Orchestra
BRAHMS Symphony No. 1
Conductor: Carl Schuricht

August 9

BEETHOVEN Leonore Overture No. 3
HONEGGER Symphony No. 3 ("Liturgique")
BEETHOVEN Concerto for Violin
Soloist: Isaac Stern
Conductor: Charles Munch

Series Prices in force until MAY 31 only!
$6, $7.50, $10, $11, $15, $110 (Boxes Seating 6)



Make check or money order payable to the Boston Symphony Orchestra and send to: Mrs. Edward H. Cumpston Jr., P.O. Box 1, Pittsfield, Mass. For further information, call any one of the following members of the Berkshire Nights Committee.

Pittsfield
Albert W. Barris
Mrs. Benjamin N. Bowers
Mrs. Alexander Euston
Mrs. Alan B. Grieve
Mrs. Lincoln S. Cain
Mrs. Lawrence G. Hamilton
Mrs. John G. W. Mahanna
Mrs. Leonard Rabins
Mrs. Willem Willeke
Mr. and Mrs. John W. Livermore

Dalton
Mrs. Richard H. Brown

Lenox
Mrs. Jesse L. Thomason
Mrs. Ward J. Gaston
Mrs. John Church
Mrs. W. Hewitt Clifford
Miss Helen Loughran
Mrs. Marion R. Hollingsworth

Sheffield
Mr. and Mrs. Howard L. Bessette

Lee
Mrs. D. Allen Fraser
Mrs. O. Dickinson Street Jr.

Stockbridge
Mrs. Mac Morgan
Mrs. Henry W. Dwight
Mrs. Clement M. Ogden
Mrs. James S. Deely

Great Barrington
Mrs. William C. Gulick
Mrs. James E. Kimball Jr.

South Egremont
Mrs. Robert I. Moran

Richmond
Mrs. Bruce W. Keith
Mrs. William Crane
Mrs. John W. Talbot,
Mrs. Albert I. Ris

Housatonic
Mrs. Alexander Stoller

Adams
Harry O. Barschdorf

Lakeville, Conn.
Mrs. Scoville Firuski
Albert C. Sly

Hillsdale, N.Y.
Mrs. Alexander Bloch

Chatham, N.Y.
Mr. and Mrs. Cecil S. Mapes
Mrs. Robert Waite

Williamstown
Mrs. John R. Cook
Walter J. Lehmann
Irwin Shainman
Mrs. Charles A. Foehl
Robert G. Barrow
Louis Rudnick
Mrs. Bruce R. Carlson

North Adams
Dr. Pliny A. Allen
Mrs. Harold E. Brafman

C371

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Sunday Republican
SPRINGFIELD, Mass.
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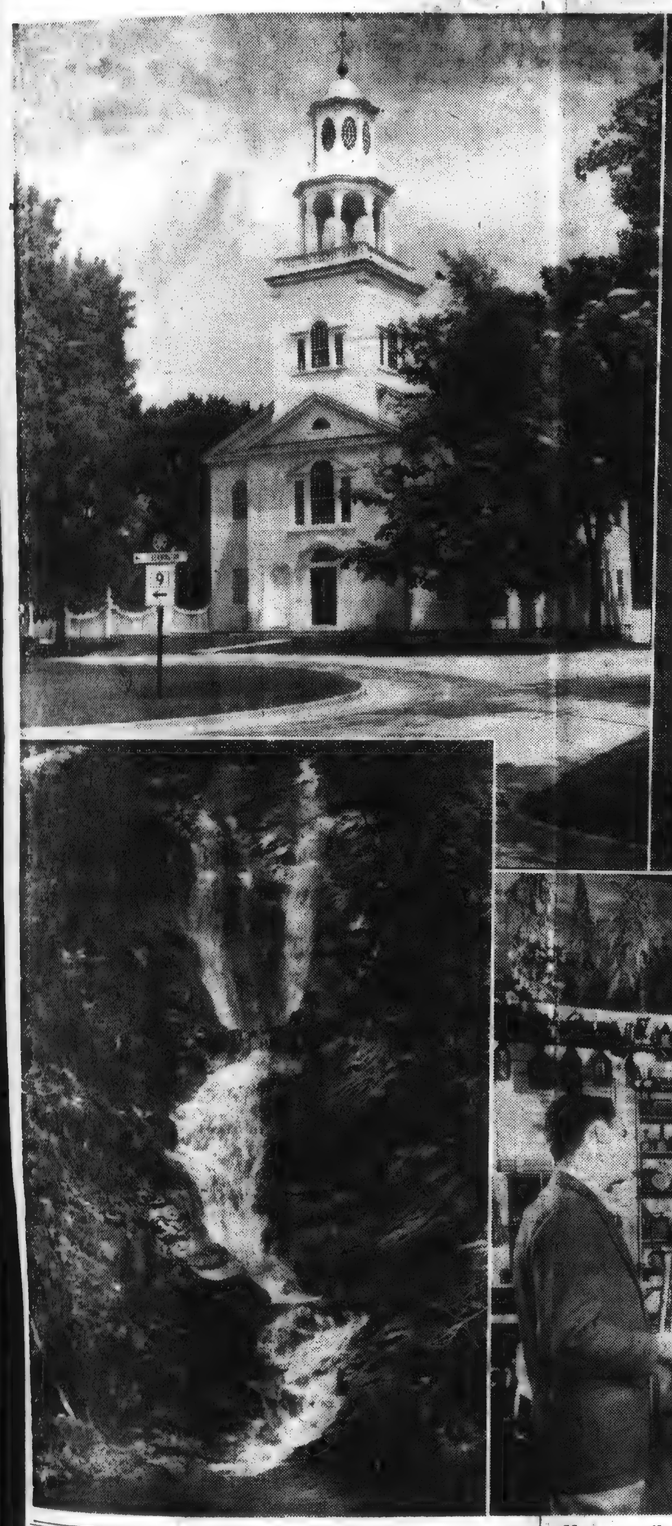
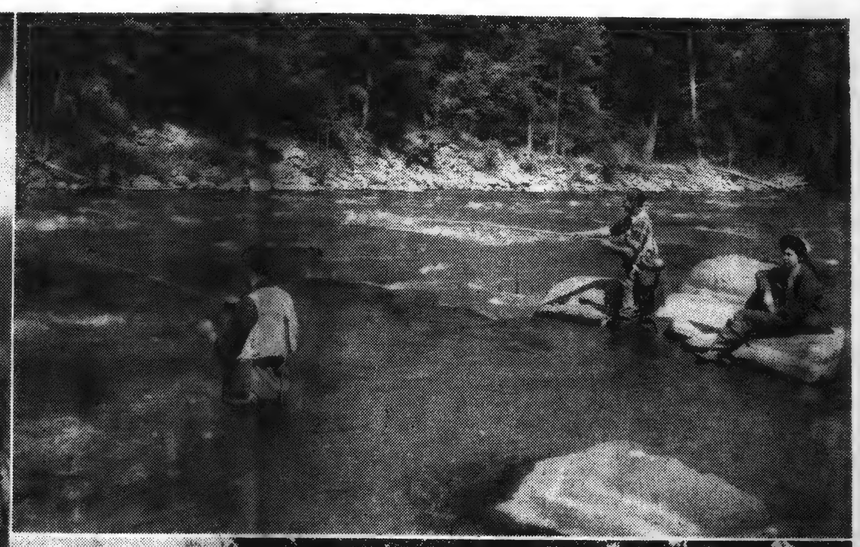
JUN [illegible] 957

Vacation Season Opens Throughout New England





New turnpikes, better roads, and an increase in air travel are just some of the many reasons why each section of New England expects a record amount of vacationers this season. Pictured above are some of the picturesque spots in the six-state area. Top left, Old First Church in Bennington, Vt.; center, Old Sturbridge Village; top right, one of several rivers due to attract fishermen; middle right, the Music Shed at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra. Lower left, the beautiful waterfalls in the Savoy State Forest in the Berkshires; center, Goyette Museum of Americana in Peterborough, N. H.; and right, Hampton Beach, N. H., one of the favorite family vacation areas along the New England coastline.

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Shutters Come Down, Batons Lift--The Summer Circuit Starts to Swing

By ORMONDE PLATER

IN an old barn at Malden Bridge, a barn that looks as if the cows had just vacated it, the house lights will dim Tuesday night and the curtain will part on "Holiday for Lovers." With this, the summer season begins.

It will be a big season, as it has been big in the past. South into the Middle Hudson Valley and Catskills, north into the Green Mountains and Adirondacks, west into the Helderbergs, east into the Berkshires. On the map there is no order to the array. In a few points the theaters and music houses cluster gregariously, but mostly they live in solitude.

They add up to 10 summer theaters and about as many music events. In late June the theaters open; in July the music starts, then ebbs in late August, leaving the theaters to shut their doors with Labor Day.

Malden Bridge is an early starter. The following Monday, June 24, four more theaters jump in, and by the first week of July you won't be able to go to all of them in a week—not even if you attend matinees.

The schedules are not much different than last year's. The Arena Theater at State College for Teachers still nudges the avant garde. The Knickerbocker Players at Siena College (who have succeeded the old Coventry Players there) lean towards work of old vintage. The rest of them rely rather heavily on recent Broadway [illegible], with a few surprises thrown in for good measure.

For one thing, though, we fail to find any of those "new revues" that used to visit the so-called "star" houses. Spa and Sacandaga. The stars will still be there, stopping off on their tours of the summer circuit, but not the revues.

As a glance at the accompanying schedule will reveal, Spa has an impressive list of stars. It starts with Imogene Coca and Jules Munshin as those comic novelists in "Janus" and ends with Basil Rathbone in Agatha Christie's "Witness for the Prosecution." Sacandaga's big attraction will be Lisa Ferraday in the same play.

Shelley Players will try a new play, "The Second Oldest Profession," by Ralph Wesley Cain. Spa has the rights to a new one, "October Gal," by Charles Robinson, but if a star can't be procured, another drama will get the nod.

The Berkshire Playhouse, which one might call a starlet theater, has delved into New York drama and television for its actors, among whom are William Roerick, Skedge Miller and Deirdre Owens, all returners.

Williamstown has cut down to an eight-week schedule, but director Nikos Psacharopoulos is back, and that's the best news on the circuit.

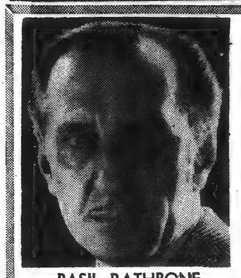
Between those Elysian fields of drama and music lies the dance, which is ably represented, just east of Lee, Mass., by Jacob's Pillow, one of the top dance festivals in the world. Ted Shawn, its founder and director, is celebrating its silver jubilee with such eminent dancers as Maria Tallchief, Alicia Markova, eight soloists of the Royal Danish Ballet and the National Ballet of Canada. The season will be nine weeks.

On to music. Everyone has heard of the Berkshire Festival, and so it should surprise no one that Charles Munch will return for six weeks with the Boston Symphony Orchestra. Guest conductors will be old-hand Pierre Monteux and new-hand Carl Schuricht (of the Vienna Symphony). Isaac Stern, violinist, and Rudolf Serkin, pianist, will appear at times as guest soloists.

Next door to Tanglewood is the Berkshire Music Barn, haven of jazz (Sunday nights) and folk music (Saturday afternoons) during July and August. During August the newly founded School of Jazz will hold forth there, with such professors as Dizzy Gillespie, John Lewis and Jimmy Giuffre.

Continued on Page B-12

Tanglewood—A Sunday afternoon crowd overflows the theater of the Berkshire Festival to listen to a chamber music concert conducted by Charles Munch. After the second week, the full orchestra moves to the big shed for four weekends of concerts. Wednesday nights are devoted to more chamber music.



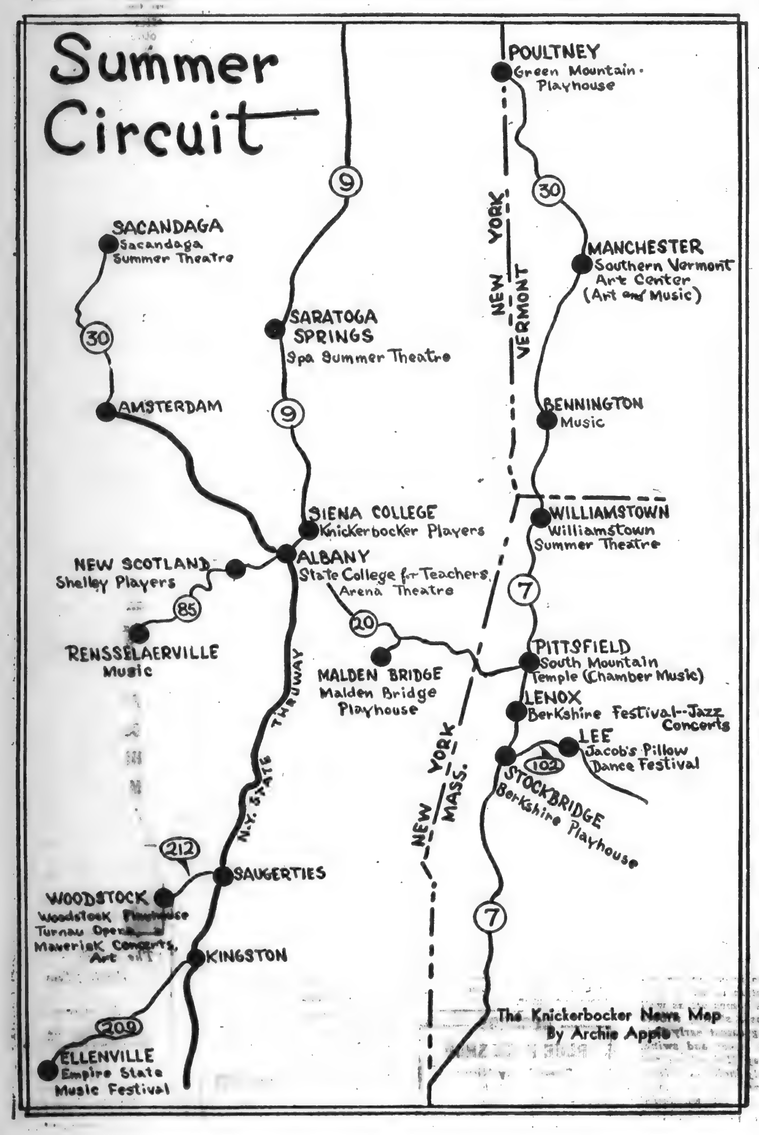
BASIL RATHBONE
Prosecution Witness

IMOGENE COCA
Comic Novelist

CHARLES MUNCH
Tanglewood Leader

LISA FERRADAY
Hungarian Beauty

DIZZY GILLESPIE
Jazz Professor



Williamstown—Three young actresses study their lines on the broad lawn of the Williamstown Summer Theater. In winter, it's the Adams Memorial Theater, dramatics annex of Williams College, but in summer director Nikos Psacharopoulos takes it over for eight weeks of stock.

Summer Stock Schedules

NEW YORK

ALBANY—State Teachers' College.
July 10-13, The Play's the Thing.
July 18-20, The Living Room.
July 25-27; Aug. 1-3, The Night of the Auk.

LOUDONVILLE — Knickerbocker Players, at Siena College.
June 25-July 6, The Solid Gold Cadillac.
July 9-20, The Milky Way.
July 23; Aug. 3, The Streets of New York.

MALDEN BRIDGE—Playhouse.
June 18-23, Holiday for Lovers.
June 25-30, The Rainmaker.
July 2-7; 9-14, Teahouse of the August Moon.
July 16-21, A Hatful of Rain.
July 23-28, Desk Set.
July 30-Aug. 4; Aug. 6-11, Witness for the Prosecution.
Aug. 13-18, Will Success Spoil Rock Hunter?
Aug. 20-25, The Loud Red Patrick.
Aug. 30, Drama Festival: Once Around the Block, A Streetcar Named Desire, Hamlet.

NEW SCOTLAND—Shelley Players.
June 24-30, Born Yesterday.
July 2-7, Craig's Wife.
July 9-14, The Hasty Heart.
July 16-21, The Second Oldest Profession (new).
July 23-28, Rope.
July 30-Aug. 4, Cradle Snatchers.
Aug. 6-11, The Bad Seed.
Aug. 13-18, (to be announced).
Aug. 20-25, The Rainmaker.
Aug. 27-Sept. 1, A Streetcar Named Desire.

SACANDAGA—Summer Theater.
June 24-29, Anniversary Waltz, with Murial Williams.
July 1-6, The Pajama Game.
July 8-13, Witness for the Prosecution, with Lisa Ferraday.
July 15-20, The Boy Friend.
July 22-27, The Remarkable Mr. Pennypacker, with Paul Hartman.
July 29-Aug. 3, Can-Can.
Aug. 5-10, Holiday for Lovers, with Victor Jory.
Aug. 12-17, Brigadoon.
Aug. 19-24, (to be announced).
Aug. 26-31, (to be announced).

SARATOGA SPRINGS—Spa Summer Theater.
June 24-29, Janus, with Imogene Coca and Jules Munshin.
July 1-6, The Reluctant Debutante, with Edward Everett Horton.
July 8-13, A View from the Bridge, with Luther Adler.
July 15-20, Brigadoon.
July 22-27, Back to Methuselah, with Celeste Holm.
July 29-Aug. 3, Will Success Spoil Rock Hunter?, with Marilyn Maxwell.
Aug. 5-10, The Primirose Path, with Lilias Roth.
Aug. 12-17, The Boy Friend.
Aug. 19-24, Witness for the Prosecution, with Basil Rathbone.
Aug. 26-31, (to be announced).

WOODSTOCK—Playhouse.
July 2-7, A Hatful of Rain.
July 9-14, The Reluctant Debutante.
July 16-21, Desire Under the Elms.
July 23-28, Will Success Spoil Rock Hunter?
July 30-Aug. 4, The Potting Shed.
Aug. 6-11, Janus.
Aug. 13-18, Witness for the Prosecution.
Aug. 20-25, A View from the Bridge.
Aug. 27-Sept. 1, Inherit the Wind.

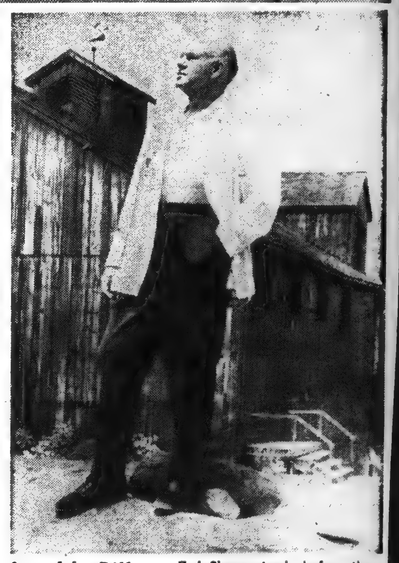
MASSACHUSETTS

STOCKBRIDGE — Berkshire Playhouse.
June 24-29, Janus, with Carol Stone.
July 1-6, Bus Stop, with William Swan and Pat Fulley.
July 8-13, Charm, with Paula Trueman.
July 15-20, The Great Sebastian, with Mary Wickes.
July 22-27, Time Limit, with William Roerick and Tom Coley.
July 29-Aug. 3, Androcles and the Lion, with Skedge Miller.
Aug. 5-10, The Potting Shed.
Aug. 12-17, King of Hearts.
Aug. 19-24, Oh, Men! Oh, Women!
Aug. 26-31, The Reluctant Debutante, with Deirdre Owens.

WILLIAMSTOWN — Summer Theater.
July 5-13, Teahouse of the August Moon.
July 16-20, Anastasia.
July 22-27, The Reluctant Debutante.
July 30-Aug. 3, A View from the Bridge.
Aug. 6-10, (to be announced).
Aug. 13-17, The Enchanted.
Aug. 20-24, Orpheus Descending.
Aug. 27-31, Caesar and Cleopatra.

VERMONT

POULTNEY—Green Mountain Playhouse.
June 25-29, Years Ago.
July 2-6, Susan Slept Here.
July 9-13, Witness for the Prosecution.
July 16-20, The Flowering Peach.
July 23-27, Oh, Men! Oh, Women!
July 30-Aug. 3, The Day's Mischief.
Aug. 6-10, The Great Big Door Mat.
Aug. 13-17, Teahouse of the August Moon.
Aug. 20-24, A View from the Bridge.
Aug. 27-31, The Hasty Heart.



Jacob's Pillow—Ted Shawn stands before the theater of the dance festival he founded 25 years ago. Mr. Shawn, who won the Capezio Dance Award last winter for his festival activities, plans to celebrate the silver jubilee with nine weeks of the dance.

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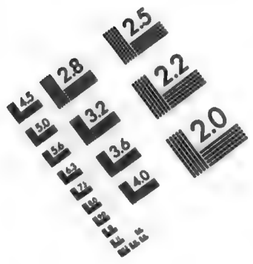

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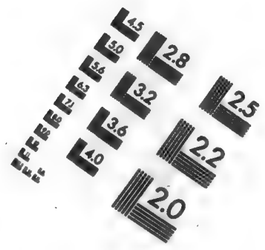

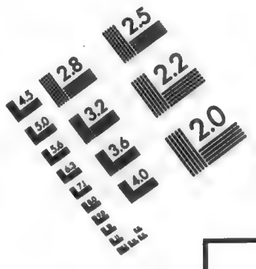

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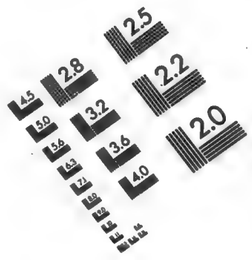

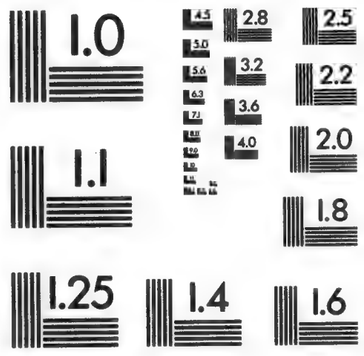

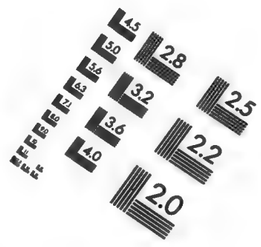

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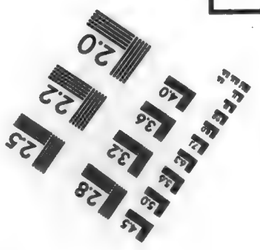

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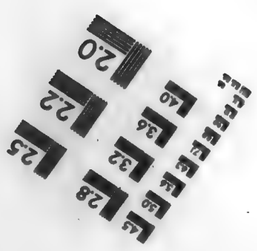

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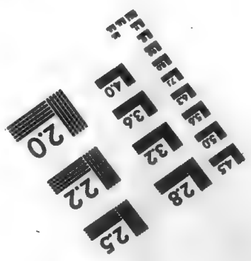

Shutters Come Down, Batons Lift--The Summer Circuit Starts to Swing

By ORMONDE PLATER

IN an old barn at Malden Bridge, a barn that looks as if the cows had just vacated it, the house lights will dim Tuesday night and the curtain will part on "Holiday for Lovers." With this, the summer season begins.

It will be a big season, as it has been big in the past. South into the Middle Hudson Valley and Catskills, north into the Green Mountains and Adirondacks, west into the Helderbergs, east into the Berkshires. On the map there is no order to the array. In a few points the theaters and music houses cluster precariously, but mostly they live in solitude.

They add up to 30 summer theaters and about as many music events. In late June the theaters open; in July the music starts, then ebbs in late August, leaving the theaters to shut their doors with Labor Day.

Malden Bridge is an early starter. The following Monday, June 24, four more theaters jump in, and by the first week of July you won't be able to go to all of them in a week—not even if you attend matinees.

The schedules are not much different than last year's. The Arena Theater at State College for Teachers still nudges the avant garde. The Knickerbocker Players at Siena College (who have succeeded the old Coventry Players there) lean towards work of old vintage. The rest of them rely rather heavily on recent Broadway successes, with a few surprises thrown in for good measure.

For one thing, though, we fail to find any of those "new revues" that used to visit the so-called "star" houses. Spa and Sacandaga. The stars will still be there, stopping off on their tours of the summer circuit, but not the revues.

As a glance at the accompanying schedule will reveal, Spa has an impressive list of stars. It starts with Imogene Coca and Jules Munshin as those comic novelists in "Janus" and ends with Basil Rathbone in Agatha Christie's "Witness for the Prosecution." Sacandaga's big attraction will be Lisa Ferraday in the same play.

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Williamstown has cut down to an eight-week schedule, but director Nikos Psacharopoulos is back, and that's the best news on the circuit.

Between those Elysian fields of drama and music lies the dance, which is ably represented, just east of Lee, Mass., by Jacob's Pillow, one of the top dance festivals in the world. Ted Shawn, its founder and director, is celebrating its silver jubilee with such eminent dancers as Maria Tallchief, Alicia Markova, eight soloists of the Royal Danish Ballet and the National Ballet of Canada. The season will be nine weeks.

On to music. Everyone has heard of the Berkshire Festival, and so it should surprise no one that Charles Munch will return for six weeks with the Boston Symphony Orchestra. Guest conductors will be old-hand Pierre Monteux and new-hand Carl Schuricht (of the Vienna Symphony). Isaac Stern, violinist, and Rudolf Serkin, pianist, will appear at times as guest soloists.

Next door to Tanglewood is the Berkshire Music Barn, haven of jazz (Sunday nights) and folk music (Saturday afternoons) during July and August. During August the newly founded School of Jazz will hold forth there, with such professors as Dizzy Gillespie, John Lewis and Jimmy Giuffre.

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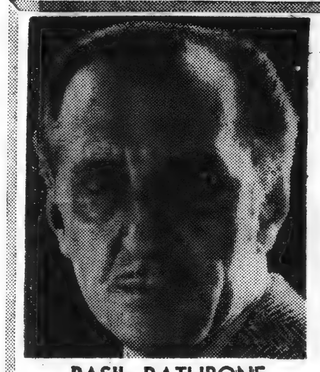
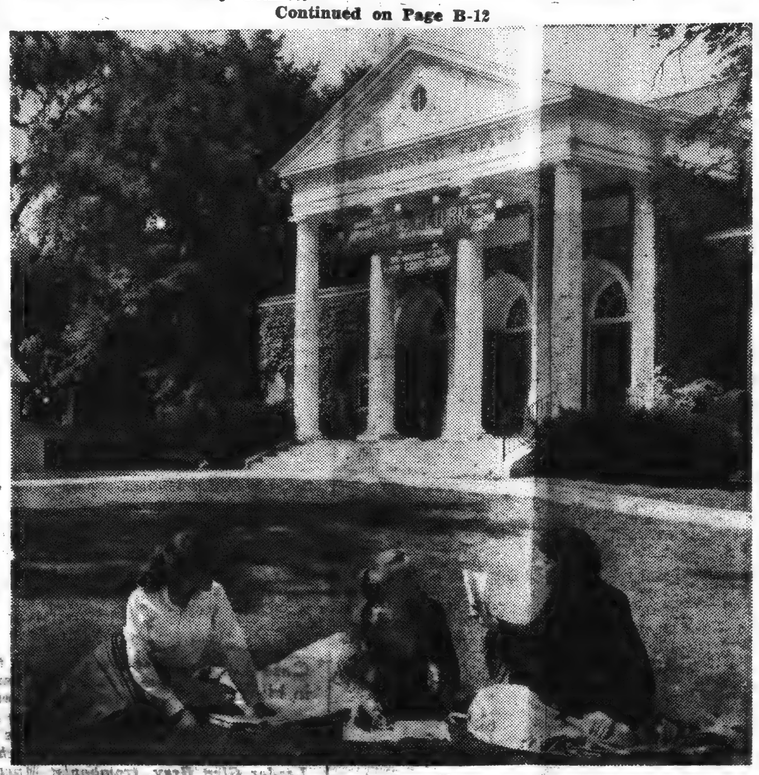
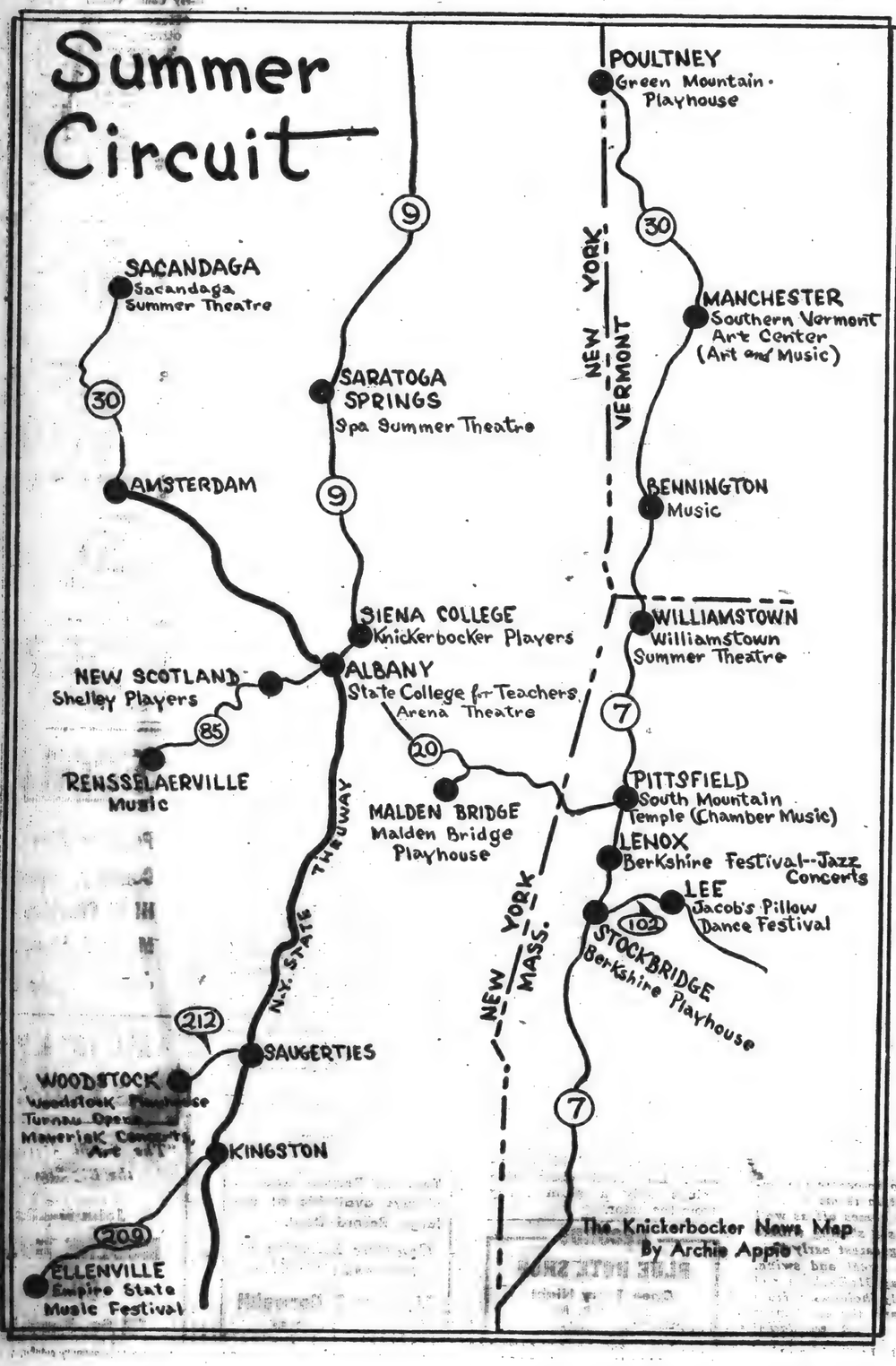


BASIL RATHBONE
Prosecution Witness

IMOGENE COCA
Comic Novelist



Williamstown—Three young actresses study their lines on the broad lawn of the Williamstown Summer Theater. In winter, it's the Adams Memorial Theater, dramatics arm of Williams College, but in summer director Nikos Psacharopoulos takes it over for eight weeks of stock.



The Knickerbocker News Map
By Archie Appleyard

Summer S

NEW YORK

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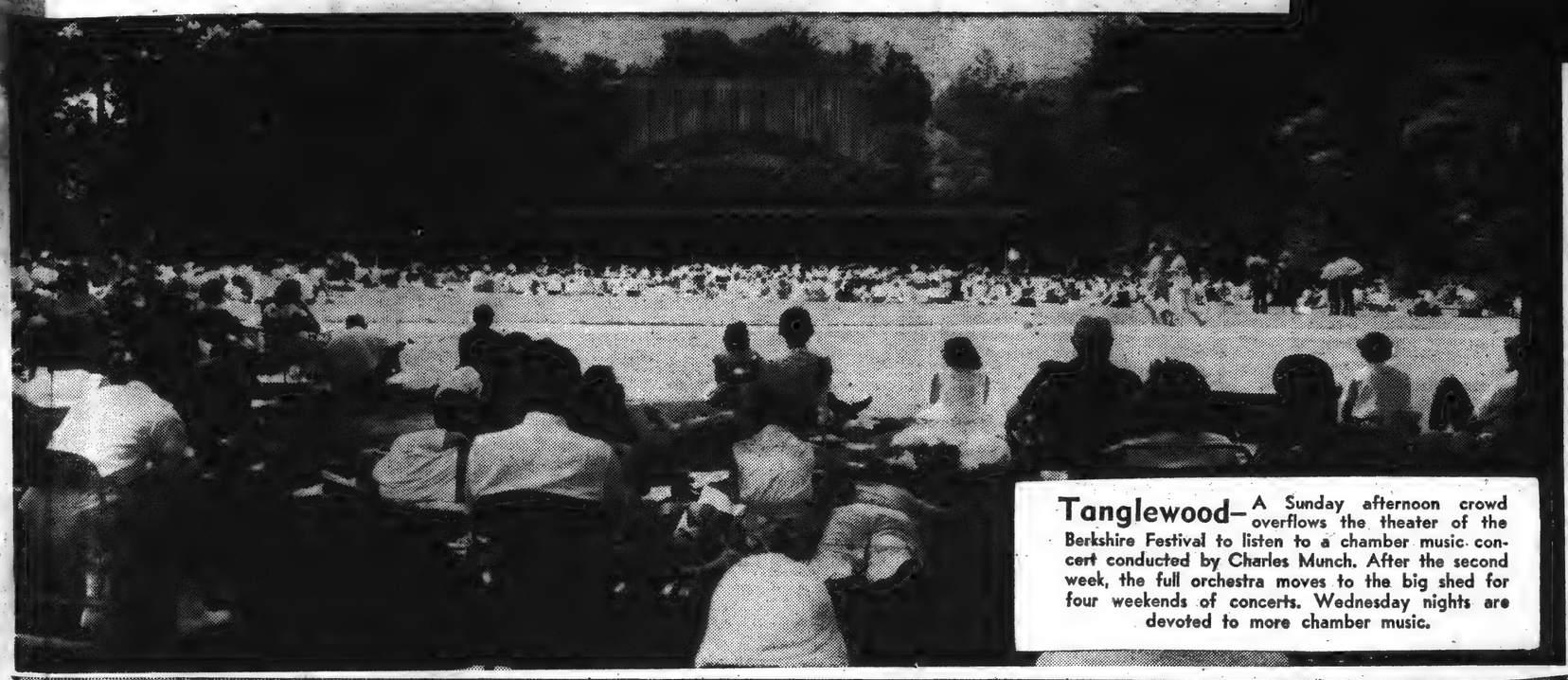
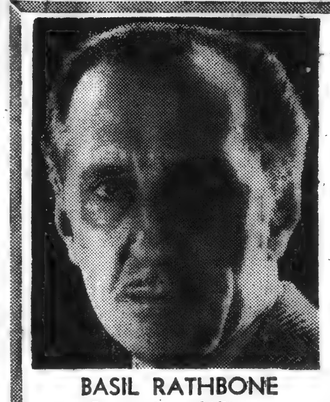


Tanglewood— A Sunday afternoon crowd overflows the theater of the Berkshire Festival to listen to a chamber music concert conducted by Charles Munch. After the second week, the full orchestra moves to the big shed for four weekends of concerts. Wednesday nights are devoted to more chamber music.



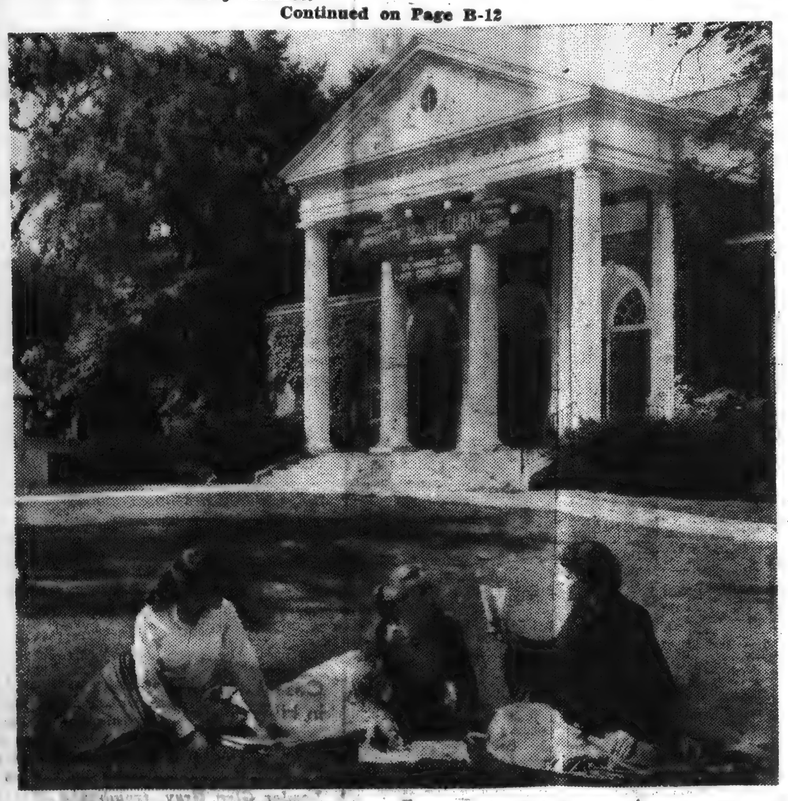
BASIL RATHBONE
Prosecution Witness

IMOGENE COCA
Comic Novelist

CHARLES MUNCH
Tanglewood Leader

LISA FERRADAY
Hungarian Beauty

DIZZY GILLESPIE
Jazz Professor



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Aug. 6-11, The Bad Seed.
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Aug. 27-Sept. 1, A Streetcar Nameed Desire.

SACANDAGA—Summer Theater.
June 24-29, Anniversary Waltz, with Murial Williams.
July 1-6, The Pajama Game.
July 8-13, Witness for the Prosecution, with Lisa Ferraday.
July 15-20, The Boy Friend.
July 22-27, The Remarkable Mr. Pennypacker, with Paul Hartman.
July 29-Aug. 3, Can-Can.
Aug. 5-10, Holiday for Lovers, with Victor Jory.
Aug. 12-17, Brigadoon.
Aug. 19-24, (to be announced).
Aug. 26-31, (to be announced).

SARATOGA SPRINGS—Spa Summer Theater.
June 24-29, Janus, with Imogene Coca and Jules Munshin.
July 1-6, The Reluctant Debutante, with Edward Everett Horton.
July 8-13, A View from the Bridge, with Luther Adler.
July 15-20, Brigadoon.
July 22-27, Back to Methuselah, with Celeste Holm.
July 29-Aug. 3, Will Success Spoil Rock Hunter?, with Marilyn Maxwell.
Aug. 5-10, The Primrose Path, with Lillian Roth.
Aug. 12-17, The Boy Friend.
Aug. 19-24, Witness for the Prosecution, with Basil Rathbone.
Aug. 26-31, (to be announced).

WOODSTOCK—Playhouse.
July 2-7, A Hatful of Rain.
July 9-14, The Reluctant Debutante.
July 16-21, Desire Under the Elms.
July 23-28, Will Success Spoil Rock Hunter?
July 30-Aug. 4, The Potting Shed.
Aug. 6-11, Janus.
Aug. 13-18, Witness for the Prosecution.
Aug. 20-25, A View from the Bridge.
Aug. 27-Sept. 1, Inherit the Wind.

MASSACHUSETTS

STOCKBRIDGE — Berkshire Playhouse.
June 24-29, Janus, with Carol Stone.
July 1-6, Bus Stop, with William Swan and Pat Fulley.
July 8-13, Charm, with Paula Trueman.
July 15-20, The Great Sebastian, with Mary Wickes.
July 22-27, Time Limit, with William Roerick and Tom Coley.
July 29-Aug. 3, Androcles and the Lion, with Skedge Miller.
Aug. 5-10, The Potting Shed.
Aug. 12-17, King of Hearts.
Aug. 19-24, Oh, Men! Oh, Women!
Aug. 26-31, The Reluctant Debutante, with Deirdre Owens.

WILLIAMSTOWN — Summer Theater.
July 5-13, Teahouse of the August Moon.
July 16-20, Anastasia.
July 23-27, The Reluctant Debutante.
July 30-Aug. 3, A View from the Bridge.
Aug. 6-10, (to be announced).
Aug. 13-17, The Enchanted.
Aug. 20-24, Orpheus Descending.
Aug. 27-31, Caesar and Cleopatra.

VERMONT

POULTNEY—Green Mountain Playhouse.
June 25-29, Years Ago.
July 2-6, Susan Slept Here.
July 9-13, Witness for the Prosecution.
July 16-20, The Flowering Peach.
July 23-27, Oh, Men! Oh, Women!
July 30-Aug. 3, The Day's Mischief.
Aug. 6-10, The Great Big Doorstep.
Aug. 13-17, Teahouse of the August Moon.
Aug. 20-24, A View from the Bridge.
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Jacob's Pillow— Ted Shawn stands before the theater of the dance festival he founded 25 years ago. Mr. Shawn, who won the Capezio Dance Award last winter for his festival activities, plans to celebrate the silver jubilee with nine weeks of the dance.

Gorin West

Opera Company Schedules Tour

New York—The NBC Opera Company is about to head West, for a 57-city, 70-day tour that will take opera to big cities like Cleveland and Milwaukee and small cities like Ruston, La., and Hutchinson, Kan. They'll do three operas, "La Traviata," "The Marriage of Figaro" and "Madame Butterfly."

Igor Gorin, the Russian-born baritone, will go along in the "La Traviata" company. And, since he spends most of his time touring the nation anyhow, he's very excited about the project.

Gorin

"I've found in America," he says, "more interest in good music than I've noticed in Europe. Why, the Columbia Artists Bureau alone has 1,000 cities on its list, 1,000 cities that have organized series of concerts.

"You'd be amazed at the interest in music in smaller cities. I've sung at places like Holdrege, Neb., which I'd never heard of before I went there—yet 1,700 people came to hear me sing. And in Billings, Mont., I found the finest auditorium—we have nothing like it in New York.

"And since the NBC Opera Theater has done operas in English on TV there is a great deal of enthusiasm for opera everywhere I go. I think America's musical knowledge is greatly underrated."

America thinks pretty highly of Gorin, too. Although he only knew two English words—"hello" and "OK," taught him by a girl on the ship that brought him over when he was in his early 20s—he now speaks almost perfectly. And he's just been given a medal by ASCAP and the General Federation of Women's Clubs for his contributions to American music.

Summer Theater Eye Air Building

New York (AP)—Comes now the theater in a balloon.

Two summer theater impresarios, working independently, have announced plans to utilize the air-house principle in future projects.

Under the plan, a fabric structure is kept in position with a small amount of air pressure, instead of requiring the polies and support of an old-fashioned carnival tent.

Buildings sufficiently large to house 2,500 show fans are practical, say backers. It probably will be another year or so, however, before the first air theater is erected.

Books and Authors

Fighting of Bulls and Men Inspires Tales of the Art

By DUANE LaFLECHE

BASEBALL, the sages of the sports pages now and again proclaim, is dying as the national pastime. May it rest in peace.

Will it have a successor? Is there another sport that can be something more than a sport? Something that will seize on the nation's fancy, give the republic heroes, and stir an almost religious fervor among its devotees? I doubt it.

Canada has its hockey, Britain its football, and France its bicycle races. Do they give an entire nation its heroes? Do they stir an almost religious devotion? Scarcely.

But Spain has its bullfights. Is bullfighting something more than a sport?

Yes, in fact it is scarcely a sport at all. Does it give a nation its heroes? Yes, dead heroes and living ones. Does it stir an almost religious devotion? Yes.

And there is one more question. Would it do any of those things for Americans? And the answer is no.

But in another way bullfighting has swept America, and rightfully so. For while baseball has produced no more writing than an infantile "Casey at the Bat," the jingly tune of "Take Me Out to the Ball Game," and the perpetual panegyrics of the sports writers, bullfighting has produced a classic literature.

America has taken that literature to its heart, and now some of the best of it has been compiled by Rex Smith in a beautifully produced book which he chose to call "Biography of the Bulls."

The muleta
In the left hand, the heart hand,
And the sword
In the right hand, the knight hand;
A black storm, the raging form
That plunges
Like thunder through the shadows on the sand.
Where stands a man,
Slim, alone forlorn,
Between his destiny and death.

Amando Vilches Cano used those words in describing the "natural pass" of the matador.

And Filipe Sassone said it this way:

The natural pass? With the muleta (a bit of cloth) in the left hand, the sword in the right hand, and the heart in between. That is the way it is, and the only way it is.

• • •

At five in the afternoon
Exactly five in the afternoon
A boy brought in a white sheet
at five in the afternoon
And a basket of prepared lime
at five in the afternoon
The rest was death and only death
At five in the afternoon."

Frederico Garcia Lorca wrote that. It is part of his lament for a dead bullfighter. And this is what John Steinbeck said:

A great bullfight brings the exaltation great music does and great poetry. One carries for a time afterwards the satisfaction and the knowledge that man is no weakling in a dreadful world—that by his bravery, his versatility and his merits he has and can survive anything the world can bring against him. . . . No, I do not love the bullfight, but I love the bull, and I love the man who reassures to us that we are the race of men.

• • •

ALL of the quotations are from selections in "Biography of the Bulls." They tell a lot about bullfighting, but they give only a hint of the excellence with which Mr. Smith has selected the works and the portions of works he has compiled in his anthology.

Tom Lea is there with an excerpt from "The Brave Bulls," just about the finest bullfighting novel ever written by an American. And Tom Lea is on the front cover too, with the painting of a fighting bull, full of life and wearing his breeder's colors as he enters the ring. The painting is reproduced with this commentary.

Hemingway, who called bullfighting not so much a sport as the enactment of a tragedy, and who wrote the first book by an American to explain the fiesta (it was "Death in the Afternoon") is there with a short story. It is the poignant "The Capital of the World" and it is the story of a boy who wanted to be a matador and who died "full of illusions."

And to mention just three more American writers represented, there are Barnaby Conrad, Sidney Franklin and Frank Harris. "Montes, the Matador" is Harris' contribution. It is a story well known in Spain. He might have put a third "M" in his title—for murder.

Mr. Smith has selected not only from American writing. I chose to mention the Americans specifically only because they are, perhaps, more widely known. As for himself, he has contributed an introduction; an historical background to the fiesta of today.

Then there are the illustrations. Mr. Lea's I have mentioned. Others range from works by Goya to those of John Groth. All are beautifully reproduced.

I should say, I believe, that Mr. Smith is a former newspaper correspondent in Spain who became devoted to the art of the bulls and the men who fight them. He is now a vicepresident of American Airlines.

• • •

I WAS so rash as to say at one time in the not-too-far-distant-past, that I take a dim view of anthologies. I looked down my nose and commented, "Too much dross among the gold."

"Biography of the Bulls" makes me take it all back. And I join with other armchair aficionados to award Mr. Smith for his contribution to tauromachian art and writing not one ear but two, and not two ears alone, but two ears and one hoof, or—most justly yet—two ears, one hoof and the tail.

"Biography of the Bulls," Rinehart & Co. —$7.95.

Andy Griffith's Acting Record Perfect

He's done one TV play, one Broadway play, one movie. They've all been hits. Andy Griffith is batting 1.000.

"I'm bound to have a flop," says the big North Carolina boy with the coast-to-coast grin. "One of these days, I'm going to have the biggest bomb in history. I know a man can't have a success every time, so I know it'll catch up to me. And I tell you one thing—I'm not looking forward to it."

Griffith first came to New York on the strength of his comedy record, "What It Was Was Football." Then he just happened to read for the Theater Guild when they were looking for someone to do the TV play of "No Time for Sergeants" — "you wouldn't believe it if you saw it in the movies, but it happened.

The TV play was a smash. They decided to do it on Broadway with Andy in the lead. It was a smash. Elia Kazan saw him in it, felt he was just right for the lead in "A Face in the Crowd." That's just opened and it's a smash. He's also made the movie version of "No Time for Sergeants," scheduled for release in the fall, and there's no reason to believe that will spoil his perfect record.

"I've never done another TV play," he says, "just a few guest spots here and there. There's a reason for that. I got such wonderful reviews after 'No Time for Sergeants' that I was scared to do another play—they'd be gunning for me."

Actually, he faces something of a problem. His southern accent, his slightly naive expression, his seeming shyness all combine to limit the parts he can do. He thinks, if he has to, he can lose the accent.

Barns Open For Summer

Continued from Page B-10

The Empire State Music Festival, at Ellenville, is newer than Berkshire, but no less worthy. Leopold Stokowsky and his Symphony of the Air are the stalwarts, but the five-week season, beginning July 4, will as usual embrace operatic, stage and ballet performances.

Chamber music is a growing thing in the circuit. Its audiences are small but dedicated, and its centers are the Maverick concerts at Woodstock, the South Mountain Temple at Pittsfield, Mass., and the Southern Vermont Art Center at Manchester, Vt.

The Turnau Opera Company in Woodstock keeps devotees of that art happy with a schedule balanced between the old and modern.

If your delight tends towards the visual, you can find art almost anywhere on the circuit, but the centers are Woodstock, the Berkshire region and Manchester, Vt.

Leopold-Loeb Case Provides Two Plays

New York (AP) — Two dramas based on the Leopold-Loeb murder case of 1924 have been announced for Broadway production next fall.

Meyer Levin is adapting his best-seller, "Compulsion," and William Marchant is penning "Counsel for the Defense."

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JUN 9 1957

Accent on Culture Again As Berkshire Season Opens

Boston Symphony Orchestra and Jacob's Pillow Dance Festival Highlight Summer Attractions

Pittsfield--There's more than music in the Berkshires, but the accent will be on culture here again during this area's 1957 summer vacation-travel season.

Silver Jubilee

The Boston Symphony Orchestra, under the baton of Charles Munch, will open its annual six-week stand at the Berkshire Festival at Tanglewood July 3. Performances will be given each Friday and Saturday evening and Sunday afternoon through Aug. 11. Concerts by the full orchestra in the 6000 - seat Music Shed will feature works by Tchaikovsky (July 19-21), Berlioz (July 26-28), Brahms (Aug. 2-4) and Beethoven (Aug. 9-11). Isaac Stern, the American violinist, will be the soloist at three performances.

This will be the silver jubilee year for Ted Shawn's Jacob's Pillow Dance Festival off Route 20 in Becket. The Pillow will open its 25th season July 1 and run through Aug. 31 for a total of 54 performances.

In the ballet field this season will be Maria Tallchief and Andre Eglevsky, eight soloists of the Royal Danish Ballet and the Canadian National Ballet. For the opening week, Mr. Shawn has signed the Mary Anthony Dance Theater in the group work "Threnody," seen in New York this past season.

In the southern Berkshire town of Lenox, not far away from the Tanglewood grounds, music of another nature will be featured at the Berkshire Music Barn. The Music Barn season will run from June 30 through Sept. 1 and will star national headliners in the field of jazz and folk music.

Jazz concerts will be held every Sunday evening at 8.30 p. m.; folk concerts, every Saturday afternoon at 4 p. m. Duke Ellington, Lionel Hampton, Dave Brubeck and Ella Fitzgerald are among the stars already signed for the Music Barn season.

Summer Theaters

Also out of the cultural tap will come performances at the Berkshire Hills' two summer theaters. In the southern Berkshire town of Stockbridge, the Berkshire Playhouse will open its 26th, 10-week seasor June 24. And, in the northern Berkshire college town, the Williamstown Summer Theater will open an eight-week season July 5.

Thanks to a generous "Dame Nature," there is more than culture available for the vacationer in the Berkshires. And thanks to the new Massachusetts Turnpike, Berkshires, natural and cultural attractions are closer than ever for the motorized vacationer.

The expressway has brought the Berkshires within 33 miles of the Springfield area and has reduced the travel time from the Boston metropolitan area to 2½ hours.

The Berkshires' 90 woodland lakes and ponds, 274 trout streams and 80,000 acres of state forest preserves provide excellent opportunities for camping, fishing, swimming, boating and other outdoor summer activities.

And, main and secondary highways are dotted with state-maintained picnicing spots ideal for a family outing.

Right now nature is putting on one of the New England region's most colorful shows here in the outskirts of this central Berkshire city. New England's largest natural azalea fields are located in Pittsfield State Forest. The pink flowering trees annually reach their peak beauty about this time and continue in bloom throughout most of June. The trees cover 100-acres surrounding Berry Pond—and 11-acre body of water atop a 2000-foot peak in the Taconic Range. The area may be reached over a hard-surfaced road.

Another favorite nature spot is the Pleasant Valley Wildlife Sanctuary off Routes 20 and 7 about seven miles south of Pittsfield in the town of Lenox. It includes a natural history and wildlife museum, and a beaver colony.

In the north Berkshire town of Clarksbury, off Route 8, is the only watereroded natural marble bridge in North America. Another favotite summer spot in the Berkshires is Mount Greylock, the state's highest peak. It can be reached by car off Route 7 in Lanesboro and New Ashford and Route 2 in North Adams.

A comparative newcomer in the culture field is the three-year old Clark Art Museum in Williamstown, already rated as one of the top small museums in the world. Thirty-three Renoirs are included in the paintings already on display. It is open daily, except Mondays, 10 a. m. to 5 p. m. free of charge.

Diversified Program

Berkshire's growing group of year-round resorts are looking for another banner summer season this year. Such resorts as Eastover in Lenox, Oak 'n Spruce in East Lee, Avaloch in Lenox and Jud End Barn in Egremont —all in the southern Berkshire region—give a diversified program which has found general approval form the younger one- or two-week vacationer.

The Berkshire Hills Conference, 50 South St., Pittsfield, will provide further information on request.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
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JUN 20 1957

Will Offer Six Chamber Music Concerts on Wednesday Evenings at Tanglewood

The Boston Symphony Orchestra, Charles Munch, music director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood in Lenox, on six Wednesdays between July 3 and August 7. Net proceeds from these concerts, which are held in the intimate Theatre-Concert Hall at Tanglewood, go to the Tanglewood Revolving Scholarship Fund to aid students at the orchestra's summer school of music, the Berkshire Music Center.

The opening program on July 3 will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire Music Center faculty. The numbers are Schubert's Variations on an Original Theme in A flat major and Fantaisie in F minor, and Hindemuth's Sonata for Piano, Four Hands. The second half of the program will be devoted to a performance of Brahms Liebeslieder Waltzes, and the closing waltz from Neue Liebslieder, by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. The quartet will be accompanied by Mr. Berkowitz and Mr. Lipkin.

On July 17 the Beaux Arts Trio will present the first performance of the Trio No. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major, No. 3, and close with the "Archduke" Trio of Beethoven.

The Kroll String Quartet will be heard on July 24 in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

On July 31 there will be a song recital by Gerard Souzay, baritone, with Ralph Berkowitz at the piano. Mr. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms and Ravel. The Ravel group will be presented in observance of the twentieth anniversary of the composer's death.

The closing program on August 77 by the Zimbler Sinfonietta will include Symphony No. 1 by William Boyce; Triptych by Alexandre Tansman; Boccherini's Flute Concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two String Orchestra and Shostakovitch's Concerto for Piano and Strings with Trumpet Obliggato; soloists Menahem Pressler, piano, and Robert Voison, trumpet.

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Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804
JUN 12 1957

Chamber Music At Tanglewood

The Boston Symphony Orchestra, of which Charles Munch is music director, has announced programs for the series of Wednesday evening chamber music concerts at the Berkshire Festival at Tanglewood in Lenox, Mass., on six Wednesdays between July 3 and August 7. Net proceeds from these concerts go to the Tanglewood Revolving Scholarship Fund to aid students at the Orchestra's summer school of music.

The opening program on July 3 by the Paganini String Quartet will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

On July 10 Ralph Berkowitz and Seymour Lipkin, will play duets Schubert's Variations on an Original Theme in A-flat major and Fantaisie in F minor, and Hindemith's Sonata for Piano, Four Hands. Brahms Liebeslieder Waltzes, the closing waltz from the Neue Liebeslieder, by a quartet of soloists: Saramae Endick, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass, be accompanied by Mr. Berkowitz and Mr. Lipkin.

On July 17 the Beaux Arts Trio will present the first performance of the Trio No.. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major No. 3, and close with the "Archduke" Trio of Beethoven.

The Kroll String Quartet will be heard July 24 in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden".

On July 31 there will be a song recital by Gerard Souzay, baritone, with Mr. Berkowitz at the piano. Mr. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms and Revel. The Ravel group will be presented in observance of the twentieth anniversary of the composer's death.

The closing program on August 7 by the Zimbler Sinfonietta will include Symphony No. 1 by William Boyce; Triptych by Alexandre Tansman; Boccherini's Flute Concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two String Orchestras and Shostakovitch's Concerto for Piano and Strings with Trumpet Obliggato; soloists, Menahem Pressler, piano, and Roger Voisin, trumpet.

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JUN 23 1957

'Music

Jazz Parade at Lenox Starts With Fitzgerald

By RAYMOND MORIN,
Telegram Music Critic

The big jazz parade begins one week from tonight at the Music Barn in Lenox. First of the irrepressibles, and a favorite of ours, will be Ella Fitzgerald.

Other jazz musicians to follow will be Dave Brubeck and his quartet, the Gerry Mulligan Quintet, the Lionel Hampton Band, Duke Ellington Orchestra, Woody Herman, Oscar Peterson Trio, and Dizzy Gillespie.

A happy medium between the nearby Berkshire Music Festival and the uninhibited jam sessions will be folk concerts and opera.

Ethel Waters will initiate the folk concerts on July 6. These Saturday afternoon features will be given by Richard Dyer-Bennet, Marais and Miranda, and the Weavers. Tom Lehner will give a performance of his satiric folk songs.

Opera is new to the Music Barn this season. On August 5, 6, and 7, the After Dinner Opera Company will present four one-act operas, including "The Telephone," by Menotti; "In a Garden," by Gertrude Stein; "Sweet Betsy from Pike," by Mark Bucci, and "Apollo and Persephone," by Reginald Cockshott.

The same company will perform the Menotti, Cockshott, and Stein works on the Fine Arts Course at Clark University on Friday, Nov. 1.

The Music Barn at Lenox is run by Philip and Stephanie Barber.

Stravinsky Tribute

A fitting climax of the Sixth Annual Berkshire Arts Festival will be the awarding of the Festival Music Medal next weekend to Igor Stravinsky in honor of his 75th birthday.

Commemorating the occasion will be the New England premiere of his comic opera-ballet, "Renard," with Todd Bolender and members of the New York City Ballet.

The composer's son, Soulima, is instrumental soloist of the occasion in a piano concerto for which Robert Craft will conduct the orchestra.

The 17-day festival is taking place in the Boston Garden. There is no admission charge. This week's events include George Bernard Shaw's "The Devil's Disciple" (Monday, Tuesday and Wednesday nights at 8:30) and a concert by the Herb Pomeroy Band on Thursday night at the same hour.

More Chamber Music

A series of chamber-music concerts will be held as part of the Berkshire Festival at Tanglewood on six Wednesdays between July 3 and August 7.

Proceeds will go to the Tanglewood Revolving Scholarship Fund to aid students at the Berkshire Music Center. Concerts will take place in the Theater-Concert Hall.

The opening program, July 3, will be by the Paganini String Quartet and will include Beethoven's Quartet, Opus 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

Remainder of the schedule follows:

July 10—Ralph Berkowitz and Seymour Lipkin, piano duets; Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, base.

July 17—Beaux Arts Trio.

July 24—Kroll String Quartet.

July 31—Gerard Souzay, baritone; Ralph Berkowitz, accompanist.

August 7—Zimbler Sinfonietta.

[40]

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Chamber Music Series At Tanglewood

The Boston Symphony Orchestra, Charles Munch Music Director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, Mass., on six Wednesdays between July 3 and August 7. Net proceeds from these concerts, which are held in the intimate Theatre-Concert Hall at Tanglewood, go to the Tanglewood Revolving Scholarship Fund to aid students at the Orchestra's summer school of music, the Berkshire Music Center.

The opening program on July 3rd will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire Music Center faculty - Schubert's Variations on an Original Theme in A-flat major and Fantaisie in F minor, and Hindemith's Sonata for Piano, Four Hands. The second half of the program will be devoted to a performance of Brahms' Liebeslieder Waltzes, and the closing waltz from the Neue Liebeslieder, by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. The quartet will be accompanied by Mr. Berkowitz and Mr. Lipkin.

On July 17 the Beaux Arts Trio will present the first performance of the Trio No. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major, No. 3, and close with the "Archduke" Trio of Beethoven.

The Kroll String Quartet will be heard on July 24th in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

On July 31 there will be a song recital by Gerard Souzay, baritone, with Ralph Berkowitz at the piano. Mr. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms and Ravel. The Ravel group will be presented in observance of the twentieth anniversary of the composer's death.

The closing program on August 7 by the Zimbler Sinfonietta will include symphony No. 1 by William Boyce; Triptych by Alexandre Tansman Boccherini's Flute Concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two String Orchestras and Shostakovitch's Concerto for Piano and Strings with Trumpet Obligato; soloists, Menahem Pressler, piano, and Roger Voisin, trumpet.

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Sunday Republican
SPRINGFIELD, Mass.
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Chamber Music Concerts At Tanglewood Arranged

Programs Filled for Six Wednesday Night Performances From July 3 to Aug. 7

Boston, June 8 — The Boston Symphony Orchestra, Charles Munch music director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, on six Wednesdays between July 3 and Aug. 7. Net proceeds from these concerts, which are held in the intimate Theater-Concert Hall, go to the Tanglewood Revolving Scholarship Fund to aid students at the orchestra's summer school of music, the Berkshire Music Center.

Programs Filled

The opening program on July 3 will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera, and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire Music Center faculty—Schubert's "Variations On an Original Theme" in A flat major and Fantaisie in F minor, and Hindemith's Sonata for Piano, Four Hands. The second half of the program will be devoted to a performance of Brahms' "Liebeslieder" Waltzes, and the closing waltz from the "Neue Liebeslieder," by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. The quartet will be accompanied by Berkowitz and Lipkin.

On July 17 the Beaux Arts Trio will present the first performance of the Trio No. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major, No. 3, and close with the "Archduke" Trio of Beethoven.

The Kroll String Quartet will be heard on July 24 in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

Song Recital

On July 31 there will be a song recital by Gerard Souzay, baritone, with Ralph Berkowitz at the piano. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms and Ravel. The Ravel group will be presented in observance of the 20th anniversary of the composer's death.

The closing program on Aug. 7 by the Zimbler Sinfonietta will include Symphony No. 1 by William Boyce; "Triptych" by Alexandre Tansman; Broccherini's flute concerto with James Pappoutsakis as soloist; Mozart's "Serenata Notturna" for two string orchestras and Shostakovitch's Concerto for Piano and Strings with trumpet obbligato; soloists, Menahem Pressler, piano, and Roger Voisin, trumpet.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
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JUN 10 1957

Chamber Concert Schedule at Lenox

The Boston Symphony orchestra, Charles Munch, music director, has announced the programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire festival at Tanglewood, Lenox, on six Wednesdays between July 3 and Aug. 7. Net proceeds from these concerts, which are held in the intimate theater-concert hall at Tanglewood, go to the Tanglewood revolving scholarship fund to aid students at the orchestra's summer school of music, the Berkshire Music center.

The opening program on July 3 will be by the Paganini string quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire music center faculty—Schubert's Variations on an Original Theme in A-flat major and Fantaisie in F minor, and Hindemith's Sonata for piano, four hands. The second half of the program will be devoted to a performance of Brahms Liebeslieder waltzes, and the closing waltz from the Neue Liebeslieder, by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. The quartet will be accompanied by Mr. Berkowitz and Mr. Lipkin.

On July 17 the Beau Arts trio will present the first performance of the Trio No. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major, No. 3, and close with the "Archduke" trio of Beethoven.

The Kroll String quartet will be heard on July 24 in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

On July 31 there will be a song recital by Gerard Souzay, baritone, with Ralph Berkowitz at the piano Mr. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms and Ravel. The Ravel group will be presented in observance of the 20th anniversary of the composer's death.

The closing program on Aug. 7 by the Zimbler Sinfonietta will include Symphony No. 1 by William Boyce; Triptych by Alexandre Tansman; Boccherini's Flute concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two string orchestras and Shostakovitch's Concerto for piano and strings with trumpet obligato; soloists, Menahem Pressler, piano, and Roger Voisin, trumpet.

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Hour (e)
NORWALK, Conn.
Independent
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JUN 6 1957

SIX CONCERTS SET BY BOSTON SYMPHONY

The Boston Symphony Orchestra, Charles Munch, director, announced programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, Mass., on six Wednesdays between July 3 and Aug. 7.

The opening program on July 3 will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

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BENNINGTON, Vt.
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JUN 6 1957

Tanglewood Series Dates Chamber

The Boston Symphony Orchestra, Charles Munch Music Director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, on six Wednesdays between July 3 and August 7. Net proceeds from these concerts, which are held in the intimate Theatre-Concert Hall at Tanglewood, go to the Tanglewood Revolving Scholarship Fund to aid students at the Orchestra's summer school of music, the Berkshire Music Center.

The opening program on July 3rd will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire Music Center faculty—Schubert's Variations on an Original Theme in A-flat major and Fantaisie in F minor, and Hindemith's Sonata for Piano, Four Hands. The second half of the program will be devoted to a performance of Brahms Liebeslieder Waltzer, and the closing waltz from the Neue Liebeslieder, by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm bass. The quartet will be accompanied by Mr. Berkowitz and Mr. Lipkin.

On July 17 the Beaux Arts Trio will present the first performance of the Trio No. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major, No. 3, and close with the "Archduke" Trio of Beethoven.

The Kroll String Quartet will be heard on July 24th in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

On July 31 there will be a song recital by Gerard Souzay, baritone, with Ralph Berkowitz at the piano. Mr. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms and Ravel. The Ravel group will be presented in observance of the twentieth anniversary of the composer's death.

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Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662
JUN 13 1957

At Tanglewood

The Boston Symphony Orchestra, Charles Munch, music director, announced that a series of evening chamber music concerts will be held as part of the Berkshire Festival at Tanglewood, Lenox, Mass., on six Wednesdays between July 3 and August 7.

Net proceeds from these concerts, which are held in the intimate Theater-concert Hall at Tanglewood go to the Tanglewood Revolving Scholarship Fund to aid students at the Orchestra's summer schoo of music, the Berkshire Musi Center.

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309
JUN 9 1957

Chamber Music Concerts Listed For Tanglewood

The Boston Symphony Orchestra, Charles Munch Music Director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, Mass., on six Wednesdays between July 3 and Aug. 7. Net proceeds from these concerts, which are held in the intimate Theatre - Concert Hall at Tanglewood, go to the Tanglewood Revolving Scholarship Fund to aid students at the orchestra's summer school of music, the Berkshire Music center.

The opening program on July 3 will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

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The Kroll String Quartet will be heard on July 24 in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

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The closing program on Aug. 7 by the Zimbler Sinfonietta will include Symphony No. 1 by William Boyce; Triptych by Alexandre Tansman; Boccherini's Flute Concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two String Orchestras and Shostakovitch's Concerto for Piano and Strings with Trumpet Obligato; soloists. Menahem Pressler, piano, and Roger Voisin, trumpet.

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUN 4 1957

Chamber Music At Tanglewood

The Boston Symphony Orchestra, Charles Munch music director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, on six Wednesdays between July 3 and Aug. 7. Net proceeds from these concerts, which are held in the intimate Theatre-Concert Hall at Tanglewood, go to the Tanglewood Revolving Scholarship Fund to aid students at the orchestra's summer school of music, the Berkshire Music Center.

The opening program on July 3rd will be the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire Music Center faculty — Schubert's Variations on an Original Theme in A-flat major and Fantasie in F minor, and Hindemith's Sonata for Piano, Four Hands. The second half of the program will be devoted to a performance of Brahms Liebeslieder Waltzes, and the closing waltz from the Neue Liebeslieder, by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. The quartet will be accompanied by Mr. Berkowitz and Mr. Lipqin.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUN 9 1957

Tanglewood Chamber Music Programs

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUN 10 1957

Announce Lenox Chamber Concerts

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Christian Science Monitor (e)
BOSTON, Mass.
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Circ. 161,675
JUN 8 1957

Tanglewood Chamber Music

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SPRINGFIELD, Mass.
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JUN 8 1957

Chamber Music Concerts Again At Tanglewood

Boston Symphony Orchestra Lists Six Wednesday Programs

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New England Newsclip Agency, Inc.
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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUN 27 1957

Chamber Music Series To Be Given At Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUN 4 1957

Chamber Music At Tanglewood

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Sunday Globe
BOSTON, Mass.
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Circ. 442,970
JUN 9 1957

Tanglewood Chamber Music Programs

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUN 10 1957

Announce Lenox Chamber Concerts

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BOSTON, Mass.
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JUN 8 19[illegible]

Tanglewood Chamber Music

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Journal
LAKEVILLE, Conn.
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JUN 27 1957

Chamber Music Series To Be Given At Tanglewood

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SPRINGFIELD, Mass.
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JUN 8 1957

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Boston, June 8—The Boston Symphony Orchestra, Charles Munch music director, announces programs for the series of Wednesday evening chamber music concerts to be held as part of the Berkshire Festival at Tanglewood, Lenox, on six Wednesdays between July 3 and Aug. 7. Net proceeds from these concerts, which are held in the intimate Theater-Concert Hall at Tanglewood, go to the Tanglewood revolving scholarship fund to aid students at the orchestra's summer school of music, the Berkshire Music Center.

The opening program on July 3 will be by the Paganini String Quartet and will include Beethoven's Quartet Op. 18, No. 2; String Quartet No. 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The second concert on July 10 will feature piano duets by Ralph Berkowitz and Seymour Lipkin, both members of the Berkshire Music Center faculty; Schubert's Variations on an Original Theme in A-flat major and Fantaisie in F minor, and Hindemith's Sonata for Piano, Four Hands. The second half of the program will be devoted to a performance of Brahms Liebeslieder Waltzes, and the closing waltz from the Neue Liebeslieder, by a quartet of soloists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. The quartet will be accompanied by Mr. Berkowitz and Mr. Lipkin.

On July 17 the Beaux Arts Trio will present the first performance of the Trio No. 2, Op. 53, by Robert Casadesus. Their program will open with Haydn's Trio in C major, No. 3, and close with the "Archduke" Trio of Beethoven.

The Kroll String Quartet will be heard on July 24 in Haydn's String Quartet in G major, Op. 77, No. 1; the String Quartet No. 2 by the Czech composer, Leos Janacek, and Schubert's Quartet, "Death and the Maiden."

On July 31 there will be a song recital by Gerard Souzay, baritone, with Ralph Berkowitz at the piano. Mr. Souzay will open with several early French songs, and will present groups by Schubert, Liszt, Brahms, and Ravel. The Ravel group will be presented in observance of the 20th anniversary of the composer's death.

The closing program on Aug. 7 by the Zimbler Sinfonietta will include Symphony No. 1 by William Boyce; Triptych by Alexandre Tansman; Boccherini's Flute Concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two String Orchestras and Shostakovitch's Concerto for Piano and Strings with Trumpet Obliggato; soloists, Menahem Pressler, piano, and

[42]

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Sunday Courant
HARTFORD, Conn.
Republican
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JUN 23 1957

The Lively Arts—
Tanglewood Timetable

By T. H. Parker

Whether it was a longing for the cool, green lawns of Tanglewood, or a fine, consuming passion for music regardless of the weather, I cannot say. The fact is, however, that this week saw the first phone calls for detailed information about the Berkshire Music Festival.

That information is presently to hand, and in the threefold interests of music, the Boston Symphony, and Courant service to its readers, I set it down.

★

The Festival's 20th season will open July 3 and extend to August 11. The six week ends of concerts, which come on Friday and Saturday evenings and Sunday afternoon will be conducted by Pierre Monteux of the San Francisco Symphony on July 20 and 28, by Carl Schuricht of Vienna August 2 and 10, and by Charles Munch, regular musical director of the Boston Symphony, the rest of the time.

The works of a special composer will be stressed each week-end. Music of Bach will be featured on July 5, 6 and 7, and of Mozart July 12, 13 and 14. The honors will go to Tschaikowsky July 19, 20, and 21, to Berlioz July 26, 27 and 28; to Brahms August 2, 3 and 4 and finally to Beethoven August 9, 10 and 11.

In addition, there will be a special send-off for Igor Stravinsky on the occasion of his 75th birthday. His "Canticum Sacrum" will be performed July 21, and "Jeu de Cartes" July 19 and "Sacre du printemps" July 20.

Besides the week end music, there will be six concerts of chamber music on Wednesday evenings, beginning July 3, in the Tanglewood Theater, from which the proceeds will go into the revolving scholarship fund to aid students at the Berkshire Music Center.

Last, and to many not least, Tanglewood on Parade, presenting Arthur Fiedler and the Boston Pops Orchestra, will be held August 8.

★

Here is the complete program: (Weekdays, 8:30 p.m., Sundays, 2:30).

Friday, July 5 — All-Bach program, Suite No. 3, Brandenburg Concerto No. 5 (Lukas Foss), Suite No. 2, Concerto in C Minor for Two Pianos (Lukas Foss and Seymour Lipkin).

Saturday, July 6—Bach Brandenburg Concertos Nos. 1, 2, 3, 6 and 4.

Sunday, July 7 — Bach St. Matthew Passion (Part II) with Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, James Joyce, Harvard Glee Club, Radcliffe Choral Society.

Friday, July 12 — All-Mozart program, Divertimento K136, Serenade K388, "Haffner" Symphony, excerpts from Mass in C Major K337, with chorus and soloists.

Saturday, July 13 — Mozart's symphonies in E Flat, G Minor and C Major.

Sunday, July 14 — Mozart's Adagio and Fugue in C Minor, his Bassoon Concerto (Sherman Walt), Horn Concerto (Ernest Stagliano) and Sinfonia Concertante (Lord B.

Friday, July 19 — Stravinsky, "Jeu de Cartes"; Tschaikowsky, Rococo Variations for 'Cello and Orchestra (Samuel Mayes); Tschaikowsky, Symphony No. 6 or 5th.

Saturday, July 20 — Mendelssohn, "Fingal's Cave" Overture; Tschaikowsky, Symphony No. 5; Stravinsky, "Le Sacre du Printemps."

Sunday, July 21 (Koussevitzky Memorial Concert) — Tschaikowsky, "Romeo and Juliet"; Stravinsky, Canticum Sacrum; Tschaikowsky, Violin Concerto (Isaac Stern).

Friday, July 26 — All Berlioz program, "Le Corsair" Overture; "Harold in Italy" (Joseph de Pasquale); "Symphonie Fantastique."

Saturday, July 27—Berlioz's "L'Enfance du Christ" (Florence Kopleff, Cesare Valletti, Donald Gramm, Gerard Souzay, Berkshire Festival Chorus).

Sunday, July 28 — Berlioz's "Romeo and Juliet" (excerpts); Hindemith, "News of the Day" Overture, and "Mathis der Maler."

Friday, August 2 — Brahms' "Tragic" Overture; Egk, Sonata for Orchestra; Brahms, Symphony No. 1.

Saturday, August 3 — Brahms, Haydn Variations; Barber, "Medea's Meditation and Dance of Vengeance"; Brahms, Violin Concerto (Isaac Stern).

Sunday, August 4 — Brahms, "Academic Festival" Overture; Piston, Symphony No. 5; Brahms, Piano Concerto No. 2 (Rudolf Serlkin).

Friday, August 9 — Beethoven, "Leonore" Overture No. 3; Honegger, "Liturgique" Symphony No. 3; Beethoven, Violin Concerto (Isaac Stern).

Saturday, August 10 — Blacher, Concertante Music; Schubert, "Unfinished" Symphony; Beethoven, Symphony No. 3.

Sunday, August 11 — Copland, "Quiet City"; Beethoven, Symphony No. 9 (Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, Berkshire Festival Chorus).

★

Wednesday concerts: July 3 — Paganini String Quartet in Opus 18, No. 2, Beethoven; Quartet No. 1, Ginastera; F Major Quartet, Ravel.

July 10 — Piano duets of Hindemith and Schubert; Brahms "Liebeslieder" Waltzes (Seymour Lipkin and Ralph Berkowitz, pianists; Saramae Endich, John McCollum, Florence Kopleff, Donald Gramm, singers.)

July 17 — Beaux Arts Trio in Haydn Trio in C Major, No. 3; R. Casadesus Trio No. 2; Beethoven "Archduke" Trio.

July 24 — Kroll String Quartet in Haydn Opus 77, No. 1; Quartet No. 2, Janacek; "Death and the Maiden" Quartet, Schubert.

July 31 — Song recital by Gerard Souzay, baritone, Ralph Berkowitz, piano; early French arias, works by Schubert, Liszt, Brahms, Ravel.

August 7 — Zimbler Sinfonietta in Symphony No. 1, Boyce; Tansman Triptych; Boccherini Concerto for Flute (James Pappoutsakis); Mozart Serenata Notturna; Shostakovitch, Concerto for Piano and Trumpet (Menahem Pressler, Roger Voison).

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Sunday Globe
BOSTON, Mass.
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JUN 30 1957

Berkshire Festival At Tanglewood Opens July 3

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10).

Each week-end will emphasize the works of a special composer—the first two week-ends by an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four week-ends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven, and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky, with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio and the Kroll String Quartet.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUN 22 1957

Music Center Opens June 30; First Festival Concert July 3

TANGLEWOOD—The 15th season of the Berkshire Music Center will open Sunday, June 30, at 3:30 p.m. with exercises in the Theatre-Concert Hall, followed by tea in the garden. Invitations have been issued for this annual event by the trustees of the Boston Symphony Orchestra, the faculty and Friends of the Berkshire Music Center.

The 20th season of the Berkshire Festival at Tanglewood, will open July 3 and continue through Aug. 11. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Charles Munch, musical director of the BSO, Pierre Monteux and Carl Schuricht.

Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of chamber proportions in the Theatre-Concert Hall with an all-Bach program, July 5, 6 and 7, and an all-Mozart program, July 12, 13 and 14.

The last four weekends of concerts by the full Boston Symphony Orchestra in the Music Shed will be devoted to Tchaikovsky, July 19, 20 and 21; Berlioz, July 26, 27 and 28; Brahms, Aug. 2, 3 and 4 and Beethoven, Aug. 9, 10 and 11.

Stern, Serkin To Play

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven, and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features this season will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum," on July 21, "Jeu de Cartes," July 19, and "Sacre du Printemps," July 20.

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz' "L'Enfance du Christ," on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony.

Rudolf Serkin

All of these concerts will be conducted by Dr. Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Wednesday Concerts

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center.

The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quatet.

SYRACUSE HERALD-AMERICAN, Sunday, May 5, 1957

'Tanglewood' Plans Include Brahms, Bach

Dr. Charles Munch, musical director of the Boston Symphony Orchestra, has completed programs for the orchestra's 1957 Berkshire Festival season in "Tanglewood," Lenox, Mass. The first two weekends of the festival, in the theater-concert hall by a chamber orchestra conducted by Director Munch, will be devoted to the works of Bach and Mozart. At the opening concerts of the Bach weekend starting July 5, the program will include the Brandenburg Concerto with Lukas Foss as piano soloist. Foss played with an augmented chamber orchestra (the Krasner Ensemble) last Monday night in Nottingham High School here. On July 7 the concert will move to the Music Shed when Part II of The Passion According to St. Matthew will be sung. Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. Joyce is an alumnus of Syracuse University.

The debut of the noted German conductor Carl Schuricht is set for August 2 in the Shed when the symphonic program will comprise the Brahms Tragic Overture, the Sonata for Orchestra by Werner Egk and the Brahms First Symphony. On August 3 Isaac Stern, violinist, will be soloist in a Brahms Concerto, also playing "Medea's Meditation and Dance" by Samuel Barber, American composer. On Sunday afternoon, August 4, Dr. Munch will conduct the Brahms Academic Festival Overture and the Brahms Second Piano Concerto with Rudolf Serkin, soloist. The program will include Walter Piston's Fifth Symphony.

An all-Berlioz program, special emphasis on Beethoven and the three great symphonies of Mozart—the E Flat, G Minor and C Major—also are scheduled by Dr. Munch, as well as works of Tschaikowsky and Igor Stravinsky.

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JUN 23 1957

Tanglewood Concerts To Begin 20th Season

A LITTLE MORE THAN a week away is the beginning of the world renowned Berkshire Festival, a series of concerts by the Boston Symphony Orchestra held at Tanglewood in Lenox.

It is just a few hours' drive to Tanglewood, where one can hear the world's great music in the beautiful setting of the Berkshire hills.

This is the 20th year of the festivals of which Charles Munch, conducton of the orchestra, is music director.

Each Wednesday evening from July 3 through Aug. 7, there will be a concert of chamber music. Proceeds of these concerts benefit the Tanglewood Revolving Scholarship Fund for students at the festival.

Groups which will play at these concerts are the Paganini String Quartet, the Beaux Arts Trio, and The Zimbler Sinfonietta. The latter is a group of members of the Boston Symphony orchestra. Vocal soloists for this series include Saramae Endich, John McCollum, Florence Kopleff, Donald Gramm, and Gerard Souzay. Featured instrumental performers will be Seymour Lipkin, Ralph Berkowitz and Menahem Pressler, pianists, James Pappoutsakis, flutist, and Roger Voisin, trumpeter.

Two series of Bach-Mozart concerts will be the weekends of July 5 through 7 and July 12 through 14 in the Theater. Among artists for this series will be Lukas Foss and Seymour Lipkin, pianists; singers, Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, James Joyce, the Harvard Glee Club and the Radcliffe Choral Society. Hugh Ross will conduct with Mr. Munch.

The Major Concert Series in the Shed will be the weekends of July 19 to 21, and 26 to 28, Aug. 2 to 4 and 9 to 11. Concerts will be at 8:30 p. m. on Friday and Saturday and 2:30 p. m. on Sunday. Guest conductors during the series will be Carl Schuricht and Pierre Monteux. Soloists will include Rudolf Serkin, pianist, Isaac Stern, violinist, and vocalists Adele Addison, Florence Kopleff, John McCollcm and Donald Gramm. The Berkshire Festival Chorus will sing.

A feature event on Aug. 8, the last week of the festival, "Tanglewood on Parade" will feature the Boston Pops Orchestra conducted by Arthur Fiedler. A variety of events will take place in different parts of the center. Proceeds benefit the center's school.

Friday, June 21, 1957
BROOKLYN RECORD—BAY RIDGE RECORD—Flatbush Record

MAN ABOUT BROOKLYN

By Charles Richman

THE HEATS ON: When the sun comes striking down with its mighty power, Brooklyn folks start treking to the northern woodlands to keep cool. In our survey we find that borough folks are the most vacation minded of any community.

There is nothing like sitting in a charming musical atmosphere and many of us will be doing just that at the Berkshire Festival which gets under way on June 3rd.

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to August 11, 1957.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolph Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concert will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evening in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at th Berkshire Music Center The series will include classica of chamber music by Haydn Beethoven and Schubert, contemporary works by Ginastera Janacek, Robert Casadesus and Shostakovitch, and severa unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Chautauqua to Have Three B's in Concerts

SYRACUSE HERALD-AMERICAN June 30, 1957

The first concert of the 26th season of the Chautauqua Symphony Orchestra is announced for next Friday night in the Amphitheater in Chautauqua Institution, Walter Hendl conducting. Mr. Hendl, who returns to Chautauqua for his fifth season, recently completed another successful year as director of the Dallas, Texas Symphony. The Chautauqua Orchestra will be heard Sunday afternoons and Tuesday, Wednesday and Saturday nights thereafter, for seven weeks, 28 concerts in all.

Howard Hanson, famous composer-pianist and director of the Eastman School of Music, Rochester, will be guest conductor of his own Symphony No. 5. Another guest conductor will be Alberto Bolet, director of the Havana, Cuba Philharmonic. Tuesday nights will be devoted to the symphonies of Bach, Beethoven and Brahms. Mischa Mischakoff returns as concertmaster of the orchestra for his 29th consecutive season. On two occasions he will be soloist. Also he will be presented with his own string quartet in three programs in Norton Memorial hall.

Soloists with the orchestra: Pianists Lilian Kallir, Leonid Hambro, each in two performances; Ivan Davis Jr., National Federation of Music Clubs winner; Nelson and Neal, duo-pianists; Muriel Kilby and Walter Hendl, Mischakoff and Aaron Rosang in two appearances; Nathan Gordon, violist; Laszlo Vargo, cellist; Frederick Wilkins, flutist; and the Columbus Boychoir, of which Theodore Poister of Syracuse is a member.

The 20th season of the Berkshire Festival in "Tanglewood," Lenox, Mass., July 3-Aug. 11, is under direction of Dr. Charles Munch, music director and conductor of the Boston Symphony Orchestra. There will be six weekends of concerts, on Friday and Saturday nights and Sunday afternoons, under direction of Dr. Munch, with Pierre Monteux and Carl Schuricht conducting respectively July 20, 28 and Aug. 2, 10.

HOWARD HANSON

Each weekend will emphasize works of a special composer. The first two weekends will have an orchestra of chamber proportions in the Theater-Concert Hall. All-Bach programs are arranged for July 5, 6, 7 and all-Mozart July 12, 13, 14.

The last four weekends of concerts by the full Boston Symphony Orchestra will be in the Music Shed with a seating capacity of 6,000. The July 19, 20, 21 programs will be devoted to Tschaikowsky. On July 26, 27, 28 there will be Berlioz music; on Aug. 2, 3, 4 Brahms compositions and, in closing, on Aug. 9, 10, 11, Beethoven compositions.

Soloists will include Isaac Stern, violinist, to perform concertos by Tschaikowsky, Brahms and Beethoven, and Rudolf Serkin pianist, to play the Brahms Second Concerto.

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Italian News
BOSTON, Mass.
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JUN 21 1957

Berkshire Festival at Lenox to run from July 3-Aug. 11

The Boston Symphony Orchestra, Charles Munch, Music Director, will present the 20th season of the Berkshire Festival at Tanglewood in Lenox Mass. from July 3 to August 11.

The six weekends of concerts on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch Pierre Monteux and Carl Schuricht.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto. Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" on July 21, "Jeu de Cartes" on July 19 and Sacre du Printemps" on July 20.

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Detailed programs and ticket information may be had from the Festival Office, Tanglewood, Lenox Mass.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
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JUN 16 1957

Berkshire Music Festival to Open July 3 at Tanglewood

Six Week Ends of Concerts Planned for 20th Season With Emphasis On Special Composers

Lenox, June 15—The Boston Symphony Orchestra, Charles Munch, music director, will present the 20th season of the Berkshire Festival at Tanglewood from July 3 to Aug. 11.

Special Emphasis

The six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week end will emphasize the works of a special composer—the first two week ends by an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps", (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Chamber Concerts

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox.

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Sunday Republican
WATERBURY, Conn.
Independent
Circ. 44,706

JUN 16 1957

Tanglewood Concerts To Start July 3

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to Aug. 11. The six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week end will emphasize the works of a special composer — the first two week ends by an orchestra of chamber proportions in the 1200-seat theater-concert hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

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Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux, July 20 and 28 and Carl Schuricht, Aug. 2 and 10. Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach on July 5, 6 and 7 and all-Mozart July 12, 13 and 14. The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky on July 19, 20 and 21, Berlioz on July 26, 27 and 28, Brahms on August 2, 3 and 4 and Beethoven on August 9, 10 and 11.

Isaac Stern will perform the violin concerts of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" on July 21, "Jeu de Cartes" on July 19 and "Sacre du Printemps" on July 20.

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of July 12th.

EVENING SUN, HANOVER, PA., SATURDAY, JUNE 22, 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUN 15 1957

Berkshiré Festival Opens On July 3rd

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of champer proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,585
JUN 19 1957

20th Tanglewood Season Opens Week After Next

Program Completed for Annual Berkshire Music Festival, Which Has Become Internationally Famous

Boston, June 19—The Boston Symphony Orchestra, Charles Munch, [illegible] presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, from July 3 to Aug. 11, 1957. The

RUDOLF SERKIN

six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week end will emphasize the works of a special composer—the first two week ends by an orchestra of chamber proportions in the 1200-seat theater-concert hall will be all-Bach (July 5, 6, 7) and all Mozart (July 12, 13, 14). The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky, (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre de Printemps" (July 20).

Choral Works

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert of Friday, July 12.
Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, Jult 12.

Six concerts of chamber music will be presented on Wednesday evenings in the theater-concert hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classical of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the bariton. Gerard Souzay, on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood. Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUN 15 1957

Boston Symphony Opens Berkshire Festival July 3

20th Season at Tanglewood to Feature Six Week Ends of Concerts

Lenox, June 14—The Boston Symphony Orchestra, Charles Munch, music director, will present its 20th season of the Berkshire Festival at Tanglewood from July 3 to August 11.

Six Week Ends

The six week-ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteaux on July 20, and 28 and Carl Schuricht on August 2 and 0.

Each week end will emphasize the works of a special composer. The first two week ends will feature an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall, all-Bach, July 5, 6, and 7 and all-Mozart July 12, 13, and 14. The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6000 will be devoted to Tchaikovsky July 19, 20 and 21, Berlioz July 26, 27 and 28, Brahms August 2, 3 and 4 and Beethoven August 9, 10 and 11.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahams and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" July 21, "Jeu de Cartes" July 19 and "Sacre du Printemps" July 20.

Choral works to be heard at the festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office, Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
JUN 16 1957

20th Berkshire Festival Opens July 3 at Tanglewood

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to August 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28) Brahms (August 2,3,4) and Beethoven (August 9,10,11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20)

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday Afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 181,325
JUN 20 1957

Berkshire Fe... Music Highl...

Six weekends of concerts en... special composer, four weekends ... to Tchaikovsky, Berlioz, Brahn... salute to the 75th birthday of Igor Stravinsky will be highlights of the Berkshire Festival at Tanglewood, Lenox.

The orchestra's 20th season, with Charles Munch music director, will be presented from July 3 to Aug. 11.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoon, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10).

STERN TO APPEAR

The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven. Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Stravinsky's "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

CHAMBER MUSIC

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will ... eve... Hal... cert... Rev... assi... Mus... T... of ... Bee... pora...

FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286
JUN 14 1957

Berkshire Festival Will Open on July 3

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to Aug. 11.

The six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10).

Each week end will emphasize the works of a special composer —the first two week ends by an orchestra of chamber proportions in the 1,200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14).

The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour.

Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,859
JUN 25 1957

Tanglewood Festival Opens July 3

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat theatre-concert hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinski with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berloiz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,585
JUN 19 1957

20th Tanglewood Season Opens Week After Next

Program Completed for Annual Berkshire Music Festival, Which Has Become Internationally Famous

Boston, June 14—The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, from July 3 to Aug. 11, 1957. The

RUDOLF SERKIN

six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week end will emphasize the works of a special composer—the first two week ends by an orchestra of chamber proportions in the 1200-seat theater-concert hall will be all-Bach (July 5, 6, 7) and all Mozart (July 12, 13, 14). The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky, (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

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Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre de Printemps" (July 20).

Choral Works

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert of Friday, July 12.
Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, Jult 12.

Six concerts of chamber music will be presented on Wednesday evenings in the theater-concert hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classical of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the, bariton. Gerard Souzay, on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood. Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866
JUN 15 1957

Boston Symphony Opens Berkshire Festival July 3

20th Season at Tanglewood to Feature Six Week Ends of Concerts

Lenox, June 14—The Boston Symphony Orchestra, Charles Munch, music director, will present its 20th season of the Berkshire Festival at Tanglewood from July 3 to August 11.

Six Week Ends

The six week-ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteaux on July 20, and 28 and Carl Schuricht on August 2 and 0.

Each week end will emphasize the works of a special composer. The first two week ends will feature an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall, all-Bach, July 5, 6, and 7 and all-Mozart July 12, 13, and 14. The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6000 will be devoted to Tchaikovsky July 19, 20 and 21, Berlioz July 26, 27 and 28, Brahms August 2, 3 and 4 and Beethoven August 9, 10 and 11.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahams and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" July 21, "Jeu de Cartes" July 19 and "Sacre du Printemps" July 20.

Choral works to be heard at the festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office, Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
JUN 16 1957

20th Berkshire Festival Opens July 3 at Tanglewood

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to August 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28) Brahms (August 2,3,4) and Beethoven (August 9,10,11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20)

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday Afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

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American (e)
BOSTON, Mass.
Independent
Circ. 181,325
JUN 20 1957

Berkshire Festival Music Highlights

Six weekends of concerts emphasizing the works of a special composer, four weekends of concerts to be devoted to Tchaikovsky, Berlioz, Brahms and Beethoven and a salute to the 75th birthday of Igor Stravinsky will be highlights of the Berkshire Festival at Tanglewood, Lenox.

The orchestra's 20th season, with Charles Munch music director, will be presented from July 3 to Aug. 11.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoon, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10).

STERN TO APPEAR

The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven. Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Stravinsky's "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

CHAMBER MUSIC

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center.

The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,859
JUN 25 1957

Tanglewood Festival Opens July 3

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11, 1957. The six weekends of concerts, on Friday and Saturday will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat theatre-concert hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinski with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berloiz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

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JUN 18 19[illegible]

Boston Symphony Orchestra Announces Tanglewood Programs

Charles Munch, music director of the Boston Symphony orchestra, today announces the complete programs for the orchestra's 1957 Berkshire festival at Tanglewood, Lenox, Massachusetts.

The first two weekends of the festival in the Theatre-Concert hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist), Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for two pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music shed and will be wholly devoted to PartII of the St. Matthew Passion. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tennor; and Donald Gramm and James Joyce, basses. The choruses of the Harbard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for strings, the Serenade, K. 361 for wind instruments and the "Haffner" symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening, July 13, which will take place in the Music shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter"). On Sunday, July 14, Dr. Munch, will present two of his principal players as soloists — Sherman Walt in the Bassoon concerto and James Stagliano in the Horn concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, clarinet, horn and bassoon.

The first weekend of concerts by the full Boston Symphony Orchestra in the Msuic shed will feature works of two Russian composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game", Tchaikovsky's Rococo Variations for cello and orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathetique").

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all-Berlioz program will be performed on Friday evening, July 26, including the overture "The Corsair," "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerard Souzay, baritone, and the Berkshire Festival chorus. Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet," Paul Hindemith's "News of the Day" overture and his Symphony "Mathis der Maler."

The first concert of the following week on August 2, will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture Sonata for orchestra by Werner Egk, and Brahms First Symphony. On Saturday, August 3rd, Dr. Munch will continue the emphasis on the works of Brahms with the variations on a Theme of Haydn and the violin concerto with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber. On Sunday afternoon, August 4, Dr. Munch will conduct Brahms' Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, Rudolf Serkin as soloist.

The final weekend of the Berkshire Feistival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, August 9, performing Beethoven's Leonore Overture No. 3, Honegger's Sympnony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, August 10, presenting Boris Blacher's Konzertante Musick, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth Symphony will bring the festival to a close on Sunday afternoon, August 11th, with the Berkshire Festival chorus (Hugh Ross, conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

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Independent Republican
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Transcript-Telegram (e)
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Independent Republican
Circ. 26,496
JUN 22 1957

Feature Berlioz And Stravinsky At Tanglewood

The Boston Symphony orchestra, Charles Munch, music director, presents the 20th season of the Berkshire festival at Tanglewood, Lenox, from July 3 to Aug. 11. The six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week end will emphasize the works of a special composer — the first two week ends by an orchestra of chamber proportions in which will be all Bach (July 5, 6, 7) and all Mozart (July 12, 13, 14). The last four week ends of concerts by the full Boston Symphony in the Music shed, will be devoted to Tchaikovsky, Berlioz, Brahms and Beethoven.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

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Detailed programs and ticket information may be had from the Festival office, Tanglewood, Lenox.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUN 19 1957

July 3 Is Opening Date For Berkshire Festival

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Detailed programs and ticket information may be had from the festival office, Tanglewood.

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JUN 3 1957

MUSIC NOTES

BY HENRY S. WOOTTON JR.

HARPSICHORD SOCIETY: A harpsichord society has been formed which will commission new works for the harpsichord and award scholarships for those who want to study the instrument. It is the Harpsichord Music Society, and its headquarters are at the Mannes College of Music, New York City.

In its commissioning program the society will seek contemporary works that will utilize the harpsichord in various ways: As a solo instrument, as an accompaniment in vocal music, as a member of chamber ensembles and as a concerto instrument. Sylvia Marlowe, famous American harpsichordist, is the society's musical director.

HANSON HONORED: Howard Hanson, distinguished American conductor, composer and director of the famed Eastman School of Music; the Juilliard String Quartet; and Oliver Daniel, director of contempory music projects of Broadcast Music Inc., received the Laurel Leaf Award given by the American Composers Alliance last week. The awards, for distinguished service to American music, were given at a reception following the spring general membership meeting of the composers' organization.

Robert Ward, American Composers Alliance president, made the awards in the following words: "Howard Hanson's crusade for our native music began with the first Eastman Festival of Contemporary Music over 30 years ago. The music of his compatriots has been staples of the many programs he has conducted all over the world. Of recent years, his recordings of American music have become widely known as models of technical precision and perceptive interpretation."

FESTIVAL FANFARE: The Stadium Symphony of New York will open its 40th season at the Lewisohn Stadium of City College June 24. The orchestra, composed mainly of members of the New York Philharmonic - Symphony, will present five concerts a week for six weeks, closing Aug. 3.

The 20th season of Berkshire Festival concerts at Tanglewood, Mass., will take place during six weeks between July 3 and Aug. 11. Charles Munch will be the music director, and guest conductors will be Pierre Monteaux and Carl Schuricht. Isaac Stern will be violin soloist. During the first weekend of concerts, tributes will be paid to Igor Stravinsky, who celebrates his 75th birthday on June 17.

Boston Symphony Lists Berkshire Festival Schedule

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to August 11. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Shuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of chamber proportions in the 1200 - seat Theatre - Concert Hall will be all - Bach (July 5, 6, 7) and all - Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

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Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

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JUN 2 1957

MUSIC

'Teahouse' To Open In Lyric June 18

KOBAYASHI

By E. V. W.

Actors of Oriental background, who played on Broadway and on tour in "Teahouse of the August Moon," have been engaged for roles in that comedy hit by the Finger Lakes Lyric Circus management. The show opens Tuesday night, June 18, and will run for two weeks in The Tent in Route 20 near Skaneateles. These actors include lovely Tsuruka Kobayashi as Lotus Blossom, leading feminine role, and Jerry Fugikawa, Christal Kim, Nace Kondo and Mara Kim.

Also engaged for the production is Chuck Morgan, who appeared as a professional wrestler in the motion picture "The Joe Louis Story" and who was in the original production of "Teahouse," and John J. Martin and David Renard, seen with Burgess Meredith, in the National Company of the show. Frank Maxwell, former Syracusan who left here to win success on Broadway and in Radio-TV, and the Lyric Circus producers and directors, Walter Davis and David Davis, also are in the cast. The setting of "Teahouse" is on Okinawa where U.S. Military government officers come to know the problems of life in the Orient. "Teahouse" is the only non-musical show booked for the Lyric's 1957 season.

This date in music: 1846, Camille Saint-Saens makes his debut as a pianist in Paris; 1938 Lily Pons and Andre Kostelanetz wed.

A special evening concert, a Family Night, with no admission charge and an invitation to parents to bring their children, is announced by the board of directors of the Onondaga Symphony Orchestra, William Haaker conductor, Thursday night, June 13, at 8:15 o'clock in Nottingham High School auditorium. Conductor Haaker will narrate program notes as he has done with other orchestras he conducts—the Virginia Symphony and in Milwaukee, the Pops Orchestra.

The program will include the overture to Herold's opera "Zampa," two movements from Handel's "Water Music" Suite; the first movement of Dvorak's "New World Symphony," the closing movement of Bizet's "La Arlesienne" Suite No. 2. Also a Fugato by McBride, contemporary composer, on a well-known theme, "Dance of the Comedians," by Smetana and the Rakoczy March from "The Damnation of Faust" by Berlioz.

Manager of the Orchestra is Murray Bernthal, violinist and teacher, executive of Famous Artists Series and active in Local 78, American Federation of Musicians. President of the Orchestra is Mrs. G. Norman Knaus.

The Berkshire Festival in "Tanglewood," Lenox, Mass., will be July 3-Aug. 11 with "Tanglewood on Parade" featuring Arthur Fiedler and the Boston Pops Orchestra on Aug. 8. Dr. Charles Munch is musical director of the Boston Symphony Orchestra and the Berkshire Festival and Music Center. Carl Schuridt and Pierre Monteux will be guest conductors this season. Soloists with the Boston Symphony will include Pianist Rudolf Serkin and Violinist Isaac Stern.

The first two weekends of the Festival in the Theater-Concert Hall by a Chamber orchestra will be conducted by Dr. Munch and will be devoted respectively to Bach and Mozart works. On Sunday afternoon, July 7, the concert will be in the Music Shed and will be devoted to Part II of the St. Matthew Passion by Bach. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm and James Boyce, bassos.

Choruses of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, will go to "Tanglewood" especially to participate. Adele Addison, John McCollum and Donald Gramm were in Bethlehem, Pa., recently as soloists in the Bethlehem Bach Festival. Miss Koleff is known here for solo work with the Robert Shaw Chorale. Boyce is an alumnus of Syracuse University.

The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will open July 19 with works of Tschaikowsky and Stravinsky featured. Dr. Munch will conduct Friday night and Sunday afternoon; Pierre Monteux will lead the Orchestra Saturday night, July 20.

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Herald (e)
NEW BRITAIN, Conn.
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JUN 17 1957

Season Opens July 3 At Tanglewood

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to Aug. 11. The six week ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week end will emphasize the works of a special composer — the first two week ends by an orchestra of chamber proportions in the 1200-seat theater-concert hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four week ends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (Aug. 2, 3, 4) and Beethoven (Aug. 9, 10, 11.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21, "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

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Berkshire Festival Of Music

Great classics and the music of contemporary composers make up the varied fare of the Berkshire Music Festival, opening July 5 at Tanglewood in Lenox, Mass.

The first weekend of concerts by the Boston Symphony will be devoted to Bach's performance of "St. Matthew's Passion."

* * *

WEEKENDS TO follow, through Aug. 11, will feature all Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven concerts. Charles Munch, Pierre Monteux and Carl Schuricht are the conductors for the series.

Isaac Stern is to be the soloist on three weekends in violin concertos by Brahms, Tchaikovsky and Beethoven.

A series of six chamber music concerts and a "Tanglewood on Parade" evening with the Boston Pops, conducted by Arthur Fiedler, are also planned for the Berkshire season.

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JUN 4 1957

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival to Begin July 5

The Berkshire Festival, which opens its six-weeks' season of orchestral concerts at Tanglewood, Lenox, Mass., Friday night, July 5, will feature the works of a single composer at each series of three weekly events throughout the summer.

As in former seasons, concerts will take place each Friday night, Saturday night and Sunday at 2:30, with the Boston Symphony under the direction of Charles Munch as the official ensemble.

Programs for the initial two weeks will take place in the Theater Concert Hall seating approximately 1,200 with a reduced orchestra, performing Bach the week-end of July 5 and Mozart the week-end of July 12. Beginning Friday, July 19, the full complement of the Boston Symphony takes over with Tchaikovsky highlighted as the composer. Compositions of Stravinsky, including the "Sacre de Printemps," will also be heard during these three days.

Berlioz July 26

The music of Hector Berlioz will be highlighted during the week-end of July 26, with "Harold in Italy," and the oratorio, "L'Enfance du Christ," included on the programs.

Brahms is the composer beginning Friday night, Aug. 2, and Beethoven, beginning Aug. 9. The Festival closes Sunday, Aug. 11, with Munch conducting Beethoven's Ninth Symphony.

Soloists during the season will include Isaac Stern playing the Tchaikovsky, Brahms and Beethoven Violin Concertos. Rudolf Serkin will play the Brahms Piano Concerto No. 2 in B Flat Major, Aug. 4, while Joseph de Pasquale will perform the solo viola portion of "Harold in Italy," July 26. Guest conductors will be Pierre Monteux and Carl Schuricht.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUN 16 1957

Boston Symphony Opens Berkshire Festival July 3

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11. The six week-ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each week-end will emphasize the works of a special composer—the first two week-ends by an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four week-ends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

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Detailed programs and ticket information may be had from the Festival Office, Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
JUN 30 1957

At Tanglewood the 20th season of the Berkshire Music Festival gets underway Wednesday evening with a concert by the Paganini String Quartet. The Berkshire fete, presented by the Boston Symphony Orchestra, will run for six weeks and 24 concerts through Aug. 11. The Paganini quartet, making its first appearance will do a program including Beethoven's Quartet Op. 18 No. 2 and Maurice Ravel's String Quartet in F Major.

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'Janus' to Open 26th Berkshire Playhouse Season

The Berkshire Playhouse in Stockbridge will open its 26th season of theater in that southern Berkshire County town tomorrow.

Carol Stone will be featured in "Janus," the Carolyn Green comedy. The Berkshire Playhouse season will run for 10 weeks. Performances will be given every evening at 8:45 except Sundays through Aug. 31. Matinees are given Wednesdays and Saturdays at 2:30 p.m.

The theater is located at the intersection of Routes 102 and U.S. 7. It is approximately four miles west of the East Lee access to the Massachusetts toll road.

Mail orders and telephone reservations can be made direct to the box office which is open daily except Sunday from 9 a.m. to 11 p.m.

The playhouse in Stockbridge is the first of the Berkshires' major cultural attractions to open this season. Second out of the tap this year will be Music Barn in Lenox, where the season opens June 30. Jazz concerts will be presented every Sunday evening; folk concerts every Saturday afternoon, and ethnic groups during the week, illustrating music from other parts of the world. The Music Barn season will run through Sept. 1.

On July 1, Ted Shawn's Jacob's Pillow Dance Festival will open its silver jubilee year off Route 20 in Becket. The Pillow's 54 performances will run through Aug. 31.

The area's major musical attraction is the Berkshire Festival at Tanglewood, in Lenox where the Boston Symphony Orchestra will open its annual six-week stand July 3 under the baton of Charles Munch and guest conductors. Performances will be given each Friday and Saturday evening and Sunday afternoon through Aug. 11.

The Berkshires' other Summer theater, the Williamstown Summer Theater, will open an eight-week season July 5 and will offer the "Teahouse of the August Moon" as its 1957 entre.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JUN 23 1957

TIMELY TRAVEL TOPICS

ng a 62-Day Cruise Next Winter

open at the same time. . . . Five colonial houses and other historic buildings will be open to the public on June 29 during **Old Wickford Day**, at Wickford, R. I. Among the old homes is the birthplace of Gilbert Stuart, famed early American artist. . . . **Eastern Airlines** will inaugurate through coach service between Boston and Quebec City on June 27. . . . All expense week-end tours to the Berkshire Music Festival at Tanglewood, Mass., and the Empire State Music [illegible] N. Y., [illegible] Tours of 2039 Broadway, N. Y. . . . Storyland Village near Asbury Park, N. J., has three new attractions this season: "Frontier City," "Hansel and Gretel-land," and "Animal-Jungleland."

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MAY 26 1957

Mostly About Music

The Word Is Peculiar —Or Is It Egomania?

By JULIAN SEAMAN
Blade Music Editor

THE professional world of music is peculiar. Violinists are apt to talk of other violinists, pianists of pianists, 'cellists of 'cellists and so forth. Once in a while, a 'cellist will speak of a pianist, in terms of the 'cello; ditto violinists and the rest.

And so, when Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, drifted into the Michigan Union lobby with Robert Merrill of the Metropolitan — with wife n tow — I was amused. I waved a hand and joined them at the newstand. Somehow, a violinist and a baritone should be chatting of politics and how to cook a steak.

As a matter of fact, they were talking of opera, to which even a violinist may subscribe. Mr. Merrill wanted to know if I had heard him, thereby adhering to the good old conceit of baritones. I said I had not, that Verdi's "Aida," in such a guise of haphazard fiesta, had deterred me.

The Merrills professed weariness and strolled off to bed and Mr. Krachmalnick and I, he with no hat and I with no coat, stood out on the chilly steps and watched automotive students roll by, the while discussing life and violins. He mentioned names, which I will not, and said of one eminent artist that he "always stepped in front of the composer," a quaint thought to be applied today to many a case of egomania.

★ ★ ★

I CAN THINK, and so can he, of young aspirants befuddled by their own importance, o whom the composer supposedly translated is just another piece of musical furniure, to be used but never honored.

He agreed with me that another "fiddler" (all professional violinists are fond of calling themselves "fiddlers") had never been fully appreciated in this country until recently. "Do you know," said he, "after the first reviews he was ready to jump out of windows? American critics couldn't or wouldn't understand the difference between a real artist and a showman. Now he's hailed everywhere. You people are fickle."

I remember the debut of this artist, and thought I remembered that the reviews, while reserved and in no sense a unanimous "rave," were balanced and perceptive. But I saw no point in reminding him of this; for the real and dedicated musician is something of a child, and the slightest dissention looms monstrous in his eyes.

★ ★ ★

I SPOKE OF the tremendous value and musical worth of instruments in his orchestra, insured for some $2,000,000. And he told me of the Betti violin he had inherited. Adolfo Betti, for many years concertmaster of the Boston Symphony Orchestra in its palmiest days, had been his teacher. "When he died," said Jacob, "I felt as though my fiddle fingers were gone. But he had left me his violin, and I'm still trying to grow into it. Sometimes, I think I never will."

Which is true humility, and bespeaks the artist, not merely the violinist.

★ ★ ★

THE FESTIVAL at Ann Arbor this year, like he coming one at Tanglewood, near Lenox, Mass., an nnual romp for the yeasty intelligentsia, was singuarly dull. Prospects at Tanglewood are scarcely nore enlivening. The routine of standard works; 'opera in concert form,"

growing mania; the ame old round of welltied artists with nothing nuch to say—such is the icture of American music estival hearabouts.

If "new" music is at hand, has been played before, so hat a modicum of rehearsal s needed; if new artists are vailable, either they are oung and untried, or of nediocre and questionable uality. We have not yet heard Anton Dermota in Ann Arbor, nor Teresa Stich-Randall, Inge Borkh, Clara Haskil, Fischer-Dieskau, Windgassen, Stader, Oistrakh et al. Conductors seldom vary from the safe and true, despite such rampant attractions as Cluytens, Previtali, Fricsay, Kubelik, Ansermet, Elmendorf, Knaperbutsch or De Sabatax. Carl Schuricht, at long last, makes an American debut at Tanglewood this summer.

There is need, on the score of sheer monotony, to change the orchestral scene. One may dream, I suppose, of the Concertgebouw or Vienna Philharmonic at Tanglewood, of the Czech Philharmonic or Berlin Philharmonic or Lamoureux or Nationale orchestras at Ann Arbor.

But these are dreams; meanwhile, the heavy round continues.

As the late Gertrude Stein might have remarked:

"A festival is a festival is a festival etc."

Burrelle's
ESTABLISHED 1888
BArclay 7-8371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,199,293
JUN 9 1957

WORLD OF MUSIC: FLORENTINES

By ROSS PARMENTER

First Italian Symphony In 37 Years To Visit The U.S. in Fall

SINCE World War II Italy has sent us some fine chamber orchestras, notably the Virtuosi di Roma, I Musici and the Corelli Society. But we have not heard a full Italian symphony orchestra since Arturo Toscanini toured here with an orchestra of picked men from Milan's La Scala in 1920. This lends special interest to the fact that next season the Symphony Orchestra of the Florence May Festival will make its first American tour.

Its first concert in New York will be on Oct. 13 at Carnegie Hall. It will be sponsored by Casa Italiana of Columbia University. During its ten or eleven-week tour the orchestra will be led by three men, Carlo Zecchi, Franco Ferrara and Franco Mannino. Which one will be on the podium for the first New York concert has not yet been decided.

The cancellation of the tour of the Prague Philharmonic because of United States fingerprinting requirements means the Florence orchestra will be the only symphony from abroad that will be heard here next season. But the Virtuosi di Roma will be back.

The Deutschmeister Band will come here as part of "Vienna on Parade" and there will be a number of chamber ensembles. Among those that have never visited this country will be the Barylli Quartet from Vienna, the Koeckert Quartet from Munich, the Quartetto di Roma and the Pauk String Quartet from Liège.

Despite its present home, however, the Pauk musicians are not Belgians. They are Hungarians, who were touring Western Europe at the time of the uprisings last year. They elected not to return to their homeland, which is why they will be able to tour here.

CANTICUM: Keeping track of first American performances of Stravinsky's "Canticum Sacrum" has been a problem. News of its première began appearing last fall. At that time the Southern California Chamber Music Society said it would give the work its Los Angeles première on June 17. For a while this looked as if it would be the American première. However, this proposed program was later canceled. Then came the announcement that the United States première would be on July 21 at the Berkshire Festival. This performance, though, became the "East Coast première" when it was announted that Franz Waxman would conduct the work at the final concert of the Los Angeles Music Festival on June 17. Last week the Berkshire première had to be downgraded still again. The new East Coast première was announced as taking place on July 18, when Leopold Stokowski will conduct it with the Symphony of the Air at the Empire State Festival in Ellenville.

Burrelle's
1888

ROANOKE, VA.
TIMES
Circ. D. 46,672 - S. 84,179
JUN 9 1957

Summer Shows Bustin' Out All Over U. S.

About 300 Spots Book Activities Along Many Lines

By WILLIAM GLOVER

For vacationists who like an assortment of the arts, Aspen, Colo., will provide opera, chamber music and orchestral music; the renowned Berkshire Festival, Tanglewood, Mass., and nearby Jacob's Pillow Festival at Lee will respectively provide music and dance.

Boston has a summer arts festival of plays, jazz, poetry, ballet and art exhibits. Central City, Colo., lists an opera fiesta, and the Empire State Music Festival at Ellenville, N.Y., will stress new operas and ballet. Jazz fanatics will congregate again at Newport, R.I.

With all the cross-country excitement, little old Broadway itself and the rest of New York City won't be exactly devoid of theatrical attractions.

Twenty shows are still ensconced on the main stem, Guy Lombardo's version of "Show Boat" is set for the summer at Jones Beach, and for the first time Central Park is to have a weekly series of music and dance shows staged atop its wintertime ice-skating rink.

[48]

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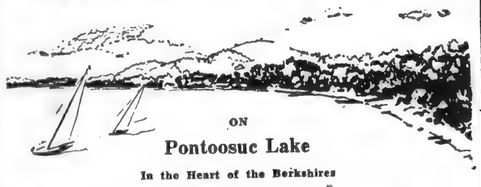

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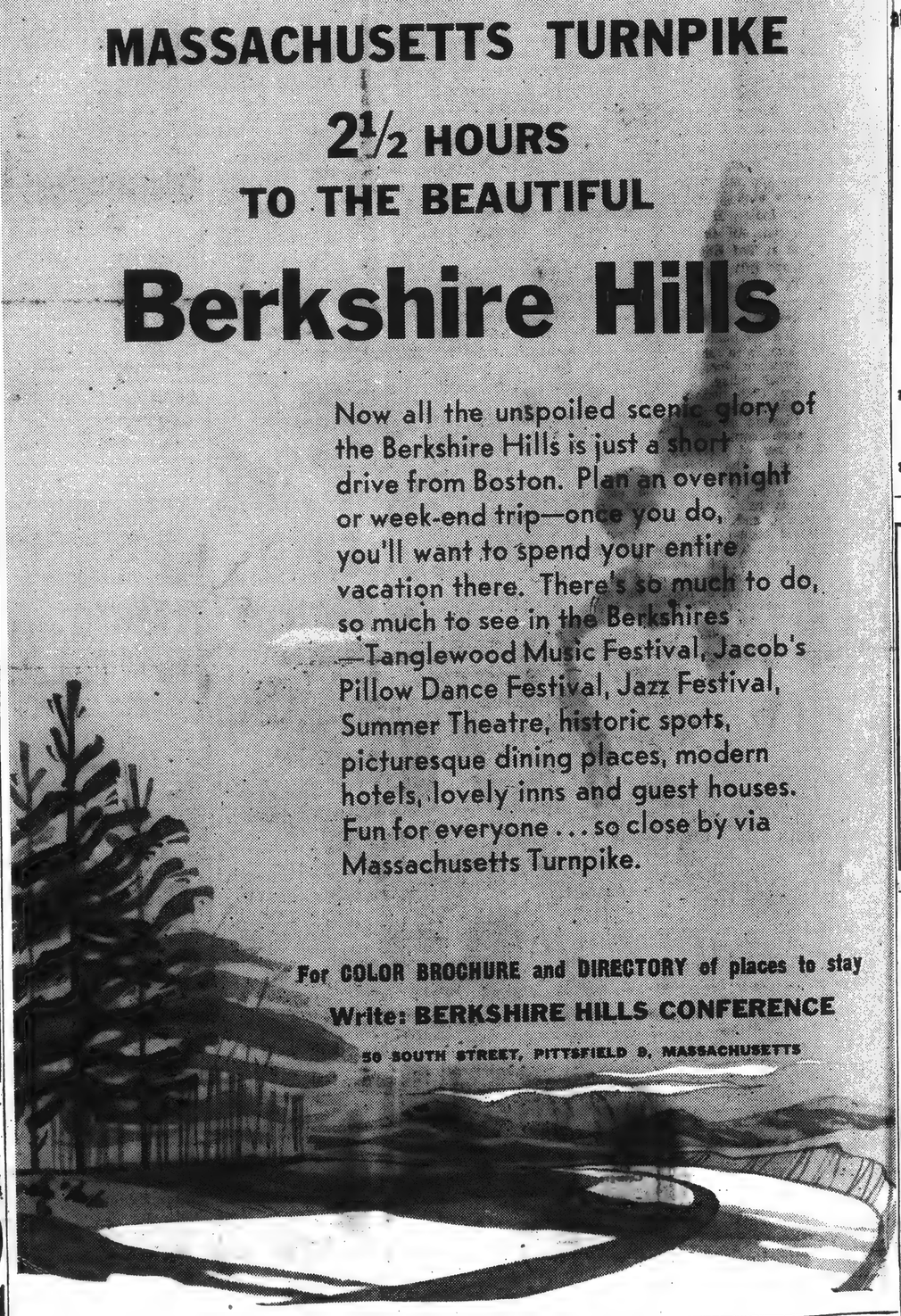

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C497

Boston Symphony Opens Berkshire Festival July 3

The Boston Symphony Orchestra, Charles Munch, music director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11. The six week-ends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 21) and Carl Bricht (Aug. 2, 10). Each conductor will emphasize the music of a special composer—the fourth two week-ends by an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weeks-series of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

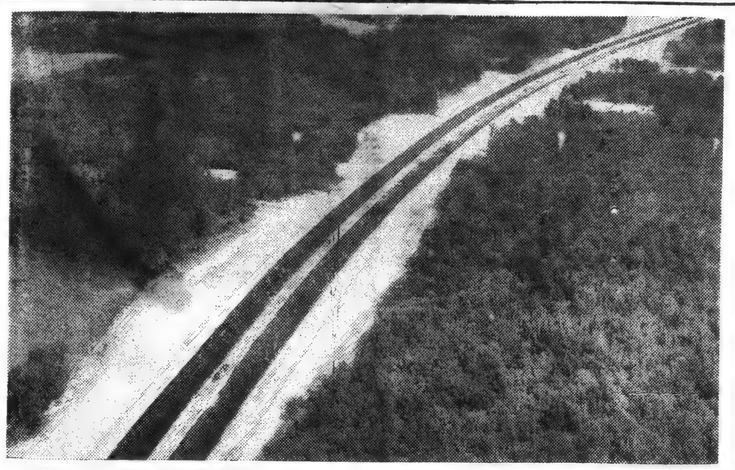
Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office, Tanglewood, Lenox, Mass.



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Eventually motorists will be able to travel from Boston to Buffalo, N.Y., without once stopping for a traffic light. This will be made possible with the completion of the initial turnpike's extension from Weston into Boston and the Berkshire extension of the New York Thruway. Contracts for the latter already have been let.

The completed initial turnpike is 123 miles long and was constructed at a total cost of approximately $239 million. It extends from the New York line near West Stockbridge to join with circumferential highway Route 128 in Weston.

Over its entire length from the western border of the Commonwealth to the eastern terminus the turnpike offers the motorist a constantly changing view of Massachusetts scenery.

The initial turnpike is a divided highway throughout with a center strip 18 feet wide over much of its length, 6 feet wide on major bridges and certain other locations and wider than 18 feet where terrain and cost permitted.

★ ★ ★

The typical roadway section consists of two 12-foot lanes plus a 10-foot emergency lane in each direction. The 12.5-mile section between Route 128 and Route 9 west of Framingham has three 12-foot sections plus a 10-foot lane in each direction.

All bridges between Route 15 and Route 9 interchanges have been constructed to accommodate an ultimate six-lane turnpike. This will make it economical to add two lanes in the future.

A motorist traveling the entire initial turnpike will cross 200 bridges. Four of the bridges span the major rivers in Massachusetts the Quaboag, Chicopee, Connecticut and Westfield Rivers. All the bridges are "deck-type" in design. All portions of their structure, except parapet and railing, lie between the roadway. They are also equipped with sidewalks.

Eight Howard Johnson restaurants are spaced along the initial turnpike from Stockbridge to Weston. The restaurants are the latest in modern design and equipped with adequate parking facilities. Simple and safe traffic patterns have been installed at each of the restaurant areas. The patterns include acceleration and deceleration lanes, plus adequate signs and lighting. Estimated cost of the concessions: $10 million.

Six maintenance depots have been erected at strategic spots along the Turnpike. These depots house personnel and supplies for the Turnpike. One contains a central shop for complete servicing and repair of turnpike equipment—snow removal machines, two trucks and sanders.

The turnpike is constantly patrolled by State Police in two-way radio station wagon-ambulances—day and night—to furnish protection, service and assistance to turnpike-users.

A total of 14 interchanges are situated along the initial Turnpike linking the limited access highway with every major route serving the six New England states.

Interchange No. 2, for example, connects with Route 20 at East Lee to serve motorists traveling north to Vermont and south to Connecticut. Further east Interchange 9 provides another connection with Route 20—and Route 15—for traffic heading to and from Hartford and New York and points south and west.

Toll booths are established at the Interchanges. And a motorist receives a ticket as he enters the initial Turnpike. At whatever interchange he leaves the Turnpike, he surrenders the ticket and pays the toll assessed for his type of vehicle and the distance he traveled.

Toll collection equipment is the latest in design to speed toll-paying, to reduce delays to a minimum, and arranged for expansion as increasing traffic makes it necessary.

Mass. Turnpike Brings the Berkshires to Boston's Back Yard

It's Only Two-Hour Trip From Hub to Area Exits

PITTSFIELD — The beauty and culture of the Berkshires have been brought to Boston's back yard by the new cross-state thruway.

This area, according to John F. Downing, executive director of the Berkshire Hills Conference is already feeling the influx of one-day motorists from the Boston metropolitan area. He said many of the one-day visitors have liked their first taste of the Berkshires and are now planning longer stays in the future.

The fact that it is only a two-hour thruway trip from Boston to the two Berkshire exits makes it possible for residents of the metropolitan area to leave their homes late in the afternoon, drive the 100-odd miles to the Berkshires, dine at one of the area's many attractive eating spots, take in a performance at Tanglewood, Jacob's Pillow or a playhouse and return to the Hub by a reasonable hour.

Tanglewood, of course, is the featured attraction of the Berkshires' cultural mecca in summer season. The Boston Symphony Orchestra under the baton of Charles Munch will open its annual six-week stand at the Berkshire Music Festival at Tanglewood in the town of Lenox July 3. Performances will be given each Friday and Saturday evening and Sunday afternoon through Aug. 11.

Concerts by the full BSO in the 6,000-seat Music Shed will feature works by Tchaikovsky (July 19-21), Berlioz (July 26-28), Brahms (Aug. 2-4) and Beethoven (Aug. 9-11).

At Ted Shawn's Jacob's Pillow Dance Festival off Route 20 in Becket, also a hoot and a holler from the MTA exit, this will be the silver jubilee year. The Pillow's season will run from June 30 through Sept. 1. Jazz concerts will be held every Sunday evening at 8:30; folk music concerts, every Saturday afternoon at 4. Duke Ellington, Lionel Hampton, Dave Brubeck and Ella Fitzgerald are among the stars already signed for the Music Barn 1957 season.

Modern music will be played at the Berkshire Music Barn in Lenox, just down the road from Tangleood and a few minutes from the thruway exit.

NATURAL DISPLAYS

The Music Barn season will run from June 30 through Sept. 1. Jazz concerts will be held every Sunday evening at 8:30; folk music concerts, every Saturday afternoon at 4. Duke Ellington, Lionel Hampton, Dave Brubeck and Ella Fitzgerald are among the stars already signed for the Music Barn 1957 season.

The Berkshires also have two summer theaters. The Berkshire Playhouse will open its 26th 10-week season in Stockbridge June 24. The Williamstown Summer Theater will open an eight-week season July 5.

Right now one of New England's most colorful natural displays is in progress at Pittsfield State Forest on the outskirts of Central Berkshire city. New England's largest natural azalea fields are located in the state forest atop a 2,000-foot peak in the Taconic Range. The area may be reached by car over a hard-surfaced road.

The Berkshire Hills Conference, 50 South St., Pittsfield, will provide free on request a circle tour map which outlines six suggested half-day motor trips through the Berkshires. The map gives detailed driving directions and descriptions of items of natural and historic interest.

If it's early American history you are interested in, a stop at the Mission House in Stockbridge is a must on any Berkshire tour. It was built in 1739 by the Rev. John Sergeant, first missionary to the Stockbridge Indians, and is open from May through November.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 1 1957

ROLLING Berkshire Hills form a pleasant backdrop for this quiet pastoral scene. Center is Mt. Greylock, rising 3,491 feet. It is highest mountain in Massachusetts.

Turnpike Spurs Berkshire Trade

The very first day of the Turnpike's operation in May had an impact on tourist services of Berkshire County. Not only did the Pike bring business to the inns and restaurants and service stations of the county, but there was an immediate and traceable reduction in truck traffic.

This report was made by Byrne Bauer, owner-manager of the 185-year old Red Lion Inn at Stockbridge. "We felt the benefits of the increased traffic the very first meal," he said. "And our Chief of Police William Collins had a counter to check traffic. He reported a 50 per cent reduction in the first three days."

Downing Predicts Banner Summer Despite Turnpike

Berkshire Hills Conference Executive John F. Downing of Pittsfield today predicted a banner 1957 summer season for the Berkshire County vacation-travel business.

To Compensate Loss

He took note of the recent Mohawk and Taconic Trail Assn. charge that the new cross-state turnpike has stolen traffic from the North Berkshire region, but said he thinks the toll road and an already expanded promotional program will bring in enough additional tourists to more than compensate for any possible over-all area loss.

Mr. Downing said he bases his prediction on a 20 per cent increase in inquiries from the Conference advertising-promotion program and on excellent reports from a cross-section of the county's tourist industries.

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Boston Symphony Opens Berkshire Festival July 3

The Boston Symphony Orchestra, Charles Munch, music director, inaugurates the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11. The six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Bamberg (Aug. 2, 10). Each week-end will emphasize the works of a special composer—the first two week-ends by an orchestra of chamber proportions in the 1200-seat Theater-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four week-ends of concerts by the full Boston Symphony in the Music Shed, holding 6000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

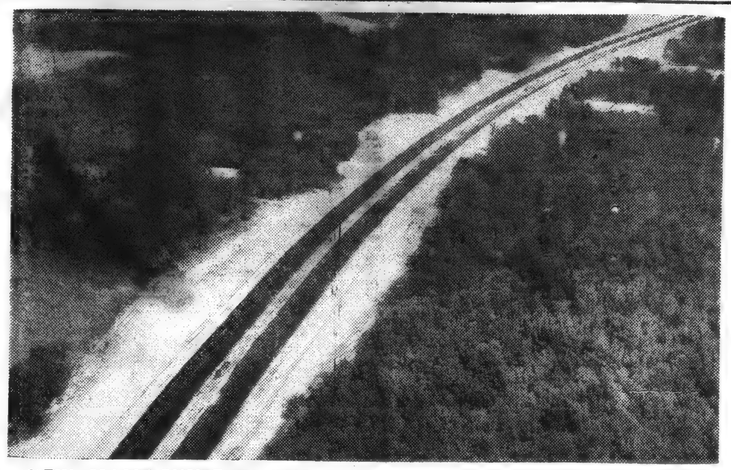
Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, Aug. 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theater-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office, Tanglewood, Lenox, Mass.



NEW MASSACHUSETTS TURNPIKE offers quick access to resort areas.

THE MASSACHUSETTS TURNPIKE
Safe Driving Through Miles Of Ever Changing Scenery

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Interchange No. 2, for example, connects with Route 20 at East Lee to serve motorists traveling north to Vermont and south to Connecticut. Further east Interchange 9 provides another connection with Route 20—and Route 15—for traffic heading to and from Hartford and New York and points south and west.

Toll booths are established at the Interchanges. And a motorist receives a ticket as he enters the initial Turnpike. At whatever interchange he leaves the Turnpike, he surrenders the ticket and pays the toll assessed for his type of vehicle and the distance he traveled.

Toll collection equipment is the latest in design to speed toll-paying, to reduce delays to a minimum, and arranged for expansion as increasing traffic makes it necessary.

Mass. Turnpike Brings the Berkshires to Boston's Back Yard

It's Only Two-Hour Trip From Hub to Area Exits

PITTSFIELD — The beauty and culture of the Berkshires have been brought to Boston's back yard by the new cross-state thruway.

This area, according to John F. Downing, executive director of the Berkshire Hills Conference is already feeling the influx of one-day motorists from the Boston metropolitan area. He said many of the one - day vistitors have liked their first taste of the Berkshires and are now planning longer stays in the future.

The fact that it is only a two-hour thruway trip from Boston to the two Berkshire exits makes it possible for residents of the metropolitan area to leave their homes late in the afternoon, drive the 100-odd miles to the Berkshires, dine at one of the area's many attractive eating spots, take in a performance at Tanglewood, Jacob's Pillow or a playhouse and return to the Hub by a reasonable hour.

Tanglewood, of course, will be the featured attraction on the Berkshires' cultural menu this summer season. The Boston Symphony Orchestra under the baton of Charles Munch will open its annual six-week stand at the Berkshire Music Festival at Tanglewood in the town of Lenox July 3. Performances will be given each Friday and Saturday evening and Sunday afternoon through Aug. 11.

Concerts by the full BSO in the 6,000-seat Music Shed will feature works by Tchaikovsky (July 19-21), Berlioz (July 26-28), Brahms (Aug. 2-4) and Beethoven (Aug. 9-11).

At Ted Shawn's Jacob's Pillow Dance Festival off Route 20 in Becket, also a hoot and a holler from the MTA exit, this will be the silver jubilee year. The Pillow will open its 25th season July and run through Aug. 31 for a total of 54 performances.

In the ballet field this season will be Maria Tallchief and Andre Eglevsky, eight soloists from the Royal Danish Ballet and the Canadian National Ballet. For the opening week, Shawn has signed the Mary Anthony Dance Theater in the group work "Threnody," seen in New York this past season.

Modern music will be played at the Berkshire Music Barn in Lenox, just down the road from Tanglewood and a few minutes from the thruway exit.

NATURAL DISPLAYS

The Music Barn season will run from June 30 through Sept. 1. Jazz concerts will be held every Sunday evening at 8:30; folk music concerts, every Saturday afternoon at 4. Duke Ellington, Lionel Hampton, Dave Brubeck and Ella Fitzgerald are among the stars already signed for the Music Barn 1957 season.

The Berkshires also have two summer theaters. The Berkshire Playhouse will open its 26th 10-week season in Stockbridge June 24. The Williamstown Summer Theater will open an eight-week season July 5.

Right now one of New England's most colorful natural displays is in progress at Pittsfield State Forest on the outskirts of Central Berkshire city. New England's largest natural azalea fields are located in the state forest atop a 2,000-foot peak in the Taconic Range. The area may be reached by car over a hard-surfaced road.

The Berkshire Hills Conference, 50 South St., Pittsfield, will provide free on request a circle tour map which outlines six suggested half-day motor trips through the Berkshires. The map gives detailed driving directions and descriptions of items of natural and historic interest.

If it's early American history you are interested in, a stop at the Mission House in Stockbridge is a must on any Berkshire tour. It was built in 1739 by the Rev. John Sergeant, first missionary to the Stockbridge Indians, and is open from May through November.

ROLLING Berkshire Hills form a pleasant backdrop for this quiet pastoral scene. Center is Mt. Greylock, rising 3,491 feet. It is highest mountain in Massachusetts.

Turnpike Spurs Berkshire Trade

The very first day of the Turnpike's operation in May had an impact on tourist services of Berkshire County. Not only did the Pike bring business to the inns and restaurants and service stations of the county, but there was an immediate and traceable reduction in truck traffic.

This report was made by Byrne Bauer, owner-manager of the 185-year old Red Lion Inn at Stockbridge. "We felt the benefits of the increased traffic the very first meal," he said. "And our Chief of Police William Collins had a counter to check traffic. He reported a 50 per cent reduction in the first three days."

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 4 - 1957

Concertgoers, Sports Fans, and Campers to Benefit

East-West Pike to Unlock State to Bay Staters

By Albert D. Hughes
Staff Writer of The Christian Science Monitor

Eastern and western Massachusetts will be joined in closer economic, cultural, and physical ties with the opening of the Massachusetts Turnpike on May 15.

The just plain chore of highway traveling, which has long kept these two areas of the state in relative ignorance of each other's assets, will be lightened considerably with the toll-road opening.

Eastern and western regions will be within literally a two- to three-hour drive from each other. Boston itself will move to within three to four hours travel time from Albany and, thus, will become an easier "target" for motor tourists coming into New England from this New York gateway.

Similarly, in the reverse direction, Massachusetts will become less of a formidable travel barrier to New England motorists bound for Middle Atlantic and western points.

The travel-time barrier that has long caused metropolitan Boston residents to turn to the Cape, the North Shore, Maine, and New Hampshire for their vacation and recreation will be lifted.

No longer will eastern residents have to battle heavy traffic through [illegible] residential suburbs of Boston, the industrial complexes of Worcester and Springfield, or the mountainous and winding roads of the Berkshires [illegible] been crowded by "through" truck caravans between Boston and Albany.

Instead, the legal possibility of traveling from the Weston gateway of the turnpike to the Massachusetts - New York state line at West Stockbridge—123 miles in 123 minutes—opens a wealth of travel and recreation possibilities to Bay State motorists. Many of them are going to know their state for perhaps the first time.

Just consider one possibility—music—that some offhand might see little connection with the turnpike. It has long been a source of regret to musical Bostonians, many of them loyal patrons of the Boston Symphony Orchestra, that it is not convenient to attend the Berkshire Festival concerts in Lenox.

To be sure, enthusiasts often have made the trip out and back from Boston to Lenox in one evening to hear certain concerts. Real "dedicated" festivalers, of course, even take vacations out in the Berkshires in order to hear concerts.

That Bostonians cannot reach the festival easily is shown by the estimates of festival officials in Boston that about 85 per cent of concertgoers are from the New York-New Jersey area. In the course of four weekends and 12 formal concerts which comprise the festival, some 120,000 persons pass through the Tanglewood gates, of which a small proportion comes from Boston.

With the Turnpike opening there is every reason to believe that the loyal faces and sharp Boston accents will be mingled more than ever with the polyglot speech of New Yorkers at the concerts. According to inquiries already received at the Berkshire Festival office in Symphony Hall in Boston there is a basis for believing that "seacoast" attendance will augment sharply.

Also, take the case of the loyal Red Sox fan pent up in some Berkshire community. Comes warm weather and a convenient weekend and he wants to come down to the games in Boston—but it is a real chore.

Now he can more readily consider the trip, take his place in the grandstand or bleachers with the rest of the fans, berate the umpires, and consume hot dogs and soda. To the fan, baseball on TV is wonderful, better than no game, but nothing exceeds the excitement of personally standing up to watch the action when Ted Williams hits one over the fence with men on base, seeing a foul ball snagged, or watching a "rhubarb" at home plate.

With a Boston destination stretching promisingly before him, the Berkshire "hot stove leaguer" soon can jump into the old car and take in a game. Attendance at Fenway Park is expected to increase substantially because of this easier travel factor.

Say "mountains" and the average metropolitan Bostonian's thoughts fly to New Hampshire. The Granite State's hills are wonderful, and because of them New Hampshire is an adopted state for many Bay Staters. But it has tended to make Massachusetts residents forget that their own state has an excellent mountain region—the Berkshires—mountains that are an extension of the range that traverses Vermont from north to south.

Just off the turnpike at Lee, for instance, is October Mt. State Forest, largest state forest in Massachusetts, with hiking and bridle trails and a camping area only three miles from Lenox. To the south of the tollway near Stockbridge is Beartown State Forest, with hiking and bridle trails, picnic, swimming and camping areas.

Nearby, at Pittsfield, is the Pittsfield State Forest with picnic and swimming facilities, Berry Pond (highest fresh water lake in the state), and Berry Hill, popular for its views and the wild azalea blossoms which will be covering its top in late May or early June.

State Parks Galore

A Bay State motorist with an investigative bent also could visit Tolland State Forest, near Otis, with camping, picnicking, and beach facilities; Campbell Falls State Forest, a quiet but beautiful area near the Connecticut line at Southfield, with table spread before the falls; and Bash Bish Falls State Forest, near the New York line at Mt. Washington, containing the Bay State's most spectacular waterfalls.

The reverse side of this coin is that western Massachusetts residents will be able more readily to reach North and South Shore beaches and recreation areas. State parks include the Standish Monument Reservation at South Duxbury, with excellent views of the ocean from the monument and picnic tables scattered under the old pines on top of the hill; the Myles Standish State Forest, near Plymouth, with camp sites, picnic and beach facilities, log cabins and other sleeping facilities.

A folder, Massachusetts State Forests and State Parks, describing each area and its facilities, with the fees for parking and camping which are charged, is available from the Department of Natural Resources, 15 Ashburton Place, Boston.

The possibilities for Bay Staters to know their own state are enhanced by the coming turnpike opening.

Turnpike Provides Easier Access to Berkshire Festival

The opening of the Massachusetts Turnpike will greatly extend the opportunity for music lovers to attend the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox.

Concerts will be held Friday, Saturday and Sunday each weekend from July 5 to Aug. 11. Dr. Charles Munch, the orchestra's music director, has announced complete programs for the season, which are available at Symphony Hall.

The first two week-ends will be devoted to Bach and Mozart, with Dr. Munch conducting a chamber orchestra. The first week-end of concerts by the full Boston Symphony Orchestra will begin July 19.

An impressive list of guest conductors, soloists and choruses is included in the Summer-long program.

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our statistics."

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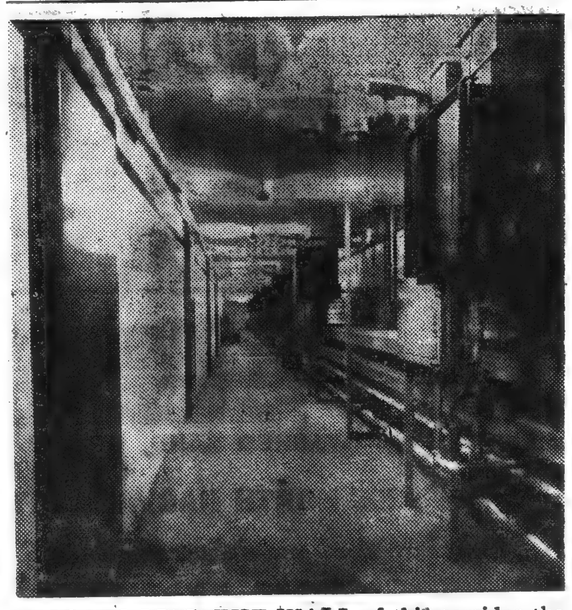

ROBOTS LINE THE WALL of this corridor tha
across the turnpike under the toll booths at the W
Interchange. Each car or truck that passes throu
gate makes its own record automatically.

GLOBE May 12, 1957

Impact of Turnpike

The Eagle, July 3 1957

Traffic Patterns Changing, Goggins Tells Kiwanis Club

William J. Goggins, Berkshire district engineer for the state Department of Public Works, told members of the Kiwanis Club this afternoon that the recently-opened Massachusetts Turnpike already has had a significant impact on traffic patterns in sections of Berkshire County.

His traffic engineers have noted, for instance, that in June there was a 50 per cent decrease in Route 20 traffic in East Lee (the main Jacob's Ladder route to the east) and a 54 per cent decrease in Chester, also on Route 20.

On the other hand, he said, a recent check of traffic on Route 102 (from South Lee southwesterly through Stockbridge and West Stockbridge) shows that the Turnpike hasn't been as effective as expected in taking the trucks off the main streets of Stockbridge.

Truck Problem Not Solved

Of all the vehicular traffic on Route 102, he said, his engineers find that trucks were just as dominant last month as they were five years ago, if not more so. "Of course," he added, "there are a lot more trucks on the road today than there were five years ago, and we intend to make a numerical count in the near future. But the overall objective of pulling trucks off the main streets of Stockbridge has not been achieved."

Goggins observed that five years ago plans were implemented to build a divided highway between South Lee and West Stockbridge and the intent was to bypass Stockbridge. But, shortly after the job was started under state auspices, the Turnpike Authority was created and Turnpike officials agreed to buy the completed section of the bypass from the state. The Turnpike Authority, incidentally, still owes the state about $2,500,000 for that completed section of the bypass.

Goggins also advised the weekly Kiwanis luncheon audience that they could look forward to some "significant" highway relocations in the Berkshires in the next year.

One is relocation of Route 20 from Lee to the New York state line, and the other is relocations of Routes 7 and 2 in the Williamstown area.

Silent on Route 20 Relocation

On orders of Public Works Commissioner Carl E. Sheridan, Goggins could not give Kiwanians any details on the Route 20 relocation from Lebanon Mountain to a point about 400 feet north of the Lenox-Pittsfield line on the existing Route 20. The actual locations, he said, are not final and will be revealed only when public hearings are held for the benefit of interested parties.

The Route 2 relocation would bypass Williamstown on the south and the Route 7 relocation would bypass Williamstown to the east.

Another important highway job coming up for this area is the completion of a section of Route 9, running easterly from Col. A. D. Budd's estate in Windsor to a recently completed section of the highway in West Cummington. This would give east-bound traffic from Pittsfield an excellent four-lane highway from Dalton to Goshen. Plans are on the boards for completing Route 9 all the way into Northampton.

The district engineer also expects in the near future approval of a $50,000 design for traffic improvement at the Coltsville Corners circle. This money has been taken from a $200,000 allocation for the resurfacing of Route 7 through Lanesboro and New Ashford.

CUE, MAY 25, 1957

travel notes

BERKSHIRE FESTIVAL

FOR THE 1957 Berkshire Festival in Tanglewood (July 3 - August 11) Charles Munch, Music Director of the Boston Symphony Orchestra, will emphasize three things: the music of one great composer each weekend; music of contemporary importance on the programs of each of the last four weekends; and performances with Isaac Stern of the three classics of the violin literature—the concertos of Beethoven, Tchaikovsky and Brahms.

The first two weekends of concerts will be all-Bach and all-Mozart respectively. The four weekends of concerts by the full Boston Symphony Orchestra in the Music Shed will be devoted principally to music of Tchaikovsky, Berlioz, Brahms and Beethoven, in addition to other standard works. Charles Munch will conduct the concerts of the Bach-Mozart series and two concerts in each of the last four weeks, Pierre Monteux and Carl Schuricht will conduct other musical events.

Here is the rundown of major [illegible] as scheduled at this time. The [illegible] the principal artists are given at the beginning of each grouping.

[illegible] darkly that this was to save his "friends" and potential Presidential candidate Roosevelt from "embarrassment."

He sailed to France with ex-showgirl Betty Compton, whom he promptly married when his first wife Janet divorced him a year later. In 1936 he returned to New York, "broke." Ten years later, James J. Walker, aged 65, died, and was buried from St. Patrick's Cathedral. The whole city mourned its once-gay mayor.

It seems like yesterday. . . . And, incidentally, it was just 30 years ago, too, that a young actor named Lester Hope made his "legitimate stage" debut on Broadway, in a play called "The Sidewalks of New York." Today we call him Bob Hope, and he plays Jimmy Walker in "Beau James." Small world. . . .

THE BOSTON SUNDAY HERALD, MAY 12, 1957

14 INTERCHANGES ON TURNPIKE

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Following is the complete list:

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6—Springfield connection, Burnett road, Chicopee.
7—Mass. Route 21, Ludlow.
8—Mass. Route 32, Palmer.
9—Junction of U.S. Route 20 and Mass. Route 15, Sturbridge.
10—Mass. Route 12, Auburn.
11—Mass. Route 122, Millbury.
12—[illegible] Route 9, two miles [illegible] Framingham center.
13—[illegible] Route 30 at Speen [illegible] near Framingham-Natick town line.
14—Mass. Route 128, one-half mile south of Route 30, in Weston.

[50]

Christian Science Monitor (e)
BOSTON, Mass.
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MAY 4 - 1957

Concertgoers, Sports Fans, and Campers to Benefit

East-West Pike to Unlock State to Bay Staters

By Albert D. Hughes
Staff Writer of The Christian Science Monitor

Eastern and western Massachusetts will be joined in closer economic, cultural, and physical ties with the opening of the Massachusetts Turnpike on May 15.

The just plain chore of highway traveling, which has long kept these two areas of the state in relative ignorance of each other's assets, will be lightened considerably with the toll-road opening.

Eastern and western regions will be within literally a two- to three-hour drive from each other. Boston itself will move to within three to four hours travel time from Albany and, thus, will become an easier "target" for motor tourists coming into New England from this New York gateway.

Similarly, in the reverse direction, Massachusetts will become less of a formidable travel barrier to New England motorists bound for Middle Atlantic and western points.

The travel-time barrier that has long caused metropolitan Boston residents to turn to the Cape, the North Shore, Maine, and New Hampshire for their vacations and recreation will be lifted.

No longer will eastern residents have to battle heavy traffic [illegible] Presidential [illegible] to Worcester and Springfield. The mountainous and [illegible] roads of the Berkshires [illegible] have been crowded [illegible] through truck caravans between Boston and Albany.

Instead, the legal possibility of traveling from the Weston gateway of the turnpike to the Massachusetts-New York state line at West Stockbridge—123 miles in 123 minutes—opens a wealth of travel and recreation possibilities to Bay State motorists. Many of them are going to know their state for perhaps the first time.

Just consider one possibility—music—that some offhand might see little connection with the turnpike. It has long been a source of regret to musical Bostonians, many of them loyal patrons of the Boston Symphony Orchestra, that it is not convenient to attend the Berkshire Festival concerts in Lenox.

To be sure, enthusiasts often have made the trip out and back from Boston to Lenox in one evening to hear certain concerts. Real "dedicated" festivalers, of course, even take vacations out in the Berkshires in order to hear concerts.

That Bostonians cannot reach the festival easily is shown by the estimates of festival officials in Boston that about 85 per cent of concertgoers are from the New York-New Jersey area. In the course of four weekends and 12 formal concerts which comprise the festival, some 120,000 persons pass through the Tanglewood gates, of which a small proportion comes from Boston.

With the Turnpike opening there is every reason to believe that the loyal faces and sharp Boston accents will be mingled more than ever with the polyglot speech of New Yorkers at the concerts. According to inquiries already received at the Berkshire Festival office in Symphony Hall in Boston there is a basis for believing that "seacoast" attendance will augment sharply.

Also, take the case of the loyal Red Sox fan pent up in some Berkshire community. Comes warm weather and a convenient weekend and he wants to come down to the games in Boston—but it is a real chore.

Now he can more readily consider the trip, take his place in the grandstand or bleachers with the rest of the fans, berate the umpires, and consume hot dogs and soda. To the fan, baseball on TV is wonderful, better than no game, but nothing exceeds the excitement of personally standing up to watch the action when Ted Williams hits one over the fence with men on base, seeing a foul ball snagged, or watching a "rhubarb" at home plate.

With a Boston destination stretching promisingly before him, the Berkshire "hot stove leaguer" soon can jump into the old car and take in a game. Attendance at Fenway Park is expected to increase substantially because of this easier travel factor.

Say "mountains" and the average metropolitan Bostonian's thoughts fly to New Hampshire. The Granite State's hills are wonderful, and because of them New Hampshire is an adopted state for many Bay Staters. But it has tended to make Massachusetts residents forget that their own state has an excellent mountain region—the Berkshires—mountains that are an extension of the range that traverses Vermont from north to south.

Just off the turnpike at Lee, for instance, is October Mt. State Forest, largest state forest in Massachusetts, with hiking and bridle trails and a camping area only three miles from Lenox. To the south of the tollway near Stockbridge is Beartown State Forest, with hiking and bridle trails, picnic, swimming and camping areas.

Nearby, at Pittsfield, is the Pittsfield State Forest with picnic and swimming facilities, Berry Pond (highest fresh water lake in the state), and Berry Hill, popular for its views and the wild azalea blossoms which will be covering its top in late May or early June.

State Parks Galore

A Bay State motorist with an investigative bent also could visit Tolland State Forest, near Otis, with camping, picnicking, and beach facilities; Campbell Falls State Forest, a quiet but beautiful area near the Connecticut line at Southfield, with table spread before the falls; and Bash Bish Falls State Forest, near the New York line at Mt. Washington, containing the Bay State's most spectacular waterfalls.

The reverse side of this coin is that western Massachusetts residents will be able more readily to reach North and South Shore beaches and recreation areas. State parks include the Standish Monument Reservation at South Duxbury, with excellent views of the ocean from the monument and picnic tables scattered under the old pines on top of the hill; the Myles Standish State Forest, near Plymouth, with camp sites, picnic and beach facilities, log cabins and other sleeping facilities.

A folder, Massachusetts State Forests and State Parks, describing each area and its facilities, with the fees for parking and camping which are charged, is available from the Department of Natural Resources, 15 Ashburton Place, Boston.

The possibilities for Bay Staters to know their own state are enhanced by the coming turnpike opening.

Turnpike Provides Easier Access to Berkshire Festival

The opening of the Massachusetts Turnpike will greatly extend the opportunity for music lovers to attend the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox.

Concerts will be held Friday, Saturday and Sunday each weekend from July 5 to Aug. 11. Dr. Charles Munch, the orchestra's music director, has announced complete programs for the season, which are available at Symphony Hall.

The first two week-ends will be devoted to Bach and Mozart, with Dr. Munch conducting a chamber orchestra. The first week-end of concerts by the full Boston Symphony Orchestra will begin July 19.

An impressive list of guest conductors, soloists and choruses is included in the Summer-long program.

[illegible] will use [illegible] our statistics."

Univac 120 will handle counting and auditing of [illegible] 9000 punched cards per [illegible] well as the preparation of [illegible] charge accounts. It is capable handling as many as 12,500 card toll tickets per hour, process up to 100,000 toll [illegible] through all accounting and [illegible] ing steps in any eight-hour [illegible] and complete a full week's [illegible] in 32 hours.

This capacity for expansion [illegible] activities is planned to meet [illegible] mands of an estimated annual [illegible] of 20,800,000 which the Turnpike Authority anticipates [illegible] 1965. When this volume is reached, the Turnpike accounting office will be handling approximately [illegible] toll tickets each working day.

The study of traffic demands will be one of the most important contributions to the operation of the Turnpike, according to Charles [illegible]. It will help to determine [illegible] factors: assignment of equipment and maintenance controls.

The facts on every car processed at the toll exits will be transmitted to a remote recording unit which will automatically record the information on a tape.

ROBOTS LINE THE WALL of this corridor that [illegible] across the turnpike under the toll booths at the West [illegible] Interchange. Each car or truck that passes through a toll gate makes its own record automatically.

GLOBE May 12, 1957

Impact of Turnpike

The Eagle, July 3, 1957

Traffic Patterns Changing, Goggins Tells Kiwanis Club

William J. Goggins, Berkshire district engineer for the state Department of Public Works, told members of the Kiwanis Club this afternoon that the recently-opened Massachusetts Turnpike already has had a significant impact on traffic patterns in sections of Berkshire County.

His traffic engineers have noted, for instance, that in June there was a 50 per cent decrease in Route 20 traffic in East Lee (the main Jacob's Ladder route to the east) and a 24 per cent decrease in Chester, also on Route 20.

On the other hand, he said, a recent check of traffic on Route 102 (from South Lee southwesterly through Stockbridge and West Stockbridge) shows that the Turnpike hasn't been as effective as expected in taking the trucks off the main streets of Stockbridge.

Truck Problem Not Solved

Of all the vehicular traffic on Route 102, he said, his engineers find that trucks were just as dominant last month as they were five years ago. If not more so. "Of course," he added, "there are a lot more trucks on the road today than there were five years ago, and we intend to make a numerical count in the near future. But the overall objective of pulling trucks off the main streets of Stockbridge has not been achieved."

Goggins observed that five years ago plans were implemented to build a divided highway between South Lee and West Stockbridge and the intent was to bypass Stockbridge. But shortly after the job was started under state auspices, the Turnpike Authority was created and Turnpike officials agreed to buy the completed section of the bypass from the state. The Turnpike Authority, incidentally, still owes the state about $2,500,000 for that completed section of the bypass.

Goggins also advised the weekly Kiwanis luncheon audience that they could look forward to some "significant" highway relocations in the Berkshires in the next year.

One is relocation of Route 20 from Lee to the New York state line, and the other is relocations of Routes 7 and 2 in the Williamstown area.

Silent on Route 20 Relocation

On orders of Public Works Commissioner Carl E. Sheridan, Goggins could not give Kiwanians any details on the Route 20 relocation from Lebanon Mountain to a point about 400 feet north of the Lenox-Pittsfield line on the existing Route 20. The actual locations, he said, are not final and will be revealed only when public hearings are held for the benefit of interested parties.

The Route 2 relocation would bypass Williamstown on the south and the Route 7 relocation would bypass Williamstown to the east.

Another important highway job coming up for this area is the completion of a section of Route 9, running easterly from Col. A. D. Budd's estate in Windsor to a recently completed section of the highway in West Cummington. This would give east-bound traffic from Pittsfield an excellent four-lane highway from Dalton to Goshen. Plans are on the boards for completing Route 9 all the way into Northampton.

The district engineer also expects in the near future approval of a $50,000 design for traffic improvement at the Coltsville Corners circle. This money has been taken from a $200,000 allocation for the resurfacing of Route 7 through Lanesboro and New Ashford.

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CUR... MAY 25, 1957

travel notes

BERKSHIRE FESTIVAL

For the 1957 Berkshire Festival in Tanglewood (July 3 - August 11) Charles Munch, Music Director of the Boston Symphony Orchestra, will emphasize three things: the music of one great composer each weekend; music of contemporary importance on the programs of each of the last four weekends; and, performances with Isaac Stern of the three classics of the violin literature—the concertos of Beethoven, Tchaikovsky and Brahms.

The first two weekends of concerts will be all Bach and all Mozart respectively. The four weekends of concerts by the full Boston Symphony Orchestra in the Music Shed will be devoted principally to music of Tchaikovsky, Berlioz, Brahms and Beethoven, in addition to other standard works. Charles Munch will conduct the concerts of the Bach-Mozart series and two concerts in each of the last four weeks. Pierre Monteux and Carl Schuricht will conduct the other musical events.

Here is the rundown of major events as scheduled at this time. The names of the principal artists are given at the end of each grouping.

July 3, 10, 17, 24, and August 7—Mozart Chamber Music Concert, Theatre Concert Hall, the program which will be announced later.

July 5, 6, 7—All Bach [illegible] including six Brandenburg Concertos, [illegible] the St. Matthew Passion. Charles [illegible]

July 12, 13, 14—All Mozart [illegible] four symphonies (including [illegible] serenades, concertos and arias. Charles Munch. (Choral works by Hugh Ross.)

July 19, 20, 21—Tchaikovsky, two [illegible] ies and the [illegible] Violin Concerto. Charles Munch, [illegible]

July 26, [illegible] 28—Berlioz, "L'Enfance Christ" [illegible] chorus and soloists; [illegible] in Italy" [illegible] Fantastic Symphony. Charles [illegible] Munch.

August 2, [illegible] Tragic Overture and Haydn Variations and Violin Concerto. Charles Munch, Carl Schuricht, Isaac Stern.

August 9, 10, 11—Beethoven, two symphonies, including Symphony No. 9 with chorus and soloists, Violin Concerto. Charles Munch, Carl Schuricht, Isaac Stern.

The Festival Office, Symphony Hall, Boston 15, Mass. will sell you tickets: $110 for a box seating six, and single admissions *good for three concerts each*, from $6 to $15. Evening concerts start at 8:30, Sunday afternoons at 2:30. Advance reservations are suggested.

For stays of more than one night, you should contact the Berkshire Hills Conference, Pittsfield 26, Mass. (Pittsfield 2-7437 or 6406). Shorter stays can be arranged on arrival through the local information bureaus of Pittsfield, Lenox, Stockbridge, Great Barrington, North Adams and Williamstown.

—Eric Mann

New England Newsclip Agency, Inc
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The Lively Arts

By Milton R. Bass

ANXIOUS to take advantage of the opportunities offered by the new Turnpike, I drove to Boston recently to seek out the cultural opportunities offered by that historic area. There has been a great deal said about how the new superhighway will open the Berkshires to the South Boston music and nature lovers, but little weight has been added to the other side of the scale. Therefore, I journeyed not as a simple, curious citizen, but as a pioneer dedicated to opening the great civilization to the wilderness.

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I SEARCHED Boston and environs with a fervor unmatched since the Middle Ages, and made a discovery that will inspire the whole of Berkshire County to clog the eastern end of the Turnpike in a way that will make the recent western nightmare seem dreamy by comparison.

Boston has innumerable historic, cultural and gastronomic attractions, but I will leave those for the Happels to describe. I am here myself today to speak to you about rejuvenation, renaissance, phoenixes rising from the ashes, Art triumphing over bourgeois' materialism. Hearken to my message:

* * *

BURLESQUE still lives in Boston. There were lamentations and tears of nostalgia a few years ago when the Old Howard, a burlesque landmark in the commonwealth of Massachusetts, closed its doors on the hordes of Harvard boys who considered the place a required course. There were those who claimed Boston would become a ghost town. (There are those who claim it is.)

The situation was dormant for a couple of years, and then an enterprising businessman, fearful for the future of his beloved community, brought burlesque back to the city at the Casino Theater off Scollay Square. This is not roadhouse burlesque with an exotic dancer peeling to a few drum beats, but real, honest-to-goodness, old-fashioned burlesque in the classical style.

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NOT WISHING to fire until I could see the whites of their eyes, I had an influential friend pull strings and secured seats right down front where I could report on the contemporary status of the art form. There were seven in the party, four males and three females, and with the exception of one of the females, we all enjoyed the prima ecdysiasts, the vintage comedians, the chorines who were never quite sure which was the best foot to put forward and the intermission huckster who was the closest thing to a human talking machine these eyes have ever seen.

The maverick member of our party found the whole show "degrading and disgusting," something fit only for the "morons who were present." When it was pointed out that we were among the "morons" present, she won the argument for her side by bursting into tears and silencing the opposition.

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THE VEHEMENCE of her reaction to the show caused me to shinny up on a cloud with Clarence Crandall and reflect on burlesque, its why and wherefores. Burlesque goes back before the first recording of history and down through the ages it pops up in strange and exotic places. It is a feminine weapon in the battle for existence. John the Baptist lost his head over Salome's seventh veil. Gypsy Rose Lee in a recent interview about her status as an author commented, "Royalties are nice and all that, but shaking the beads brings in money quicker."

You can write all you want about burlesque as an art form, but even the most ardent admirer will have to admit that it appeals solely to the baser instincts of man. There is much more of the naked than the nude in its technique. The comedy skits connected with the stripping are lewdly suggestive, crude and vulgar. Many great comedians have been spawned in its hotel bedroom and hospital skits, but this does not affect the statistics of juvenile delinquency. We must just face the fact that burlesque is raw, raucous and rowdy, and that a lot of people like it that way.

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Turnpike Fills Need In Mass.

By GENE GRAF

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It opened only a few weeks ago. Recently I toured it from one end to the other to supply a first hand report.

I got on the turnpike at the Boston end and followed it west, as part of a long way home trip to Cape Cod. The road starts at Weston on Massachusetts 128, which is a freeway skirting all around Boston.

SINCLAIR Tour Bureau mapped a route from Cape Cod for me that followed Route 3 along the coast to an intersection with Route 128. This included a little jog to stop at Plymouth where the Mayflower II will be anchored.

The turnpike runs 123 miles across the state and is about the last word in superhighway construction. From Weston, it runs in a general west southwesterly direction, passing north of Framingham and south of Worcester.

At about Sturbridge it hooks up with Wilbur Cross Parkway, the toll road running up through Connecticut from the Merritt-Hutchinson River Parkway connection from New York City.

This link-up with the new highway will save both time and mileage for New Yorkers on trips to and from the Boston area. I turned up the quick route home and went on along the new road.

•

THE TURNPIKE, which carries the official designation Disabled American Veterans Highway, is built to the highest U.S. Road Bureau standards. The opposing traffic streams are divided. There are three lanes each way as far as Framingham and two lanes the rest of the way.

I found the hills very slight and the curves well banked so there is no trouble maintaining the legal 60 mile speed limit.

When new toll roads are built, many people often wonder what the reason for them is, and wouldn't the old route do just as well? In this case, the alternate route across Massachusetts is a twisting, outmoded Route 20, which is no match for today's highway needs.

•

ON THE WESTERN end, the Massachusetts Turnpike ends at the New York border near the village called State Line. A direct link with the New York State Thruway is under construction, but for the present, the motorist must put up with existing old roads—which are really not too bad.

You can get on the Thruway by going through Albany. I followed Route 22 south to Route 44, then to Taconic State Parkway.

In summary, I would say the new Massachusetts road is a definite plus for motoring through New England. With the existing traffic-light-free turnpikes, it provides a dream route from New York City all the way to Augusta, Me.

•

If you would like a vacation trip that includes the Massachusetts Turnpike, or a vacation routing to just about any place, drop me a line. Sinclair Tour Bureau is ready and waiting to work for you.

Write: Gene Graf, Auto Editor, New York Mirror, 235 East 45th St., New York 17, N. Y.

And don't forget to look in next week. I'm heading for the Catskills and will have a report on what's new in motoring there.

anticipating and understanding the needs of the flying public.

"People are people here and in France, and everywhere," says the pretty hostess. Asked if she had any "trouble" with American men on her flights she smiled warmly and shook her head no.

RESORTS
Wildwood, N. J.

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Write: Gene Graf, Aut New York Mirror, 235 E St., New York 17, N. Y.

And don't forget to next week. I'm heading Catskills and will have on what's new in motorli

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
JUN 23 1957

Vacation Patterns In Massachusetts

The patterns from which vacations in Massachusetts are woven are of unrivaled variety. They are tailored to fit active sports or quiet relaxation. The weaving shuttles also make a strong design of comfortable lodgings to meet every purse.

Pattern No. 1 — A beautiful 1,800-mile coastline with everything the ideal seashore holiday implies. There are sunny beaches by the score with swimming in a clean, invigorating ocean where you may choose vigorous surf or sheltered waters, sun-bathing beach parties and cookouts, thrilling rides over the sand and dunes in beach buggies. Sport fishing is unequalled: surfcasting for striped bass, bluefish or pollock; trolling from a boat for these same species plus mackerel, bluefin tuna, marlin; still-fishing for the tasty bottom feeders. A dividend to this fishing is participation in any of the half dozen fishing derbies held during the summer and fall in which valuable prizes are awarded weekly, monthly or seasonal grand awards. There is boating of every description, from skiffs, to outboards to charter party boats, and the sailing regattas for which Massachusetts is famous.

The Berkshires

Pattern No. 2—The unspoiled beauty of the Berkshire Hills and Pioneer Valley at the western end of the state. Clear lakes and streams, many with excellent fishing and the former offering boating and swimming. These wooded hills and fertile valleys provide as many varied opportunities for diversion as the seashore for those who enjoy the inland region.

Pattern No. 3—The Bay State's treasure house of historic landmarks where early Americana really comes alive. Bay State citizens, down through the years, have taken pride in the preservation of these shrines and they are visited by hundreds of thousands annually. Bunker Hill, Faneuil Hall, Plymouth Rock, House of Seven Gables, Lexington, Concord, Old North Church, Paul Revere's birthplace, Old Deerfield, ancient burying grounds, Old Ironsides, all are names familiar from childhood's earliest recollections that retain their magic to this day.

Pattern No. 4—Cultural opportunities are numerous. Berkshire Music Festival, held at the lovely Tanglewood Estate in Lenox, draws music lovers from far and wide to enjoy the weekend concerts presented by the famous Boston Symphony Orchestra during July and August. In this connection there is the Berkshire Music Center where talented young musicians gather to further their studies under the finest of instructors. The Bay State's summer art colonies have been recognized as outstanding for generations at Gloucester, Rockport, Provincetown and Nantucket. Schools for all types of art are conducted by outstanding artists from late June through Labor Day.

Pattern No. 5—Wide range of entertainment, such as summer theaters, the newly popular music circus, clambakes, golf, tennis, hiking, picnicking, dancing, night-clubbing will be found throughout the resort areas. Old Sturbridge Village, a recreated Colonial community, is a living museum of the early 18th century. Its 30 dwellings, inn, mill, church and other buildings house unusual collections and skilled artisans demonstrate many of the handcrafts.

Strongly interwoven throughout the design will be found the finest of hospitality in the widest possible range of hotels, inns, guest homes, modern motels and tourist courts. Prices start at $2 per person at guest homes and tourist courts to $10 per day American plan or $5 European plan in other lodging establishments. Scores of new cottage colonies have sprung up within the past few years to meet an ever increasing demand, most of these being comfortably furnished and with housekeeping facilities. These cottages start at $45 to $50 per week with accommodations for a single couple, for families or parties.

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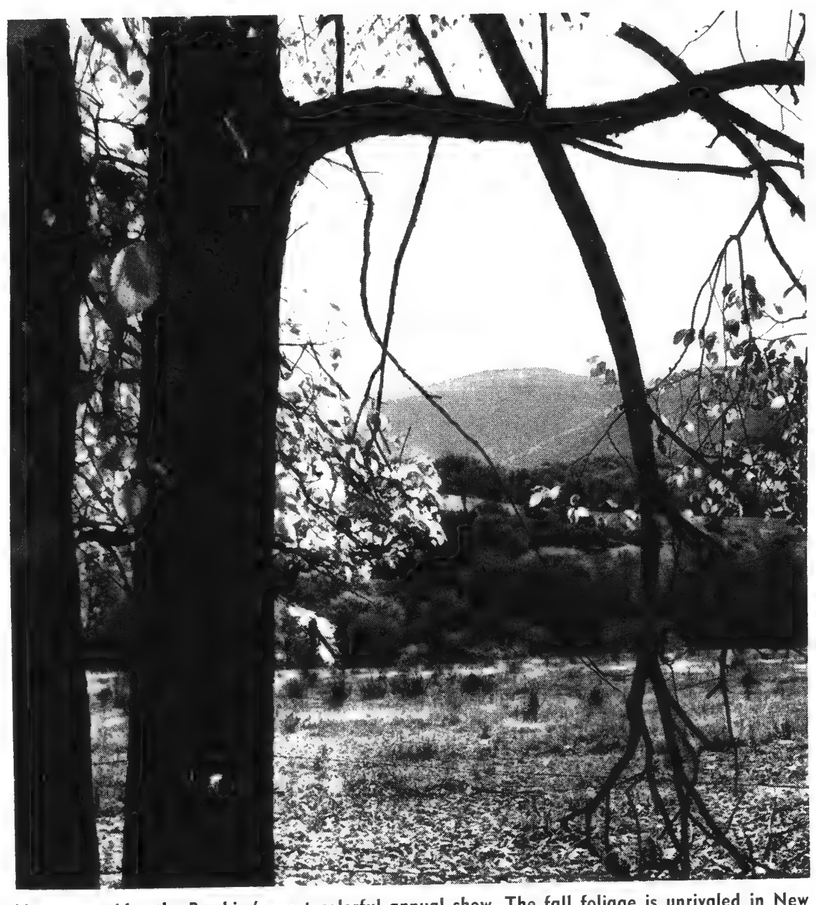

Nature provides the Bershire's most colorful annual show. The fall foliage is unrivaled in New England. In the background in this photo is Mount Greylock, highest peak in Massachusetts.

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Berkshires Have Varied Attractions

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Mass. Opens Info Office Here

A New York office of the Massachusetts Department of Commerce has been opened in Rockefeller Center. It is now possible to obtain complete information regarding points of interest in Massachusetts.

Included are such places as historic Boston with its narrow cobble-stone streets, picturesque shops and restaurants, its concerts, and its art galleries.

There is Salem, with its House of Seven Gables and Old Witch Jail; Gloucester, from whose port ships have gone to sea for more than 300 years; Marblehead, widely-known yachting center; Rockport, mecca and haven for artists; Newburyport, Ipswich and the pilgrim ports of Quincy, Weymouth and Plymouth.

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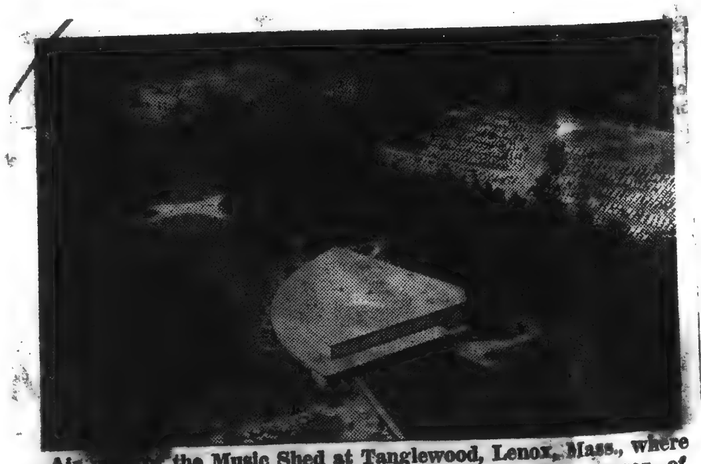

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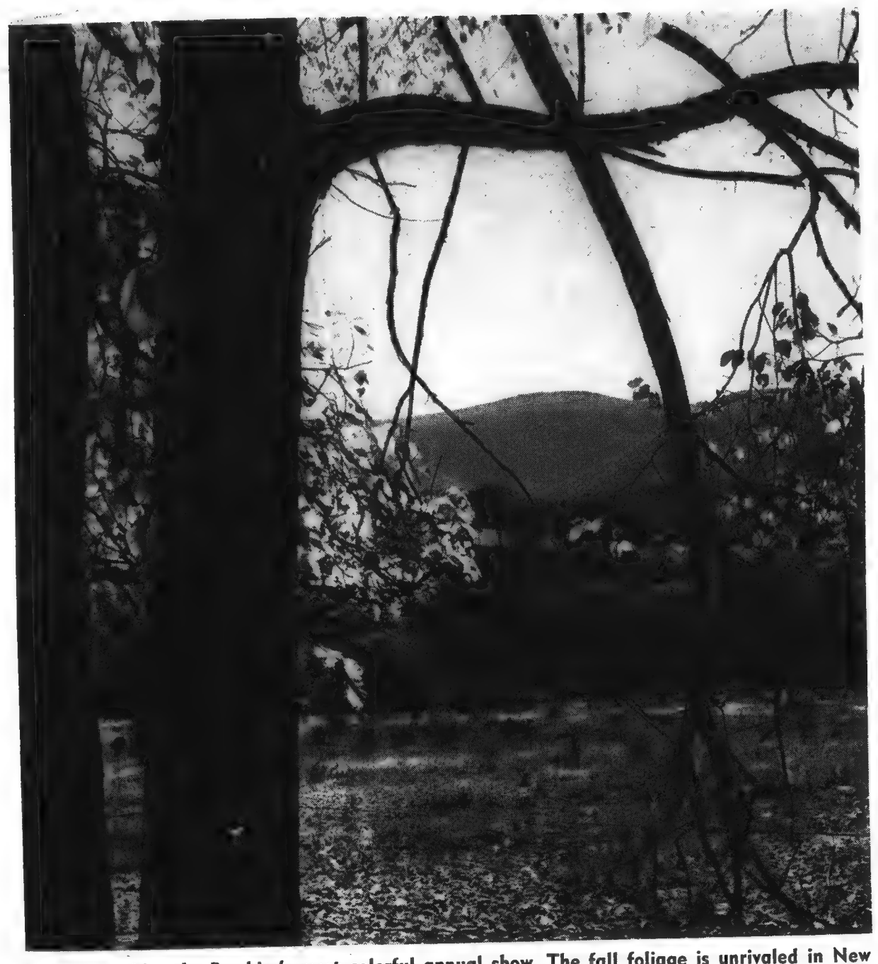
You can fish in the streams or lakes, ride horseback—or just picnic. If you like to climb and hike there is Mt. Greylock, the highest mountain in Massachusetts standing 3,491 feet high in the middle of a great state forest seven miles from Pittsfield. There are trails lacing this mountain.

If you like to get to the top of a mountain, and don't like to climb, there is a road for cars. You can go to the top and picnic, see for miles into New York and Vermont, get back in the car and coast down.



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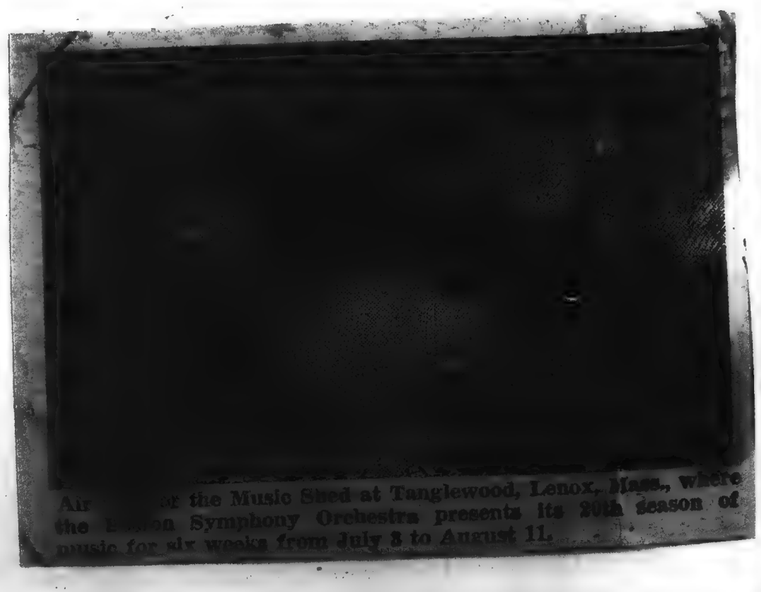

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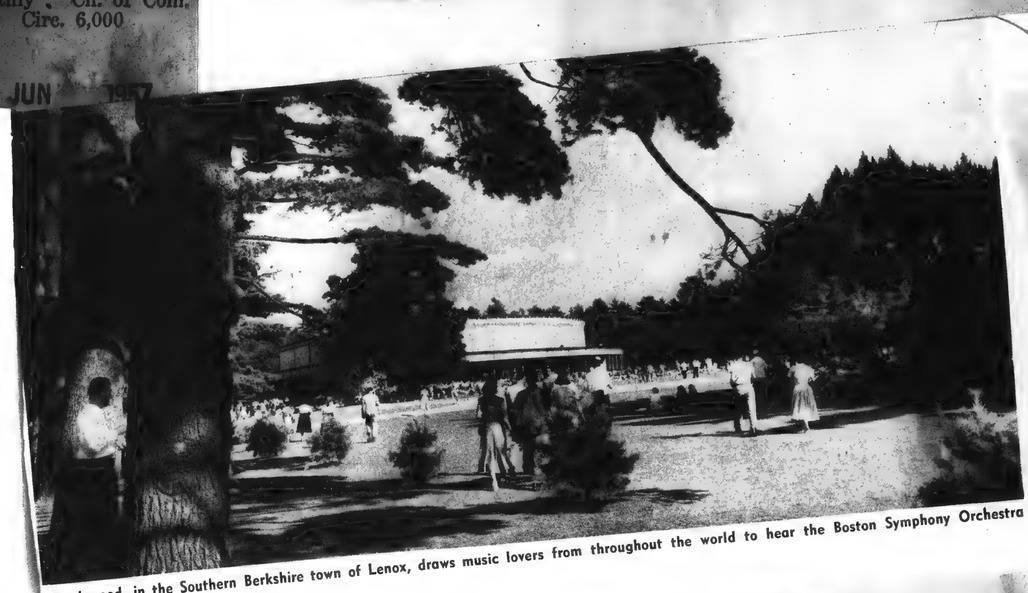
Pioneer Valley

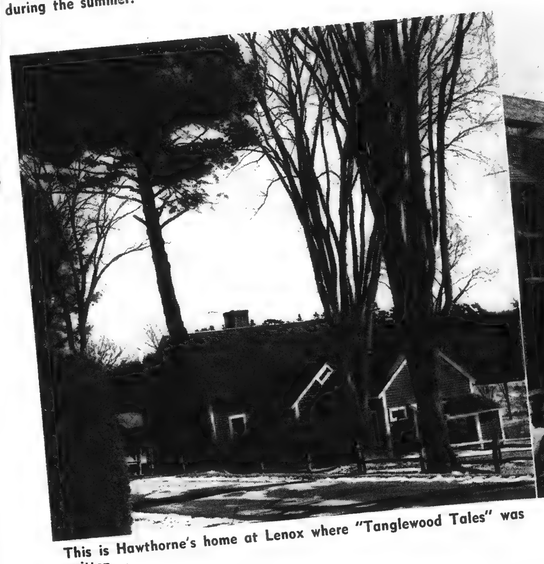
Built in 1689, the Frary House in Old Deerfield Village was one of the very few houses to escape burning in the disastrous Indian raids of the French-American War.

Rolling hills provide a beautiful background for a favorite summer pastime in the Pioneer Valley.

The covered bridge has been decreasing in numbers for several years. This is the Burkville Bridge across South River in Conway.



Tanglewood, in the Southern Berkshire town of Lenox, draws music lovers from throughout the world to hear the Boston Symphony Orchestra during the summer.



This is Hawthorne's home at Lenox where "Tanglewood Tales" was written.

Ted Shawn lectures to a class at Jacob's Pillow University of the Dance.

The Clark Institute in Williamstown contains one of the best private collections of old masterpieces in New England.

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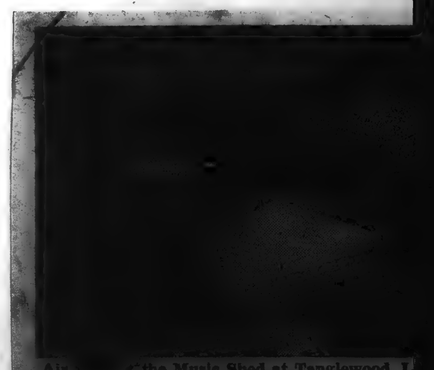

Air ... the Music Shed at Tanglewood, L... the Boston Symphony Orchestra presents ... music for six weeks from July 3 to August 11

Pittsfield, Massachusetts, Monday, July 1, 1957.

Banner Summer Seen For Berkshire Area

On the basis of reports from a [illegible] of elements in the [illegible] vacation-travel [illegible] summer 1957 season [illegible] predicted today by [illegible] Downing, executive director of the Berkshire Hills Conference.

He said that despite complaints from South Berkshire that the [illegible]state thruway has stolen [illegible] the Mohawk-Taconic [illegible] indications are that the [illegible] and an already expanded [illegible]tional program will bring [illegible] fresh travelers to more than [illegible]ence the scales.

Although no exact figures are available yet, Mr. Downing said box office representatives at Tanglewood, Jacob's Pillow, Music Barn and the two summer theatres report advance sales up this year.

Festival Opens Wednesday

The Berkshire Festival at Tanglewood will open its annual six-week stand in Lenox Wednesday and, as usual, will be the area's major summer attraction. Mr. Downing said that even a couple of North Berkshire motel operators report solid bookings for the Tanglewood weekends. He said Business Manager William Martin of the Williamstown Theater predicts a "terrific year."

The Berkshire Hills Conference executive said both Tanglewood and Berkshire Playhouse officials say the effect of the new thruway is especially evident through increased advanced bookings from the Springfield-Worcester - Boston area.

Mr. Downing said scattered reports from hotels, motels and inns lead him to believe that at least some of those short-haul tourists will be staying overnight in the Berkshires.

He said the Red Lion at Stockbridge reports the thruway a big help in June and gives management of the inn reason to look forward to a better-than-average season. The Curtis Hotel in Lenox also is looking for a record year, with help from the thruway.

Inquiries Up 20 Per Cent

Mr. Downing said a 20 per cent increase in inquiries from the conference advertising-promotion program this year is another reason for the bullish forecast for the summer season.

He said the optimistic reports include word from four operators of county resorts—Eastover, Oak 'n Spruce, Avaloch, Jug End—that they expect capacity houses all summer. Capacity at such places as Eastover means that a good portion of the rooms available in private homes in that area will be taken up by the resort overflow.

In the Southern Berkshire region, Mr. Downing said Sheffield's Blue Belton Inn and the Egremont Tavern also are anticipating a peak year.

Taking notice of the recent distress signals from the Mohawk-Taconic Trail Assn., Mr. Downing said the Berkshire Hills Conference is making efforts to try and get the tourist dollar within reach of all facets of the county vacation-travel industry.

"It appears," said Mr. Downing, "that we are going to be successful in getting the tourists here in larger than usual numbers this year for at least one day.

"The job now," he continued, "is to try and get them to stay longer than that one day."

Circle Tours Promoted

Mr. Downing said the conference is making increased use this year of a circle-tour folder designed to get the motorized vacationist to see all of Berkshire County.

The conference executive said such comparatively new attractions as the Williamstown Theater and Music Barn, both in their third seasons, have done a lot for the Berkshire County area as a whole in making it a more desirable vacation spot.

"The more things we have to do here the better everyone will make out," said Mr. Downing.

He suggested that additional attractions in the North Berkshire region might be one answer to the thruway traffic competition.

In addition to Tanglewood, Jacob's Pillow and the Williamstown Theater will open this week. Ted Shawn will open the Pillow silver anniversary season tomorrow evening; the Williamstown Theater curtain will go up Friday. The Berkshire Playhouse in Stockbridge tonight opens the second week of its 10-week season, and Music Barn kicked off with Ella Fitzgerald last night.

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NEWARK, N. J.
LEDGER
JUN 2 1957

Your 1957 vacation season is now officially under way

By MEL ELFIN

In case you got lost in Thursday's traffic shuffle—that was Memorial Day that whizzed by last week—the summer vacation season is officially here.

For our good friends, Vern and Lou Walter, it means the day is drawing closer when their Cimarron Dude Ranch (Putnam Valley, N.Y.) will be the center of a new network TV show. Vern will be the MC and many guests will participate in parts of the weekly programs.

• • •

THE TANGLEWOOD Music Festival gets under way in a few weeks and if you're a music lover who likes to rough it on the side, try the White Stallion Ranch in Hillsdale, N.Y., just a short distance from the lovely Tanglewood shed.

"Levis are your formals" is the slogan of the White Stallion's managers, Joy and George Kastner. It's just 120 miles from Long Island and has just about everything a Queens or Nassau dude could want.

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JUN 4 1957

AT THE THEATRES

Plans Are Under Way for Summer Shows: Signs Point to an Outstanding Season

By Jane Lamb

There's every indication that this will be an outstanding year for summer show business. Wherever vacationers may wander in these United States from the end of June until long past Labor Day they will find playhouse groups, musical tents and open air entertainment. Professionals have caught a sense of excitement from plans which promise to add quality, quantity and variety to the business this season.

Part of the mounting mood comes from the fact that a number of recent Broadway shows have been released for stock productions for the first time. Among them are "The Pajama Game," "The Boy Friend," "Can-Can," "Silk Stockings" and "Fanny" along with a "New Faces" combination with material from 1952 and 1956 editions.

Among the straight plays released are "The Loud Red Patrick," "Speaking of Murder," "Will Success Spoil Rock Hunter," "Janus," "Girls of Summer" and "The Desk Set."

Belief in summer theatre possibilities has inspired one operator to offer as much as $10,000 weekly for stars, which is a spectacular amount even for Broadway. A number of notables will make the "silo circuit," including old-timers such as Edward Everett Horton, and newcomers as Lillian Roth and Gloria Vanderbilt.

The tent theatre continues to expand, one of the most important recent additions to the straw-hat theatre. There are 19 now operating and which may draw 2[illegible] million persons this summer.

The Shakespearean classics will begin with the Antioch's Shakespeare - Under - the - Stars Festival at Yellow Springs and Toledo, Ohio. Four of the dramas will rotate along with music dramas which are being added this year.

At Stratford, Ont., the festival will include three Shakespearean plays with Siobhan McKenna as a leading performer. Katharine Hepburn, Alfred Drake and Earl Hyman will add glamour to the American Shakespeare festival at Stratford, Conn. Other Shakespeare festivals will be held in Ashland, Ore., and San Diego, Calif.

Among the musical attractions will be Cleveland's Musicarnival with an English version of the opera "Tosca." Several of the musical arenas will alternate drama with tune shows. There will be ice carnivals by St. John Terrell in the bigtops at Lambertville and Neptune, N.J., Olson and Johnson will perform at Brandywine, Pa., and Oakdale, Conn. The Sacramento, Calif., Music Circus is planning to do "Peter Pan," complete with flying equipment.

Dallas State Fair will climax its season in October with a two-week run of the national company of "My Fair Lady."

At Wellesley, Mass., the Group 20 Players will present classics, and old American plays will be the attraction at Sharon, Conn.

Music lovers will find themselves drawn to the famous Berkshire Festival, at Tanglewood, Mass. The Jacob's Pillow Festival at Lee, nearby, offers music and dance. At Aspen, Colo., there will be an assortment of opera chamber music and orchestral music.

Boston will have its Summer Arts Festival of plays, jazz, poetry, ballet and art. Newport, L.I., will attract its jazz enthusiasts. Central City, Colo., plans an opera fiesta and Ellenville, N.Y., an Empire State Music Festival with opera and ballet.

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IN THE BERKSHIRE HILLS

Summer Festival of Music, Drama and Dancing

PITTSFIELD, Mass.—Whether you are a blues fan, a Bach lover or a fire buff, you will find your answer in the Berkshires this week. The blues will be dished out at Music Barn in Lenox this evening by Ella Fitzgerald at the opening program of the Music Barn's two-month season.

The Music Barn season will run to Sept. 1. Jazz concerts will be presented every Sunday evening; folk concerts every Saturday afternoon and ethnic groups during the week, illustrating music from other parts of the world.

On July 6, Ethel Waters and Reginald Bean will be featured and on July 7, the Dave Brubeck Quartet will hold forth.

The 20th season of the Boston Symphony Orchestra's Berkshire Festival concerts at Tanglewood, in Lenox, will open Wednesday evening in the smaller theater with a chamber music concert by the Paganini Quartet. The annual all-Bach concerts will be presented at the theater by the small orchestra Friday through Sunday.

★ ★ ★

This central Berkshire city will be Mecca for volunteer firemen the entire week. The Pittsfield Permanent Firemen's Assn. starts its annual week-long firemen's muster tomorrow. The highlight will come Thursday, July 4, with a parade which will include volunteer fire departments, bands and marching units from at least 30 communities throughout New England and New York.

Each department brings its old hand-drawn hose carts and other vintage equipment, which are spruced up for this one day each year. The morning parade lasts about two hours. One of the major afternoon attractions on the Fourth of July is the competition by the volunteer departments in hose cart, pumping and ladder races. The affair ends with a gigantic firework display the night of the Fourth.

Preprint from PARENTS' MAGAZINE

MASSACHUSETTS

Lenox

BERKSHIRE FESTIVAL at Tanglewood takes place July 3 through August 11 and features the Boston Symphony Orchestra, directed by Charles Munch. Pierre Monteux and Carl Schuricht will be guest conductors. Prices for three concerts in any one of the Music Shed series range from $6 to $15. A series is held each weekend on Friday and Saturday eves. at 8:30 and Sun. at 2:30 P.M. Subscription for three Chamber Orchestra Concerts in the Theatre-Concert Hall is $10 or $12. Single admission, $4 or $5. Subscription for six Wed. eve. Chamber Music Concerts in the Hall is $8 or $10. Single admission, $2 or $3. For lodgings for more than one night write to the Berkshire Hills Conference, Pittsfield 26, Mass., or call Pittsfield 2-7437. Write to the Festival Office, Symphony Hall, Boston 15, Mass. for further information.

July 5-7—[illegible]
July 12-[illegible]
July 19-21 [illegible] with Isaac Stern, Shed.
July 26-28—[illegible] Shed.

hony Orchestra

rs Invitational Concert

Dr. Eric Oldberg's financial report and it was interesting to note that the subscribers to date had reached 1546 and that the Women's organization had gone $3,000 over its $55,000 goal. One less happy note was that corporations have not been as generous with their gifts as last year and Dr. Oldberg said large business should feel the necessity of supporting culture as it does education and hospitals. The 1957-58 season of concerts will be presented in Orchestra Hall.

* * *

Rudolf Serkin's performance of Brahms Second Concerto can only be described in superlatives. It was, in essence, an achievement unique in the annals of concertgoers. Always a dependable artist, Mr. Serkin's playing, March 28, in inspiring collaboration with Fritz Reiner and the Chicago Symphony Orchestra, transcended mere performance and dwelt in the realm of re-creation. The audience knew it had been priv-

(Continued on page 14)

r, 1957 20 CENTS A COPY

Pittsfield, Massachusetts, Monday, July 1, 1957.

Banner Summer Seen For Berkshire Area

On the basis of reports from a cross-section of elements in the Berkshire County vacation-travel business, a banner 1957 summer season was predicted today by John F. Downing, executive director of the Berkshire Hills Conference.

He said that despite complaints from North Berkshire that the new cross-state thruway has stolen traffic from the Mohawk-Taconic Trail area, indications are that the thruway and an already expanded promotional program will bring enough fresh travelers to more than balance the scales.

Although no exact figures are available yet, Mr. Downing said box office representatives at Tanglewood, Jacob's Pillow, Music Barn and the two summer theaters report advance sales up this year.

Festival Opens Wednesday

The Berkshire Festival at Tanglewood will open its annual six-week stand in Lenox Wednesday and, as usual, will be the area's major summer attraction. Mr. Downing said that even a couple of North Berkshire motel operators report solid bookings for the Tanglewood weekends. He said Business Manager William Martin of the Williamstown Theater predicts a "terrific year."

The Berkshire Hills Conference executive said both Tanglewood and Berkshire Playhouse officials say the effect of the new thruway is especially evident through increased advanced bookings from the Springfield-Worcester-Boston area.

Mr. Downing said scattered reports from hotels, motels and inns lead him to believe that at least some of those short-haul tourists will be staying overnight in the Berkshires.

He said the Red Lion at Stockbridge reports the thruway a big help in June and gives management of the inn reason to look forward to a better-than-average season. The Curtis Hotel in Lenox also is looking for a record year, with help from the thruway.

Inquiries Up 20 Per Cent

Mr. Downing said a 20 per cent increase in inquiries from the conference advertising-promotion program this year is another reason for the optimistic forecast for the summer season.

He said the optimistic reports include word from four operators of county resorts—Eastover, Oak 'n Spruce, Avaloch, Jug End—that they expect capacity houses all summer. Capacity at such places as Eastover means that a good portion of the rooms available in private homes in that area will be taken up by the resort overflow.

In the Southern Berkshire region, Mr. Downing said Sheffield's Blue Bellon Inn and the Egremont Tavern also are anticipating a peak year.

Taking notice of the recent distress signals from the Mohawk-Taconic Trail Assn., Mr. Downing said the Berkshire Hills Conference is making efforts to try and get the tourist dollar within reach of all facets of the county vacation-travel industry.

"It appears," said Mr. Downing, "that we are going to be successful in getting the tourists here in larger than usual numbers this year for at least one day.

"The job now," he continued, "is to try and get them to stay longer than that one day."

Circle Tours Promoted

Mr. Downing said the conference is making increased use this year of a circle-tour folder designed to get the motorized vacationist to see all of Berkshire County.

The conference executive said such comparatively new attractions as the Williamstown Theater and Music Barn, both in their third seasons, have done a lot for the Berkshire County area as a whole in making it a more desirable vacation spot.

"The more things we have to do here the better everyone will make out," said Mr. Downing.

He suggested that additional attractions in the North Berkshire region might be one answer to the thruway traffic competition.

In addition to Tanglewood, Jacob's Pillow and the Williamstown Theater with [illegible] Ted Shawn will open the Pillow silver anniversary season tomorrow evening; the Williamstown Theater curtain will go up Friday. The Berkshire Playhouse in Stockbridge tonight opens the second week of its 10-week season, and Music Barn kicked off with Ella Fitzgerald last night.

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165 Church Street - New York
NEWARK, N. J.
STAR-LEDGER
JUN 2 1957

Your 1957 vacation season is now officially under way

By MEL ELFIN

In case you got lost in Thursday's traffic shuffle—that was Memorial Day that whizzed by last week—the summer vacation season is officially here.

For our good friends, Vern and Lou Walker, it means the day is drawing closer when their Cimarron Dude Ranch (Putnam Valley, N.Y.) will be the center of a new network TV show. Vern will be the MC and many guests will participate in parts of the weekly programs.

• • •

THE TANGLEWOOD Music Festival gets under way in a few weeks and if you're a music lover who likes to rough it on the side, try the White Stallion Ranch in Hillsdale, N.Y., just a short distance from the lovely Tanglewood shed.

"Levis are your formals" is the slogan of the White Stallion's managers, Joy and George Kastner. It's just 120 miles from Long Island and has just about everything a Queens or Nassau dude could want.

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VINDICATOR
JUN 4 1957

AT THE THEATRE

Plans Are Under Way for Su[mmer] Signs Point to an Outstand[ing]

By Jane Lamb

There's every indication that this ing year for summer show business. W may wander in these United States f until long past Labor Day they will fi musical tents and open air entertain have caught a sense of excitement fro ise to add quality, quantity and var this season.

Part of the mounting mood comes from the fact that a number of recent Broadway shows have been released for stock productions for the first time. Among them are "The Pajama Game," "The Boy Friend," "Can-Can," "Silk Stockings" and "Fanny" along with a "New Faces" combination with material from 1952 and 1956 editions.

Among the straight plays just released are "The Loud Red Patrick," "Speaking of Murder," "Will Success Spoil Rock Hunger," "Janus," "Girls of Summer" and "The Desk Set."

Belief in summer theatre possibilities has inspired one operator to offer as much as $10,000 weekly for stars, which is a spectacular amount even for Broadway. A number of notables will make the "silo circuit," including old-timers such as Edward Everett Horton, and newcomers as Lillian Roth and Gloria Vanderbilt.

The tent theatre continues to expand, one of the most important recent additions to the straw-hat theatre. There are 19 now operating and which may draw 2½ million persons this summer.

The Shakespearean classics will begin with the Antioch's Shakespeare - Under - the - Stars Festival at Yellow Springs and Toledo, Ohio. Four of the dramas will rotate along with music dramas which are being added this year.

At Stratford, Ont., the festival will include three Shakespearan plays with Siobhan McKenna as a leading performer. Katharine Hepburn, Alfred Drake and Earl Hyman will add glamour to the American Shakespeare festival at Stratford, Conn. Other Shakespeare festivals will be held in Ashland, Ore., and San Diego, Calif.

Among the musical attractions will be Cleveland's Musicarnival with an English version of the opera "Tosca." Several of the musical arenas will alternate drama with tune shows. There will be ice carnivals by St. John Terrell in the bigtops at Lambertville and Neptune, N.J., Olson and Johnson will perform at Brandywine, Pa., and Oakdale, Conn. The Sacramento, Calif., Music Circus is planning to do "Peter Pan," complete with flying equipment.

Dallas State Fair will climax its season in October with a two-week run of the national company of "My Fair Lady."

At Wellesley, Mass., the Group 20 Players will present classics, and old American plays will be the attraction at Sharon, Conn.

Music lovers will find themselves drawn to the famous Berkshire Festival, at Tanglewood, Mass. The Jacob's Pillow Festival at Lee, nearby, offers music and dance. At Aspen, Colo., there will be an assortment of opera chamber music and orchestral music.

Boston will have its Summer Arts Festival of plays, jazz, poetry, ballet and art. Newport, L.I., will attract its jazz enthusiasts. Central City, Colo., plans an opera fiesta and Ellenville, N.Y., an Empire State Music Festival with opera and ballet.

MUSICAL LEADER
CHICAGO, ILL.
MAY 1957

Musical Notes

by Walter F. Loeb

Theme and Variations

Twenty-one soloists have been announced thus far for the 1957 season of **Stadium Concerts**, which opens June 24 and continues for six weeks, through Aug. 3, at the Lewisohn Stadium of the City College. Alexander Brailowsky will play on opening night; Jan Kiepura and Marta Eggerth will be featured in the annual "Viennese Night." Harmonica virtuoso John Sebastian; folk-singers Marais and Miranda; Moura Lympany, English pianist; Ruth Slenczynska, pianist; and Stanley Drucker, clarinetist, will be heard. Conductors making their Stadium debuts will be Igor Markevitch, Heitor Villa-Lobos and Albert Fracht.

We have a basket full of notes about artists and their plans. **Roberta Peters** gave birth to a 6 lb. 14½ oz. baby boy on April 3. The announcement also promises that Miss Peters will resume her professional career in late June when she will fly to Rome to record Lucia opposite **Jan Peerce**. She will return to the Met this fall . . . **Sol Hurok** announces several new artists for next season: a Polish pianist, **Andre Tchaikowsky**; the **Royal Ballet** (formerly Sadler's Wells), **English Singers of London**, etc. . . . The first boychoir to be subsidized by the President's Fund, administered by ANTA for the U. S. State Department, will be the famed **Columbus Boychoir** of Princeton, N. J. They will go to South America . . . **Thomas Scherman** will feature American music in a two-months' guest conducting tour of Europe, which began in Holland on April 9.

Richard Tucker will make a seven week tour of the Far East ginning in Bangkok on May 9. The tenor will go under the aegis of ANTA . . . **Paul Doctor**, violinist, will be soloist at the Salzburg Festival . . . **George Copeland**, pianist, is currently touring Europe . . . **The Lyric Quartet**, **Wilbur Isaacs**, director, will tour South America this summer . . . **Paul Matthen**, bass-baritone, will sing in Augsburg.

There are many summer festivals announced: **The Berkshire Festival** under the direction of **Charles Munch** will give a cycle of compositions during each of the six weeks from July 3-Aug. 11. The sequence is Bach, Mozart, Tschaikowsky, Berlioz, Brahms and Beethoven. It is by far the most elaborate festival in the East . . . **Aspen**, under **Izler Solomon** opens its festival on June 26 and will run through Sept. 1 . . . **A Fine Arts Festival** will be held at Adelphi College, May 1 through 15. Many features are planned by **Lawrence Rasmussen**. The occasion celebrates the closing of Adelphi's 60th anniversary year . . . The Fourteenth Festival of Contemporary music was held at the **Louisiana State University** on March 24, April 7, 10, 14, 16 and May 5. Some of America's leading composers were represented alongside compositions of gifted students.

The 29th season of productions of the **Chautauqua Opera Association** will open at Norton Memorial Hall on July 12 with a performance of Sigmund Romberg's "The Student Prince."

Applications will be accepted for the 1957 **Marian Anderson Scholarships** until May 31. The competition for the $1000 First Prize and several other awards of lesser amounts is open to all singers between the ages of 16 and 32 . . . **The American Symphony Orchestra League** presented its first conductor study project in opera repertoire and technique during a two-week (April 10-24, 1957) **Opera Institute**, sponsored by the League and the Opera Theater of the Juilliard School of Music, N.Y.C. **Frederic Cohen**, Director of the Juilliard Opera Theater, was director of the Institute. Conductors from 16 college and community orchestras located in 13 states were selected for the Institute.

Quartet. The annual [illegible] concerts will be presented at the theater by the small orchestra Friday through Sunday.

★ ★ ★

This central Berkshire city will [illegible] Fourth of July is the competition by the volunteer departments in hose cart, pumping and ladder races. The affair ends with a gigantic firework display the night of the Fourth.

JULY 1957
Preprint from PARENTS' MAGAZINE

MASSACHUSETTS

Lenox

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July 5-7—[illegible]
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July 28—[illegible] Shed.

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[54]

Summer Vacation Preview: Far Away Places Beckon

CANADA—The Queen Elizabeth Range in the Rockies behind Lake Maligne.

Some Vacation Tips on the Inside

LAND OF MAKE-BELIEVE now skirts nation's highways, with many villages appealing to children.....Page 3
BROAD NEW HIGHWAYS all across the nation await the 1957 motoring vacationist.....Page 4
THE POCONOS are face-lifting, to the tune of $30 million.....Page 5
ATLANTIC CITY books top entertainment stars for the season.....Page 7
NEW ENGLAND'S museum villages bring alive early history.....Page 10
FOR CAMPING TRAILS, Vermont has the trails and the shelters.....Page 11
HORACE SUTTON reports on Jaime the fishman at S'Agaro, Spain.....Page 24

81,000,000 Summer Travelers to Visit Most of U. S. and Non-Red World in '57

By BARNETT D. LASCHEVER
Resort and Travel Editor

Travel, like the corner drugstore, offers something for everybody these days.

Except for those places where the United States State Department has wagged a disapproving (and official) finger—Albania, Bulgaria, Hungary and sections of the Far East under Communist control—Americans this year are going just about everywhere.

$1,000,000 Travelers

The estimates are now in, and the figures are staggering. At least $1,000,000 of our fellow countrymen will swarm up and down the length and breadth of the land during the summer vacation season.

The family car will carry the bulk of us, with our water coolers, washable clothes, extra diapers, beach balls, bathing suits and road maps.

And the good folks who labor mightily in the travel industry, one of the largest and fastest growing in the country, have laid out a hearty welcome map for us, be it in refurnished and air-conditioned hotels, renovated resorts, new motels, or at the myriad attractions that have sprung up about the country in deference to His Majesty, the child in the house.

These attractions have drawn on two principal sources for their inspiration: fairy tales and frontier or Wild West days. Fact is, it's getting harder and harder these days to take a spin about in the country without running into Old Mother Hubbard's cupboard, or meeting a stage coach coming down the pike with, by gum, the injuns right behind.

Americans in 1957 will be in hot pursuit of cool pleasure, relaxation and fun in all forty-eight states. Oklahoma this year celebrates its fiftieth year as a state and a number of celebrations and special events are planned.

Reservations already are pouring into the great resort areas of Cape Cod, the Poconos, Catskills, and the resorts of New England. The Miami boom in travel continues its dizzy pace into the summer as prices fall to what can only be described as ridiculous. Where else can you get an air-conditioned room in a new hotel for eight dollars or so, with two meals thrown in to boot?

600,000 to Europe

Despite the Suez crisis, which threw a scare into the less adventurous, American Express estimates that 600,000 United States citizens will trample about Europe taking in the conventional sights, and striving to find a quaint little street or shop or restaurant "which hasn't been discovered by the average tourist." A vain search we say. You can be assured that some one American has strayed off the path and been there before.

The Express company also reports that crowds will continue to descend on the Caribbean and South America, and before the year is out 40,000 will have visited Mexico.

If you're still in a statistical frame of mind, let us add that Bermuda expects a total of 111,000 visitors this year 42,000 will explore Alaska, 145,000 will make their way to lovely Hawaii and a whopping 130,000 indicate they'll visit Japan. Far off India claims it will entertain 13,000 Americans, a sizable figure considering distance and expense.

Four New Liners

Four new ships—the Gripsholm, Matsonia, Arosa Sky and Statendam—are making ocean travel even more pleasant this year, and in the air, the latest and fastest piston engine aircraft, the DC-7C, and the new Jetstream Constellation, just put into service by TWA, are a stepping stone to the jets, which are just around the corner.

Air-conditioned buses are becoming the rule, and the trains, particularly the Western roads, are making steady and constant improvements.

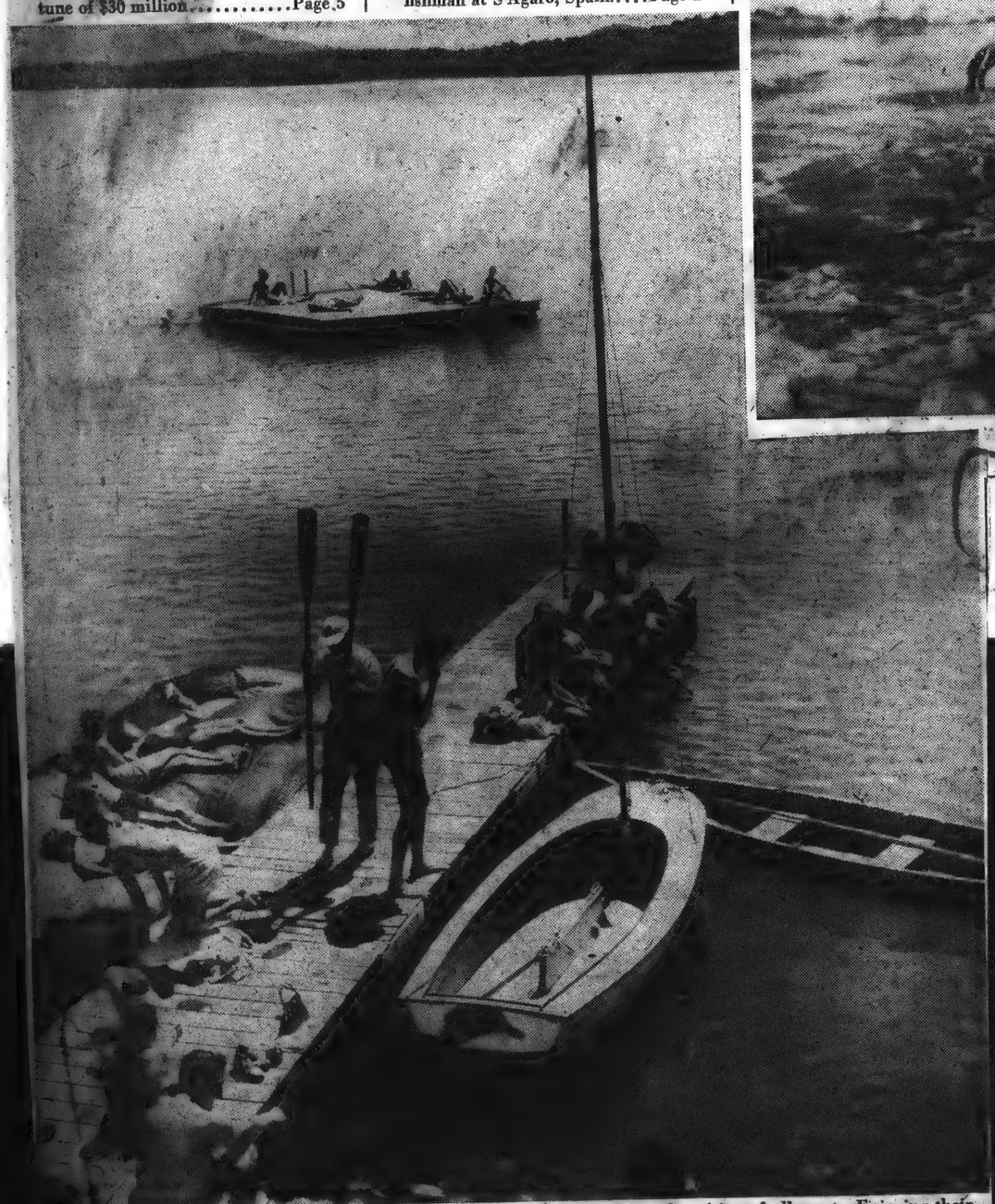
Little has been heard lately of the flying saucers and the men from Mars. We can only offer the improvised theory that they forgot to make their reservations in time, and found that the hotel was full.

A banner season is in the offing. Call your travel agent now. Ours is on the phone now . . .

"Yes, that's right . . . some quiet place . . . you know . . . that hasn't been discovered yet by the tourists . . ."

NYSPIX—Commerce

NEW YORK—It's almost time for a refreshing dunk in the ocean. These two girls are gamboling in the waters of Jones Beach, one of the [illegible] parks on Long Island, and one of the best beaches on the East Coast.



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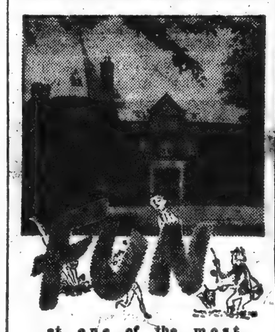

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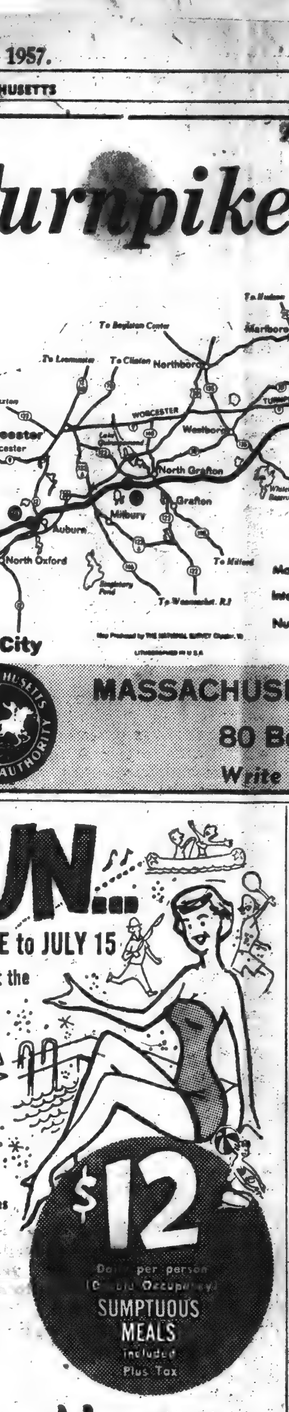

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BYRNE BAUER, *mag. dir.*

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Sunday Herald
BOSTON, Mass.
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JUN 16 1957

Mass. Turnpike Brings the Berkshires to Boston's Back

It's Only Two-Hour Trip From Hub to Area Exits

PITTSFIELD — The beauty and culture of the Berkshires have been brought to Boston's back yard by the new cross-state thruway.

This area, according to John F. Downing, executive director of the Berkshire Hills Conference is already feeling the influx of one-day motorists from the Boston metropolitan area. He said many of the one - day vistitors have liked their first taste of the Berkshires and are now planning longer stays in the future.

The fact that it is only a two-hour thruway trip from Boston to the two Berkshire exits makes it possible for residents of the metropolitan area to leave their homes late in the afternoon, drive the 100-odd miles to the Berkshires, dine at one of the area's many attractive eating spots, take in a performance at Tanglewood, Jacob's Pillow or a playhouse and return to the Hub by a reasonable hour.

Tanglewood, of course, will be the featured attraction on the Berkshires' cultural menu this summer season. The Boston Symphony Orchestra under the baton of Charles Munch will open its annual six-week stand at the Berkshire Music Festival at Tanglewood in the town of Lenox July 3. Performances will be given each Friday and Saturday evening and Sunday afternoon through Aug. 11.

Concerts by the full BSO in the 6,000-seat Music Shed will feature works by Tchaikovsky (July 19-21), Berlioz (July 26-28), Brahms (Aug. 2-4) and Beethoven (Aug. 9-11).

At Ted Shawn's Jacob's Pillow Dance Festival off Route 20 in Becket, also a hoot and a holler from the MTA exit, this will be the silver jubilee year. The Pillow will open its 25th season July and run through Aug. 31 for a total of 54 performances.

In the ballet field this season will be Maria Tallchief and Andre Eglevsky, eight soloists from the Royal Danish Ballet and the Canadian National Ballet. For the opening week, Shawn has signed the Mary Anthony Dance Theater in the group work "Threnody," seen in New York this past season.

Modern music will be played at the Berkshire Music Barn in Lenox, just down the road from Tangleood and a few minutes from the thruway exit.

NATURAL DISPLAYS

The Music Barn season will run from June 30 through Sept. 1. Jazz concerts will be held every Sunday evening at 8:30; folk music concerts, every Saturday afternoon at 4. Duke Ellington, Lionel Hampton, Dave Brubeck and Ella Fitzgerald are among the stars already signed for the Music Barn 1957 season.

The Berkshires also have two summer theaters. The Berkshire Playhouse will open its 26th 10-week season in Stockbridge June 24. The Williamstown Summer Theater will open an eight-week season July 5.

Right now one of New England's most colorful natural displays is in progress at Pittsfield State Forest on the outskirts of Central Berkshire city. New England's largest natural azalea fields are located in the state forest atop a 2,000-foot peak in the Taconic Range. The area may be reached by car over a hard-surfaced road.

The Berkshire Hills Conference, 50 South St., Pittsfield, will provide free on request a circle tour map which outlines six suggested half-day motor trips through the Berkshires. The map gives detailed driving directions and descriptions of items of natural and historic interest.

If it's early American history you are interested in, a stop at the Mission House in Stockbridge is a must on any Berkshire tour. It was built in 1739 by the Rev. John Sergeant, first missionary to the Stockbridge Indians, and is open from May through November.

ROLLING berkshire Hills form a pleasant backdrop for this quiet pastoral scene. Center is Mt. Greylock, rising 3,491 feet. It is highest mountain in Massachusetts.

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NEW YORK, N. Y.

MAY 25 1957

travel notes

BERKSHIRE FESTIVAL

FOR THE 1957 Berkshire Festival in Tanglewood, (July 3 - August 11) Charles Munch, Music Director of the Boston Symphony Orchestra, will emphasize three things: the music of one great composer each weekend; music of contemporary importance on the programs of each of the last four weekends; and performances with Isaac Stern of the three classics of the violin literature—the concertos of Beethoven, Tchaikovsky and Brahms.

The first two weekends of concerts will be all-Bach and all-Mozart respectively. The four weekends of concerts by the full Boston Symphony Orchestra in the Music Shed will be devoted principally to music of Tchaikovsky, Berlioz, Brahms and Beethoven, in addition to other standard works. Charles Munch will conduct the concerts of the Bach-Mozart series and two concerts in each of the last four weeks. Pierre Monteux and Carl Schuricht will conduct the other musical events.

Here is the rundown of major events, as scheduled at this time. The names of the principal artists are given at the end of each grouping.

July 3, 10, 17, 24, 31 & August 7—Six Bach-Mozart Chamber Music Concerts in the Theatre Concert Hall, the program of which will be announced later.

July 5, 6, 7—All Bach concerts, including the six Brandenburg Concertos and Part II of the St. Matthew Passion. Charles Munch.

July 12, 13, 14—All Mozart concerts, with four symphonies (including the last three), serenades, concertos and a choral work. Charles Munch. (Choral work conducted by Hugh Ross.)

July 19, 20, 21—Tchaikovsky, two symphonies and the Violin Concerto. Charles Munch, Pierre Monteux, Isaac Stern.

July 26, 27, 28—Berlioz' "L'Enfance du Christ" with chorus and soloists; "Harold in Italy" and "Fantastic Symphony". Charles Munch and Pierre Monteux.

August 2, 3, 4—Brahms, two symphonies, Tragic Overture, and Haydn Variations, and Violin Concerto. Charles Munch, Carl Schuricht, Isaac Stern.

August 9, 10, 11—Beethoven, two symphonies, including Symphony No. 9 with chorus and soloists, Violin Concerto. Charles Munch, Carl Schuricht, Isaac Stern.

The Festival Office, Symphony Hall, Boston 15, Mass. will sell you tickets: $1.10 for a box seating six, and single admissions *good for three concerts each*, from $6 to $15. Evening concerts start at 8:30, Sunday afternoons at 2:30. Advance reservations are suggested.

For stays of more than one night, you should contact the Berkshire Hills Conference, Pittsfield 16, Mass. (Pittsfield 2-7437 or 6406). Shorter stays can be arranged on arrival through the local information bureaus of Pittsfield, Lenox, Stockbridge, Great Barrington, North Adams and Williamstown.

—ERIC MANN

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MAY 26 1957

Ancient, Modern Blend In Historic New England

Historic old New England offers the tourist a colorful blend of antiquity with the present.

Along this sprawling, rugged coastline the heart of American history rests, stretching from Provincetown, where the pilgrims first landed, to the quaint harbors where Yankee clipper ships and whalers established American mercantile power.

Many consider this land—a unique paradox—the country's most desirable vacation spot.

A tourist can stand in one spot and watch a slow-moving, moss-covered water wheel of a picturesque stone mill churning beside New England's mighty, modern industrial plants. This mixture of old with new always amazes tourists.

This is also the land of sea food. The lobster reigns supreme. Steamed clams, clam chowder, Indian pudding desserts, brown bread and beans in molasses—all are a part of the menu.

Variety of Transportation.

Vacationers can choose from a variety of transportation into and through New England. Many prefer to take their car or rent one. Others like to fly to New York City and take one of many tours through the northern states. Some of the most beautiful landscape in the world stretches along Rhode Island Highway 138 and down the rugged Maine coastline.

In New England a vacationer can visit America's oldest school house, a one-room red hut built in 1748 in Woodstock, Conn. In Brownington, Vt., stands the Old Stone House, chief font of learning in early American history.

A stone monument at Provincetown, on the extreme seaward tip of Cape Cod, marks the spot where the pilgrims first landed (not on the much publicized rock at Plymouth).

Old Churches, Too.

A student of ecclesiastical architecture can have a field day studying the meeting houses and churches in southern New England. The structures include Old Trinity at Brooklyn, Conn., best example of the earliest type churches in America.

Music and art are centered in the New England states during the vacation season. Tourists travel hundreds of miles each summer to attend such events as the Berkshire Festival in Lenox, Mass. (from July 3 to Aug. 11).

THE GLOBE AND MAIL, SATURDAY, JUNE 22, 1957.

Boston Group Featured At Festival

The Boston Symphony Orchestra presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Charles Munch, music director, and Pierre Monteux, July 20-28, and Carl Schuricht, Aug. 2-10.

Each weekend will emphasize the works of a special composer; July 5-7 will be all Bach, July 12-14 all Mozart. The last four weekends will be devoted to Tschaikovsky, July 19-21; Berlioz, July 26-28; Brahms, Aug. 2-4, and Beethoven, Aug. 9-11.

Six concerts of chamber music will be presented on Wednesday evenings, the series including music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio and the Kroll String Quartet.

Detailed programs and ticket information may be obtained from the Festival Office, Tanglewood, Lenox, Mass.

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MAY 5 1957

TIPS TO TRAVELERS

SCHOOL FOR TRAVELERS

FOUR-DAY COURSES will be held at the American Summer School at Oxford during August. The courses will be held in St. Edmund Hall, and are especially designed for American visitors who wish to learn about the historical and cultural background of favorite places of interest. For further information write: Oxford American School, 59 Five Mile Dr., Oxford, England.

★ ★ ★

TANGLEWOOD PROGRAM

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has announced the program for the orchestra's 1957 Berkshire Festival at Tanglewood. Some highlights:

The first two weekends of the festival in the Theater-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart, respectively. The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of Tchaikovsky and Igor Stravinsky.

Saturday evening, July 20, Pierre Monteux will be guest conductor. The final weekend of the festival will feature emphasis on the works of Beethoven. For complete details write Berkshire Festival, Tanglewood, Lenox, Mass.

SUNDAY, JUNE 9, 1957 NEW YORK HERALD TRIBUNE

Berkshires Have Varied Attractions

LENOX, Mass.

One may be active or lazy, as whim dictates, in the Berkshire Hills of Massachusetts. Throughout the region there is swimming, sailing, fishing, riding, golfing, tennis, hiking, picnicking in the beautiful state forests, and other sports, as well as many activities for the spectator.

Outstanding among the cultural offerings is the Berkshire Symphonic Festival at Tanglewood under the direction of Charles Munch. Mr. Munch and guest conductors will present a series of concerts of the great masters each week end. During the week instrumental, choral and operatic performances are presented daily in the Music Center.

Dance students may attend the famous Ted Shawn's School of the Dance at Jacob's Pillow, Becket. Interpretive dance programs are presented afternoons and evenings, each Friday and Saturday from the first of July through Labor Day.

Stockbridge Playhouse starts its season in mid-June, with productions extending to the first of September. The drama school operates concurrently. Well-known stage and screen stars appear regularly.

The nature lover will find plenty of interest. There is Pleasant Valley Bird and Wildflower Sanctuary, Lenox, one of the finest anywhere. Bartholomew's Cobble, Ashley Falls, is of unusual geologic formation and contains a great variety of wild flowers, shrubs and trees.

Trout fishing extends through July 31. All other fishing may be enjoyed throughout the season, including black bass, which becomes legal July 1.

In Sheffield there is a big trout hatchery where the visitor may catch his own dinner for a nominal fee.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Independent
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JUN 9 1957

THE BERKSHIRES—MUSIC, DANCE AND NATURE

New Turnpike Is Bringing Bostonians To the State's Westernmost County

By MARGERY DOUGLAS

PITTSFIELD, Mass.—Berkshire County, the westernmost of the fourteen that make up the Commonwealth of Massachusetts, has suddenly been "discovered" by daring motorists from the eastern part of the state.

For years, of course, it has been known as a vacation Shangri-la for New Yorkers and New Jerseyites, who have accounted for 85 per cent of the tourist business. But Bay Staters living east of the Connecticut River seldom have ventured that far.

Now, with the opening of the $239,000,000 cross-state toll road, the mysterious Berkshires lie only two and a half hours' distance from provincial Boston. This eventually may result in mutual benefit to both of these sections.

Some Bostonians have visited the Berkshires to continue their associations with the Boston Symphony Orchestra, which has an annual six-week festival of music at Tanglewood in Lenox. Now, their neighbors have joined in the westward trek, weekends so far, to learn more about this picturesque hill country and its cultural attractions.

Still others have been bold enough, in the fall, to take occasional trips along Massachusetts Route 2, to see the autumn foliage on the Mohawk trail between Greenfield and Williamstown. Their friends this spring have been learning about Bartholomew's Cobble, Bash Bish Falls and Jacob's Pillow, three of the natural wonders of the county.

Berkshire extends across the entire western end of Massachusetts, being bounded north, west and south by Vermont, New York and Connecticut. It has drawn something of the beauty and graciousness of each. Its people live at a quieter pace, even though such industrial concerns as the General Electric Company have plants in the region.

In such a setting, culture plays an important part in the summer vacation season. Yet, there are wide varieties of offerings for sports, camping and relaxation.

The Berkshire Festival at Tanglewood will open July 3, this year. Under the baton of Charles Munch, the Boston Symphony will give performances each Friday and Saturday evening and Sunday afternoon.

Not far from Tanglewood, also in Lenox, the Berkshire Music Barn will resound with jazz from June 30 through Sept. 1. Jazz concerts will be given Sunday evenings and folk music concerts on Saturday afternoons.

This year the Music Inn has a new 300-seat restaurant and bar, the Potting Shed, which will serve food and drinks to travelers as well as inn guests and will provide an after-concert meeting place with both indoor and outdoor dancing. New, too, is the School of Jazz, a professional music school staffed by some of the leading jazz musicians of the day. The school opens Aug. 12 for a three-week course.

Dance Festival

At Jacob's Pillow, off Route 20, in Becket, Ted Shawn's dance festival will have fifty-four performances between July 1 and Aug. 31. In the ballet field this season will be Maria Tallchief and André Eglevsky, eight soloists of the Royal Danish Ballet and the Canadian National Ballet. The Mary Anthony Dance Theatre will present the group work "Threnody" for opening week.

The New England region abounds in summer theatres. There are two in the Berkshires. The Berkshire Playhouse at Stockbridge will open a ten-week season June 24. The Williamstown Summer Theatre will open an eight-week season July 5 in the college town to the north. Williamstown also is the site of the new Sterling and Francine Clark Art Museum.

The Berkshire Hills Conference, at 50 South Street in this city, can furnish detailed information on the county. One of its promotions is a map, outlining six circle tours of different parts of the county.

The section is served from the south by the New York, New Haven and Hartford Railroad, from the west by the New York Central System and from both directions, as well as the east, by Greyhound Bus Lines.

Outdoor Activities

The Berkshires embrace ninety woodland lakes and ponds, 274 trout streams and 80,000 acres of state forest preserves. These afford opportunities for camping, fishing, swimming, boating and other outdoor activities. And there are numerous golf courses, tennis courts and other athletic facilities.

This month, the Pittsfield state forest is ablaze with natural azaleas covering 100 acres surrounding Berry pond. Bartholomew's Cobble, in Ashley Falls, is a jagged limestone outcropping that forms a natural rock garden of ferns and shrubs.

Bash Bish Falls are in the town of Mount Washington, on the New York state line. There also is a natural marble bridge in the town of Clarksburg. The highest peak in Massachusetts, Mount Greylock is in New Ashford. Its 3,491-foot height is tiny in comparison with even minor Rockies. But the Berkshires emphasize the quality of their natural wonders, rather than the quantity.

This is the Second Part of
THE SUMMER VACATION SECTION
Because of its size, this feature is published in two parts. See first part (Section 10) for additional resort and travel news, pictures and advertising.

ONLY 2 HOURS FROM BOSTON
Acres of Pink Azaleas Now Abloom in the Berkshires

PITTSFIELD, Mass.—The new cross-state throughway has brought the beauties of the Berkshires two hours closer to the Boston metropolitan area. It is now only a two-hour motor trip over the new toll-road from Boston to the heart of the Berkshire Hills. And already residents of the Boston area are beginning to find out that there is more than just Indian territory west of the Hub.

★ ★ ★

Right now a trip to this Central Berkshire city, just 20 minutes from the Lee exit of the thruway, will bring you to a display unmatched in New England—the azalea fields at Pittsfield State Forest, largest natural azalea fields in the six-state region.

The fields are located just eight miles from the center of Pittsfield and may be reached over a hard-surfaced road which for three miles follows the brink of heavily forested Lulu Cascade.

The pink flowering trees cover 100 acres surrounding Berry Pond. The 11-acre pond, highest natural body of water in Massachusetts, is atop Berry Mountain, a 200-foot peak in the Taconic Range.

★ ★ ★

All of the many natural, cultural and historic attractions in Berkshire County's 32 communities are within a half hour drive from either the Lee or West Stockbridge exits from the thruway.

Especially for the motorist, the Berkshire Hills Conference, 50 South st., Pittsfield, provides free on request a circle tour map designed specifically for half-day automobile tours of the Berkshires. The six tours cover all major attractions in the areas.

One of the must stops for the nature lover is the Pleasant Valley Sanctuary off Routes 20 and 7 in Lenox, just 10 minutes off the thruway. The sanctuary covers one square mile of Berkshire woodland and includes a natural history museum, eight miles of trials and a beaver colony. A restaurant at the sanctuary is open during July and August.

The convenience of the thruway, according to John F. Downing, executive director of the Berkshire Hills Conference, is expected to acquaint many more Eastern seaboard residents with the many cultural attractions in the Berkshires.

Best known, of course, is the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox. This year's Tanglewood season runs from July 3 to Aug. 11 with concerts Friday and Saturday evenings and Sunday afternoons under the direction of Charles Munch.

★ ★ ★

A new favorite in the Berkshire's musical menu is the Berkshire Music Barn in Lenox which will run from June 30 through Sept. 1. Jazz concerts will be presented every Sunday evening; folk concerts every Saturday afternoon, and ethnic groups during the week illustrating music from other parts of the world.

Ted Shawn's Jacob's Pillow Dance Festival in Becket also is one of the area's major Summer cultural offerings.

Actually, the new east-west super highway has brought the Berkshires within communting distance for the man who wants his family to spend a Summer at a cottage on one of the county's 90 woodland lakes and ponds.

It also has brought the Berkshires within an afternoon's picnic of backdoor Boston. Roads throughout the Berkshires are dotted with neat picnicing spots maintained by the State Department of Public Works. For more elaborate picnicing facilities, a trip to one of the area's many state parks is the answer.

And, if it rains on your picnic, you can just bundle the family off to one of the many museums. A special favorite is the Berkshire Museum in Pittsfield, covering art, science and local history. Many parents have found that the Berkshire Museum's extensive display of birds, reptiles and animals are better than a built-in baby sitter when it comes to entertaining the children.

For those whose taste runs to richer things, there is the Clark Art Institute in Williamstown. The diet there includes 17th and 19th century American and European paintings and a French Impressionist collection, including 33 Renoirs. And, like the Berkshire Museum, there's no charge.

ground, with its fascinating devises and facilities for the little folks.

A constant stream of anglers literally pours into the resort daily from Spring until late Fall in quest of bonita, tuna, flounder, croakers, weak, king, sea bass and a score of other species, depending upon what is running at the time. They expect good catches—and usually get them.

On duty daily to safeguard bathers in the event of emergency is a large and efficient beach patrol.

Wildwood's pure drinking water, pumped from 36 wells, is a refreshment treat to Wildwood visitors.

Visitors to the resort may, regardless of creed or denomination, worship in the church of their choice.

★ ★ ★

In accordance with years of custom a lengthy list of special events and programs have been arranged for the pleasure and entertainment of vacationists.

At the top is the 47th annual baby parade, which will be held on the boardwalk under the sponsorship of the Chamber of Commerce on Thursday, Aug. 15.

The annual spectacular boat parade and fireworks display will be staged by the Kiwanis Club on Aug. 9. A unique event for children will be the annual kiddies' fishing rodeo, with many prizes for winners, on Aug. 17.

The resort's five annual tennis tournaments will get under way the week of July 8 with the boys' singles and doubles. Scheduled for the week of July 15 are the men's singles and doubles; for the week of July 22, the women's tournaments and mixed doubles, and the week of July 29, the girls' tournaments.

Set to open Aug. 3 is the annual shuffleboard doubles tourna-

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MAY 19 1957

New York

New York City
June 19-Aug. 16—Guggenheim Memorial Concerts by Goldman Band at Central and Prospect Parks.
June 24-Aug. 3—Lewisohn Stadium orchestral concerts.

Chautauqua
July 5-Aug. 21—Operas and symphonic concerts.

Ellenville
July 4-Aug. 4—Empire State Music Festival. Symphonic concerts, opera and ballet.

Katonah
June 15, 22, 29—Chamber and early music programs at Caramoor.

Rochester
July 4, 6—"Hansel and Gretel."
July 24, 27—"Die Fledermaus."
Aug. 14, 16—"Aida."

Stony Brook, L. I.
June 29, July 13, Aug. 3—Symphonic concerts at Dogwood Hollow.

Woodstock
July 5-Sept. 1—Performances by Turnau Opera Company; chamber music.

New Jersey

Millburn
June 16, 30, July 14—Orchestral concerts at Paper Mill Playhouse.

Ventnor
Aug. 6, 13, 20, 27—Recitals at Ventnor Pier.

Connecticut

Falls Village
June 30-Sept. 1—Sunday chamber music concerts at Music Mountain by Berkshire String Quartet.

New Haven
June 25, July 9, 23, Aug. 6—Chamber music at Yale Art Gallery.

Norfolk
June 20-July 31—Chamber music at Norfolk Music School of Yale University.

Stratford
June 30; Aug. 5, 12, 19—Chamber music concerts at the Shakespeare Festival.

Andover
July 15-Aug. organ recitals

Boston
June 14-29—lic Garden.

Ipswich
June 28-Aug certs. Symph music progra

Lenox
July 3-Aug. Tanglewood. chestra.
June 30-Se Barn. Jazz

Pittsfield
July 19-Oct South Moun

Waltham
June 1-8— University.

Newport
July 4-6—

Bennington
Aug. 11-2 certs at Bennington College.

Burlington
July 16-Aug. 6—Four concerts at University of Vermont.

Marlboro
June 29-Aug. 26—Chamber music at Marlboro College.

Maine

Blue Hill
July 8-Sept. 1—Chamber music concerts at Kneisel Hall.

Camden
June 10-Sept. —Concerts at the Summer Harp Colony.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,0 S. 258,545

JUN 26 1957

There's Music All Over Town—Opera to Jazz

By HARRIETT JOHNSON

Though summertime finds the Metropolitan Opera House, Carnegie Hall and Town Hall just about out of business, this doesn't mean that the music lover must languish in silence!

Whoever yearns for the sound of strings, winds and percussion or for bursts of song can find it under the stars and moon or in air-conditioned theaters without leaving New York City. And for those on vacation or tinged by the wanderlust, they can, within a four-hour radius by car or train, hear Bach or Beethoven or the hottest jazz.

* * *

The Berkshire Festival with the Boston Symphony at Tanglewood, and the Empire State Music Festival with the Symphony of the Air at Ellenville, N. Y., are the more expressive of these, while on a smaller scale the New Jersey Symphony at Paper Mill Playhouse, Millburn, plus concerts at Stratford, Conn., at Caramoor, Katonah, N. Y., and at Stony Brook, L. I., have events which vary from chamber music through light opera to programs for full orchestra.

* * *

events connected with Jamestown Festival.

West Virginia

Wheeling
June 30-Sept. 2—Choral and pop concerts, recitals and opera at Oglebay Park.

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ival.

5—Robin Hood Dell

lphia Orchestra.
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ve chamber music

Ohio

—Opera at Cincinnati

—Cleveland Pop Con-

rginia

lov.—Various musical

TIME
Aug 9 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUN 9 1957

ONLY 2 HOURS FROM BOSTON

Acres of Pink Azaleas Now Abloom in the Berkshires

PITTSFIELD, Mass.—The new cross-state throughway has brought the beauties of the Berkshires two hours closer to the Boston metropolitan area. It is now only a two-hour motor trip over the new toll-road from Boston to the heart of the Berkshire Hills. And already residents of the Boston area are beginning to find out that there is more than just Indian territory west of the Hub.

★ ★ ★

Right now a trip to this Central Berkshire city, just 20 minutes from the Lee exit of the thruway, will bring you to a display unmatched in New England—the azalea fields at Pittsfield State Forest, largest natural azalea fields in the six-state region.

The fields are located just eight miles from the center of Pittsfield and may be reached over a hard-surfaced road which for three miles follows the brink of heavily forested Lulu Cascade.

The pink flowering trees cover 100 acres surrounding Berry Pond. The 11-acre pond, highest natural body of water in Massachusetts, is atop Berry Mountain, a 200-foot peak in the Taconic Range.

★ ★ ★

All of the many natural, cultural and historic attractions in Berkshire County's 32 communities are within a half hour drive from either the Lee or West Stockbridge exits from the thruway.

Especially for the motorist, the Berkshire Hills Conference, 50 South st., Pittsfield, provides free on request a circle tour map designed specifically for half-day automobile tours of the Berkshires. The six tours cover all major attractions in the areas.

One of the must stops for the nature lover is the Pleasant Valley Sanctuary off Routes 20 and 7 in Lenox, just 10 minutes off the thruway. The sanctuary covers one square mile of Berkshire woodland and includes a natural history museum, eight miles of trials and a beaver colony. A restaurant at the sanctuary is open during July and August.

The convenience of the thruway, according to John F. Downing, executive director of the Berkshire Hills Conference, is expected to acquaint many more Eastern seaboard residents with the many cultural attractions in the Berkshires.

Best known, of course, is the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox. This year's Tanglewood season runs from July 3 to Aug. 11 with concerts Friday and Saturday evenings and Sunday afternoons under the direction of Charles Munch.

★ ★ ★

A new favorite in the Berkshire's musical menu is the Berkshire Music Barn in Lenox which will run from June 30 through Sept. 1. Jazz concerts will be presented every Sunday evening; folk concerts every Saturday afternoon, and ethnic groups during the week illustrating music from other parts of the world.

Ted Shawn's Jacob's Pillow Dance Festival in Becket also is one of the area's major Summer cultural offerings.

Actually, the new east-west super highway has brought the Berkshires within commuting distance for the man who wants his family to spend a Summer at a cottage on one of the county's 90 woodland lakes and ponds.

It also has brought the Berkshires within an afternoon's picnic of backdoor Boston. Roads throughout the Berkshires are dotted with neat picnicing spots maintained by the State Department of Public Works. For more elaborate picnicing facilities, a trip to one of the area's many state parks is the answer.

And, if it rains on your picnic, you can just bundle the family off to one of the many museums. A special favorite is the Berkshire Museum in Pittsfield, covering art, science and local history. Many parents have found that the Berkshire Museum's extensive display of birds, reptiles and animals are better than a built-in baby sitter when it comes to entertaining the children.

For those whose taste runs to richer things, there is the Clark Art Institute in Williamstown. The diet there includes 17th and 19th century American and European paintings and a French Impressionist collection, including 33 Renoirs. And, like the Berkshire Museum, there's no charge.

ground, with its fascinating devises and facilities for the little folks.

A constant stream of anglers literally pours into the resort daily from Spring until late Fall in quest of bonita, tuna, flounder, croakers, weak, king, sea bass and a score of other species, depending upon what is running at the time. They expect good catches—and usually get them.

On duty daily to safeguard bathers in the event of emergency is a large and efficient beach patrol.

Wildwood's pure drinking water, pumped from 36 wells, is a refreshment treat to Wildwood visitors.

Visitors to the resort may, regardless of creed or denomination, worship in the church of their choice.

★ ★ ★

In accordance with years of custom a lengthy list of special events and programs have been arranged for the pleasure and entertainment of vacationists.

At the top is the 47th annual baby parade, which will be held on the boardwalk under the sponsorship of the Chamber of Commerce on Thursday, Aug. 15.

The annual spectacular boat parade and fireworks display will be staged by the Kiwanis Club on Aug. 9. A unique event for children will be the annual kiddies' fishing rodeo, with many prizes for winners, on Aug. 17.

The resort's five annual tennis tournaments will get under way the week of July 8 with the boys' singles and doubles. Scheduled for the week of July 15 are the men's singles and doubles; for the week of July 22, the women's tournaments and mixed doubles, and the week of July 29, the girls' tournaments.

Set to open Aug. 3 is the annual shuffleboard doubles tournaments. The singles tournament will start Aug. 31.

The Greater Wildwood Inter-City Junior Moth Regatta will be sailed on July 13 and 14 on Sunset Lake, and the annual Greater Wildwood Yacht Club Sailing Regatta on July 27 and 28.

THE BERKSHIRES—MUSIC, DANCE AND NATURE

New Turnpike Is Bringing Bostonians To the State's Westernmost County

By MARGERY DOUGLAS

PITTSFIELD, Mass.—Berkshire County, the westernmost of the fourteen that make up the Commonwealth of Massachusetts, has suddenly been "discovered" by daring motorists from the eastern part of the state.

For years, of course, it has been known as a vacation Shangri-la for New Yorkers and New Jerseyites, who have accounted for 85 per cent of the tourist business. But Bay Staters living east of the Connecticut River seldom have ventured that far.

Now, with the opening of the $239,000,000 cross-state toll road, the mysterious Berkshires lie only two and a half hours' distance from provincial Boston. This eventually may result in mutual benefit to both of these sections.

Some Bostonians have visited the Berkshires to continue their associations with the Boston Symphony Orchestra, which has an annual six-week festival of music at Tanglewood in Lenox. Now, their neighbors have joined in the westward trek, weekends so far, to learn more about this picturesque hill country and its cultural attractions.

Still others have been bold enough, in the fall, to take occasional trips along Massachusetts Route 2, to see the autumn foliage on the Mohawk trail between Greenfield and Williamstown. Their friends this spring have been learning about Bartholomew's Cobble, Bash Bish Falls and Jacob's Pillow, three of the natural wonders of the county.

Berkshire extends across the entire western end of Massachusetts, being bounded north, west and south by Vermont, New York and Connecticut. It has drawn something of the beauty and graciousness of each. Its people live at a quieter pace, even though such industrial concerns as the General Electric Company have plants in the region.

In such a setting, culture plays an important part in the summer vacation season. Yet, there are wide varieties of offerings for sports, camping and relaxation.

The Berkshire Festival at Tanglewood will open [illegible] this year. Under the [illegible] Charles Munch, the Bos[illegible]phony will give perf[illegible] each Friday and Satur[illegible]ning and Sunday after[illegible]

Not far from Tangle[illegible] in Lenox, the Berkshi[illegible] Barn will resound with jazz from June 30 through Sept. 1. Jazz concerts will be given Sunday evenings and folk music concerts on Saturday afternoons.

This year the Music Inn has a new 300-seat restaurant and bar, the Potting Shed, which will serve food and drinks to travelers as well as inn guests and will provide an after-concert meeting place with both indoor and outdoor dancing. New, too, is the School of Jazz, a professional music school staffed by some of the leading jazz musicians of the day. The school opens Aug. 12 for a three-week course.

Dance Festival

At Jacob's Pillow, off Route 20, in Becket, Ted Shawn's dance festival will have fifty-four performances between July 1 and Aug. 31. In the ballet field this season will be Maria [illegible]sky, Jan[illegible] Na[illegible]lony [illegible] the [illegible] for [illegible]gion [illegible]tres. [illegible]ires. at [illegible] week [illegible]ams- [illegible] open [illegible] 5 in [illegible]orth. [illegible]te of the new Sterling and Francine Clark Art Museum.

The Berkshire Hills Conference, at 50 South Street in this city, can furnish detailed information on the county. One of its promotions is a map, outlining six circle tours of different parts of the county.

The section is served from the south by the New York, New Haven and Hartford Railroad, from the west by the New York Central System and from both directions, as well as the east, by Greyhound Bus Lines.

Outdoor Activities

The Berkshires embrace ninety woodland lakes and ponds, 274 trout streams and 80,000 acres of state forest preserves. These afford opportunities for camping, fishing, swimming, boating and other outdoor activities. And there are numerous golf courses, tennis courts and other athletic facilities.

This month, the Pittsfield state forest is ablaze with natural azaleas covering 100 acres surrounding Berry pond. Bartholomew's Cobble, in Ashley Falls, is a jagged limestone outcropping that forms a natural rock garden of ferns and shrubs.

Bash Bish Falls are in the town of Mount Washington, on the New York state line. There also is a natural marble bridge in the town of Clarksburg. The highest peak in Massachusetts, Mount Greylock is in New Ashford. Its 3,491-foot height is tiny in comparison with even minor Rockies. But the Berkshires emphasize the quality of their natural wonders, rather than the quantity.

This is the Second Part of
THE SUMMER VACATION SECTION
Because of its size, this feature is published in [illegible] parts. See first part (Section 10) for addi[illegible] resort and travel news, pictures and adverti[illegible]

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MAY 19 1957

New York

New York City
June 19-Aug. 16—Guggenheim Memorial Concerts by Goldman Band at Central and Prospect Parks.

June 24-Aug. 3—Lewisohn Stadium orchestral concerts.

Chautauqua
July 5-Aug. 21—Operas and symphonic concerts.

Ellenville
July 4-Aug. 4—Empire State Music Festival. Symphonic concerts, opera and ballet.

Katonah
June 15, 22, 29—Chamber and early music programs at Caramoor.

Rochester
July 4, 6—"Hansel and Gretel."
July 24, 27—"Die Fledermaus."
Aug. 14, 16—"Aida."

Stony Brook, L. I.
June 29, July 13, Aug. 3—Symphonic concerts at Dogwood Hollow.

Woodstock
July 5-Sept. 1—Performances by Turnau Opera Company; chamber music.

New Jersey

Millburn
June 16, 30, July 14—Orchestral concerts at Paper Mill Playhouse.

Ventnor
Aug. 6, 13, 20, 27—Recitals at Ventnor Pier.

Connecticut

Falls Village
June 30-Sept. 1—Sunday chamber music concerts at Music Mountain by Berkshire String Quartet.

New Haven
June 28, July 9, 23, Aug. 6—Chamber music at Yale Art Gallery.

Norfolk
June 20-July 31—Chamber music at Norfolk Music School of Yale University.

Stratford
June 30; Aug. 5, 12, 19—Chamber music concerts at the Shakespeare Festival.

Massachusetts

Andover
July 15-Aug. 24—Concerts and daily organ recitals at Organ Institute.

Boston
June 14-29—Arts Festival at the Public Garden.

Ipswich
June 28-Aug. 17—Castle Hill Concerts. Symphonic, jazz and chamber music programs.

Lenox
July 3-Aug. 11—Berkshire Festival at Tanglewood. Boston Symphony Orchestra.
June 30-Sept. 1—Berkshire Music Barn. Jazz and folk song concerts.

Pittsfield
July 19-Oct. 6—Chamber music at South Mountain.

Waltham
June 1-8—Arts Festival at Brandeis University.

Rhode Island

Newport
July 4-6—Newport Jazz Festival.

Vermont

Bennington
Aug. 11-25—Chamber orchestra concerts at Bennington College.

Burlington
July 16-Aug. 6—Four concerts at University of Vermont.

Marlboro
June 29-Aug. 26—Chamber music at Marlboro College.

Maine

Blue Hill
July 8-Sept. 1—Chamber music concerts at Kneisel Hall.

Camden [illegible]
June 10-Sept. [illegible]—Concerts at the Summer Harp Colony.

Hancock
August—Orchestral concerts at the Domain School of Pierre Monteux.

North Bridgton
July 8-Aug. 18—Concerts at Berkley Summer Music School.

Pennsylvania

Bethlehem
June 25-30—Early American Moravian Music Festival.

Philadelphia
June 17-July 25—Robin Hood Dell Concerts. Philadelphia Orchestra.

Tamiment-in-the-Poconos
June 20-23—Five chamber music concerts.

Ohio

Cincinnati
June 29-July 27—Opera at Cincinnati Zoo Park.

Cleveland
July 6-Aug. 24—Cleveland Pop Concerts.

Virginia

Jamestown
Now through Nov.—Various musical events connected with Jamestown Festival.

West Virginia

Wheeling
June 30-Sept. 2—Choral and pop concerts, recitals and opera at Oglebay Park.

Music Mag - Summer 1957

TIMES June 9, 1957

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New York State Motorist
NEW YORK, N. Y.

JUL 1957

New England Ideal For Two-Week Trip

This is the year for re-discovering New England. With the arrival of the "Mayflower II" to these shores, thousands of latter-day "pilgrims" are finding the stimulus for revisiting the tidy attractive states to the northeast. They will be joined, of course, by a host of first-time visitors eager to see what all the fuss is about.

Although New England has long been tailor-made for a two-week motoring vacation, the completion of the new Massachusetts Turnpike brings once remote areas within even easier reach of New Yorkers.

The two-week, 1,150-mile tour outlined here is notable for its variety of scenic and historic attractions and because it provides for stop-overs at some of the finest resorts in the country.

Northeast from New York via the Merritt and Wilbur Cross Parkways, the route passes through Sturbridge, Mass., for a visit to a bit of early Americana in the form of reconstructed Old Sturbridge Village. This is an authentic 18th century town complete with village green, chapel, pre-Revolutionary homes, general store, tavern, covered bridges, grist mill, and a variety of shops where arts and crafts of the period are practiced. A fine restaurant and good accommodations are nearby.

Boston's Freedom Trail Leads to Many Landmarks

It is only a short run via the Massachusetts Turnpike to the historic city of Boston. Since driving is something less than pleasant in this congested metropolis, wise tourists will do well to park their cars and take the famous walking tour along the "Freedom Trail." The Trail begins in front of the Old State House and leads to such landmarks as the Granary Burying Grounds, Fanueil Hall, Old North Church and Paul Revere's House.

By-passing Cape Cod, which is well worth a separate visit, the tour heads to the delightful Cape Ann peninsula northeast of Boston. Closely tied to early seafaring traditions, Cape Ann has a personality all its own. Gloucester, at the tip of the Cape, is a summer resort noted for its rocky coast, fine beaches and active art colony.

At Salem the tourist can visit the site of the famous witchcraft trials, as well as the "House of Seven Gables," featured in Nathaniel Hawthorne's classic tale.

Northward, the tour follows the New Hampshire-Maine Turnpike into Augusta and then via Maine 3 to Acadia National Park.

Preserved as a public recreation area by reason of its spectacular mountain and seacoast scenery, the park is dominated by Cadillac Mountain, highest point on the Eastern seaboard. The important resort town of Bar Harbor fronts on a beautiful bay and has fine accommodations for a short stay.

Maine Lake District Provides Change of Pace

Having absorbed much of the maritime background of New England, the tour provides a change of pace by heading into the timber and lake district of central Maine. Here the emphasis is on bathing, fishing or just plain relaxing amid the lush forest surroundings. Fine summer stock is available, with one of the better theaters being located at Lakewood.

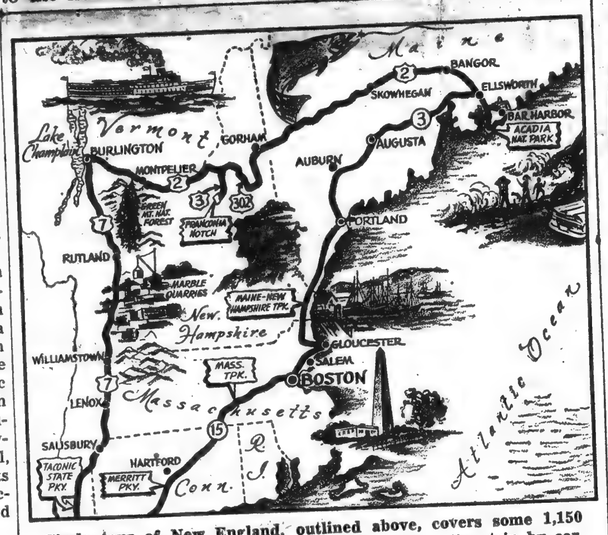
Next stop is the White Mountain area of New Hampshire. From Gorham, a scenic loop leads through the notches and valleys of the great Presidential Range. For a top-of-the-world view, a cog railway leads to the summit of Mt. Washington, while the peak of Cannon Mountain is reached via aerial tramway.

At the end of the loop is Twin Mountain, a favored spot for stop-overs, from which short trips can be made to Franconia Notch and such attractions as the Flume and the "Old Man of the Mountain."

Crossing into the state of Vermont, a stop should be planned in Barre, sometimes called the "Granite Capital of the U. S." Visitors may watch the blasting of huge blocks of granite from a solid mountain and then observe their conversion into beautiful monuments.

At Burlington, and adjacent Lake Champlain, there are opportunities for swimming and a sightseeing boat ride before continuing homeward on U.S. 7. This scenic route leads through some of the more interesting resort country of the Green Mountains.

Final highlight of the tour comes in the Berkshires of Massachusetts where the amazingly popular Berkshire Music Festival holds forth at Tanglewood (Lenox) until mid-August. Here you may enjoy the finest of music while lolling on the spacious lawns near the Music Shed. Be sure to have a place to spend the night, however, for all nearby accommodations are booked far in advance.



Circle tour of New England, outlined above, covers some 1,150 miles. It is ideal for a two-week or longer vacation trip by car.

Capturing New England by brush and camera. At left, Rockport on Cape Ann. Above, quiet scene at Pinkham Notch in the White Mountains.

Tourists watch giant blocks of granite being quarried at Barre, Vt., the largest granite producing area in the country. Tour of New England also leads through Vermont's beautiful Green Mountains.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,994 - S. 855,847
JUN 30 1957

Our Critic Rates the Summer Music Offerings

By MILES KASTENDIECK

WHAT with the Stadium Concerts a week old, the Empire State Music Festival opening on Thursday, and the Berkshire Festival beginning its orchestral concerts on Friday, Summer music activity will be well set up.

Of these only Stadium Concerts provide "music under the stars." In its 40th season New York City's Summer music festival adheres closely to its original policy. While never a "pop" series, time has so conditioned the public that the programs have on the whole become much more popular in nature than they were 40 years ago. Though the shell has changed, Lewisohn Stadium has become a familiar spot to countless music lovers.

Ellenville's Fresh

At Ellenville, N. Y., everything is still new. In its third season, the Empire State Festival retains its pristine freshness. This it may hold for years if its program policy sustains the novelty it has had from the start.

Of the three festivals, the one at Ellenville offers the most provocative events. Interestingly, it opens with a performance of Beethoven's Ninth Symphony; the Berkshire Festival will close with this work.

At Tanglewood in Lenox, Mass., tradition has established the Bach-Mozart weekends at the start of the six-week Berkshire Festival. These will be followed literally this year. The three Bach concerts this coming weekend will be followed by three Mozart programs next weekend. For a while Charles Munch had varied these by bringing in other 18th century composers and even contemporary works.

It's Conservative

The "Great Composers Series" in the Music Shed shows a conservatism characteristic of this festival, now in its 20th season for the Boston Symphony. Fortunately, and perhaps painlessly, contemporary music has not been entirely squeezed out.

For the Tchaikovsky weekend, there will be some Stravinsky. For the Berlioz weekend two works by Hindemith have been scheduled. For the Brahms weekend Egk, Barber, and Piston are represented. For the Beethoven weekend Honegger, Blacher, and Copland have been included.

Generally the older festivals play safe. Do they do so from choice or because of necessity? How responsible is the public for this conservatism?

to the works of one of the great composers: Bach (July 5, 6, 7); Mozart (July 12, 13, 14); Tschaikovsky (July 19, 20, 21); Berlioz (July 26, 27, 28); Brahms (August 2, 3, 4); Beethoven (August 9, 10, 11).

Pierre Monteux will wield the baton during the Tschaikovsky and Berlioz programs and Carl Schuricht will be guest conductor for the last two weekends. Isaac Stern, the American violinist, will make an extended visit to Tanglewood this summer to perform the violin concertos of Tschaikovsky, Brahms, and Beethoven. Ticket information for all concerts of the Berkshire Festival is available from the Festival Office, Symphony Hall, Boston 15, Massachusetts.

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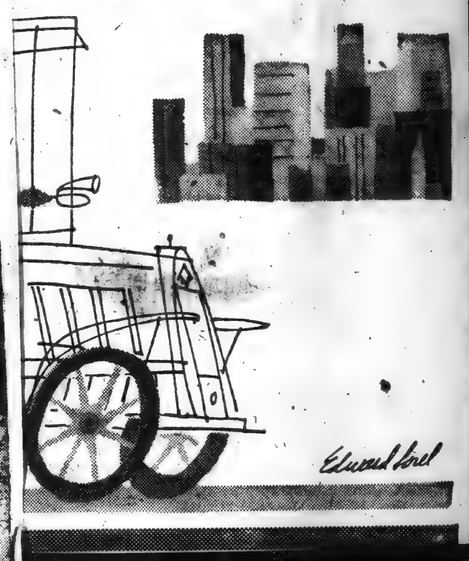
THE NORTHEAST

CONNEC
Dogwood Festival, 12-24.
House, Garden T May 14-15. Da Litchfield, July 1
Military Show, Sto University of Con
Tennis, Hartford, N New England Int
Horse Shows: Fa 17-19. Middleto Westport, June 2 field, June 30. Litchfield, Aug. 1 Sept. 7-8. Bethl Durham, Sept. 28.
Track Meet, Storrs, May 10. Yankee Conference competition.
Dance Festival, New Canaan, May 25. Second annual.
Auto Races, Thompson, May 26; June 29; Sept. 1-2.
Art Show, New Canaan, June 7-July 10. Oils, water-colors.
Regatta, New London, June 14. Yale-Harvard meet on Thames River.
Golf: State Qualifying Tournament, Wethersfield, June 18. State Amateur Championship, New Haven, June 24-27. Avon, July 21-23. $20,000 Insurance City Open, Wethersfield, Aug. 29-Sept. 2.
Shakespeare Festival, Stratford, June 22-Aug. 24.
Barnum Festival, Bridgeport, June 27-July 6.
American Dance Festival, New London, Aug. 15-18.
Antiques Show, New Haven, Sept. 28-Oct. 1. The twentieth annual.
Striped Bass Derby June 15-July 15.
Laurel Week, Westfie
Blessing the Port Gloucester, June at 3 P. M.
Strawberry Festiva June 22.
St. Peter Fiesta, Gl 27-30.
Blessing the Fleet, June 30.
Berkshire Music Barn 30-Sept. 1. Jazz P. M. Sundays. F P. M. Saturdays.
Berkshire Music Fes
Antique Show, Chatham, Aug. 12-16.
Indian Ceremony, Popponesset, Aug. 17-18.
Tuna Tournament, Barnstable, Aug. 25-28.

5 Events



Edward Lord

also are restoration projects that bring back the past faithfully. One of these is the Saugus Iron Works, just a few miles north of Boston, off U. S. 1. This has been officially declared to be the birthplace of the iron and steel industry in this country by the American Iron and Steel Institute. The institute operates it as a nonprofit enterprise.

Then, Sturbridge Village, near the junction of State Routes 15 and 20, is a recreated New England town of 150 years ago. There are shops, homes, a general store, tavern, mansion house and church meeting house.

In Massachusetts, as in most of New England, not the least of the attractions are summer stock theatres.

Then, too, there are art centers, such as those at Gloucester and Rockport on the North Shore, and Provincetown at the tip of Cape Cod. There is a music center at Lenox, in the Berkshires, where the Boston Symphony Orchestra summers while its players teach.

Pioneer Valley is the link between central Massachusetts and the Berkshire hills. Springfield is its largest community. In the than 200 inns, guest ms that will ght guests. roted vaca- chusetts is 00 miles of

rly 00 miles vered picket shing dories growing in d white sand lavor of the miles at sea, er and plane, Vine- ol and ndent enough fferent flavor

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PRESS CL
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MAY

late fall cruises to the Caribbean.

On August 25, the Maasdam will leave New York for 11 days including Labor Day. The minimum rate is $235.

The Nieuw Amsterdam will sail on November 1 for 13 days to southern waters, with rates starting at $350. Another 13-day cruise, aboard the Ryndam is scheduled for November 27. The minimum rate is $265.

The last of the newly announced series will be the Statendam's sailing on December 10. Rates begin at $235 for this 9½ day voyage.

MEDITERRANEAN SAILING

Cunard's Britannic is again scheduled for its popular all-Mediterranean cruise. The liner will sail from New York on January 24 for 66 days. Its log includes stops at 22 ports in 18 countries and minimum rates begin at $1,275.

ZIM CARIBBEAN SCHEDULE

The Zim Line's newest and fastest luxury liner, the Theodor Herzl, has been scheduled for its first series of Caribbean cruises

Popular Statendam Ideal for Tourists

In recent years there have been many new additions to the sparkling fleets of trans-Atlantic ships, and it is obvious that the trend is toward improving the lot of the budget-minded

Replicas of the three ships that brought first English settlers to the New World lie in their basin at Jamestown Festival Park.

with emphasis on the off-season

City festival

New Yorkers who plan late summer vacations need not fret about "being stuck in the city" until August or early September.

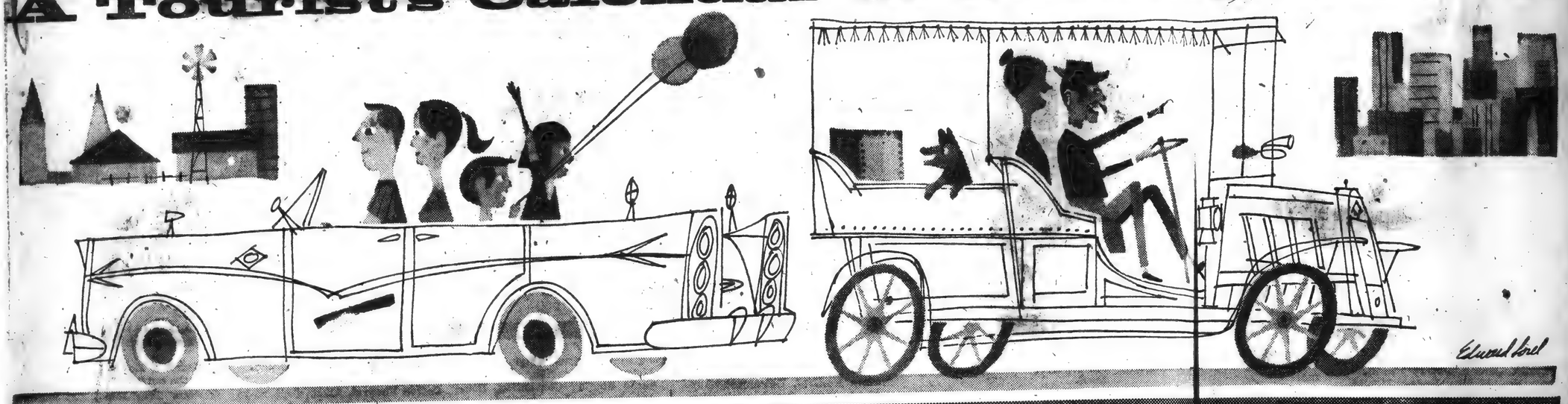
As part of the city's Summer Festival, a number of gala special events have been planned to make New York a summer haven.

Visits to the Mayflower II in its Hudson River berth, museum exhibits, outdoor musicals and dramas—these are only a few of the events that bid fair to making New York more exciting than ever.

Although a remarkable series of programs has already been presented, the Jamestown Festival is expected to reach its peak during the remainder of the summer travel season as thousands of visitors arrive to see the restored col-

brought Captain John Smith and the 103 first settlers to these shores. Visitors may board the flagship, the 100-ton Susan Constant, and later see Virginia Indians in the reconstructed Lodge of Chief Powhattan. They may explore at random the quaint, crude Fort

A Tourist's Calendar of Coming Events



THE NORTHEAST

CONNECTICUT

Dogwood Festival, Fairfield, May 12-24.

House, Garden Tours: Hartford, May 14-15. Darien, May 16. Litchfield, July 13.

Military Show, Storrs, May 16. At University of Connecticut.

Tennis, Hartford, May 17-18. All New England Intercollegiate.

Horse Shows: Farmington, May 17-19. Middletown, June 16. Westport, June 20-23. Wethersfield, June 30. Lyme, Aug. 3. Litchfield, Aug. 10. West Avon, Sept. 7-8. Bethlehem, Sept. 8. Durham, Sept. 28.

Track Meet, Storrs, May 18. Yankee Conference competition.

Dance Festival, New Canaan, May 25. Second annual.

Auto Races, Thompson, May 26; June 29; Sept. 1-2.

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Shakespeare Festival, Stratford, June 22-Aug. 24.

Barnum Festival, Bridgeport, June 27-July 6.

American Dance Festival, New London, Aug. 15-18.

Antiques Show, New Haven, Sept. 28-Oct. 1. The twentieth annual.

MAINE

Broiler Festival, Belfast, July 12-13.

Open House, Garden Tour, Camden, July 18.

Maine Lobster, Seafood Festival, Rockland, Aug. 2-4.

Do-Nut Festival, Camden, Aug. 17.

Indian Get-together, Popponesset, Aug. 17-18.

MASSACHUSETTS

Golf, Coonamessett, June 4-6. Massachusetts open.

Dairy Festival, Boston, June 8-17.

Boston Arts Festival, Boston, June 14-29. Exhibitions, stage shows.

Striped Bass Derby, Barnstable, June 15-July 15.

Laurel Week, Westfield, June 16-22.

Blessing the Portuguese Fleet, Gloucester, June 23. Ceremony at 3 P. M.

Strawberry Festival, Falmouth, June 22.

St. Peter Fiesta, Gloucester, June 27-30.

Blessing the Fleet, Provincetown, June 30.

Berkshire Music Barn, Lenox, June 30-Sept. 1. Jazz concerts 8:30 P. M. Sundays. Folk concerts 4 P. M. Saturdays.

Berkshire Music Festival, Tanglewood, Boston, July-August 11.

Antique Show, Chatham, Aug. 12-16.

Indian Ceremony, Popponesset, Aug. 17-18.

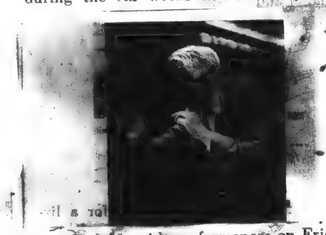
Tuna Tournament, Barnstable, Aug. 25-28.

CHARM MAGAZINE
NEW YORK, N. Y.

MAY 1957

THE BERKSHIRE FESTIVAL at Tanglewood needs no introduction to music lovers. A lovely wooded estate located between Lenox and Stockbridge, Massachusetts, it is the scene of the most famous summer festival in the United States—the Berkshire Festival, featuring the Boston Symphony Orchestra under the direction of Charles Munch.

This year, the concerts will take place during the six weeks between July 3 and



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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

MAY 12 1957

MASSACHUSETTS

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In Massachusetts, as in most of New England, not the least of the attractions are summer stock theatres.

Then, too, there are art centers, such as those at Gloucester and Rockport on the North Shore, and Provincetown at the tip of Cape Cod. There is a music center at Lenox, in the Berkshires, where the Boston Symphony Orchestra summers while its players teach.

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,994 - S. 856,847

JUN 30 1957

"The Town's Top Ticket!" *Coleman, Mir.*
ETHEL MERMAN in
HAPPY HUNTING
FERNANDO LAMAS
Evgs. Orch. $8.05; Mezz. $6.90; Balc. $5.20; 3.60, 3.00, 2.50. Mats. Wed. & Sat. Orch. $4.80; Mezz. $4.30; Balc. $3.60, 3.00, 2.50. Encl. stamped, self-add. env. and suggest many alt. dates.
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"WILDLY FUNNY!"—*Atkinson, Times*
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ANGELA LANSBURY JOHN EMERY
DOUGLAS BYNG CARLETON CARPENTER
HOTEL PARADISO
Adapted & Dir. by PETER GLENVILLE
Mon. thru Sat. Evgs.: Orch. $6.90; Mezz. $6.90, 5.75, 4.60, 4.05, 3.45; Balc. $2.90, 2.30. Mats. Thurs. & Sat.: Orch. $4.60; Mezz. $4.60, 4.05, 3.45; Balc. 2.90, 2.30. Specify alternate dates and enclose stamped, self-addressed envelope.
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... CENTURY." — Atkinson, Times
REX JULIE
HARRISON ANDREWS
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THELMA RITTER in
NEW GIRL IN TOWN
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Special Holiday Matinee this Th...

'SIDE-SPLITTING HOWLS'—*Cole...*
TOM EWEL...
THE TUNNEL OF ...
PRICES: Mon. thru Sat. Evgs. Or... Mezz. $4.80; Balc. $4.05, 3.60, 3... Wed. & Sat. Mats.: Orch. $4.30; M... Balc. $3.60, 2.50, 2.00. Tax Include...
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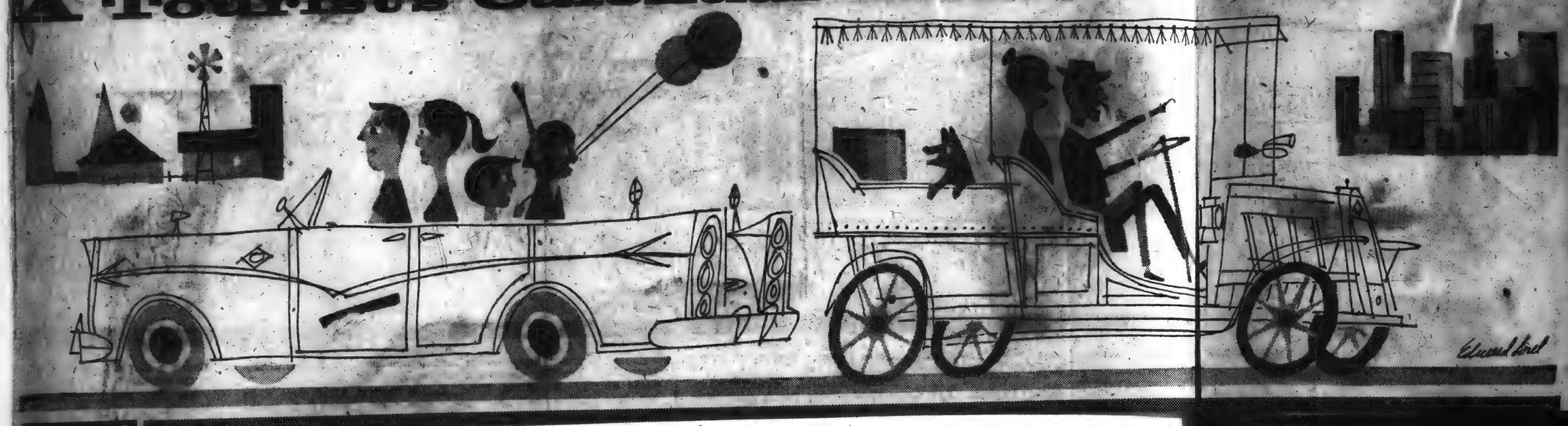
, June 30, 1957

A Tourist's Calendar of Coming Events



THE NORTHEAST

CONNECTICUT

Dogwood Festival, Fairfield, May 12-24.

House, Garden Tours: Hartford, May 14-15. Darien, May 16. Litchfield, July 13.

Military Show, Storrs, May 16. At University of Connecticut.

Tennis, Hartford, May 17-18. All New England Intercollegiate.

Horse Shows: Farmington, May 17-19. Middletown, June 16. Westport, June 20-23. Wethersfield, June 30. Lyme, Aug. 3. Litchfield, Aug. 10. West Avon, Sept. 7-8. Bethlehem, Sept. 8. Durham, Sept. 28.

Track Meet, Storrs, May 18. Yankee Conference competition.

Dance Festival, New Canaan, May 25. Second annual.

Auto Races, Thompson, May 26; June 29; Sept. 1-2.

Art Show, New Canaan, June 7-July 10. Oils, water-colors.

Regatta, New London, June 14. Yale-Harvard meet on Thames River.

Golf: State Qualifying Tournament, Wethersfield, June 18. State Amateur Championship, New Haven, June 24-27. Avon, July 21-23. $20,000 Insurance City Open, Wethersfield, Aug. 29-Sept. 2.

Shakespeare Festival, Stratford, June 22-Aug. 24.

Barnum Festival, Bridgeport, June 27-July 6.

American Dance Festival, New London, Aug. 15-18.

Antiques Show, New Haven, Sept. 28-Oct. 1. The twentieth annual.

MAINE

Broiler Festival, Belfast, July 12-13.

Open House, Garden Tour, Camden, July 18.

Maine Lobster, Seafood Festival, Rockland, Aug. 2-4.

Do-Nut Festival, Camden, Aug. 17.

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

MAY 12 1957

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JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUN 30 1957

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BERT LAHR
ANGELA LANSBURY JOHN EMERY
DOUGLASS DYNG CARLETON CARPENTER
HOTEL PARADISO
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June 30, 1957

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Item (e)
WAKEFIELD, Mass.
Independent
Circ. 5,975
MAY 29 1957

Pamphlets Spread Fame of Bay State

With the opening of the New York office of the Massachusetts Department of Commerce, another forward step has been made in the attempt to acquaint the rest of the United States with the vistas of beauty and the exciting pleasures awaiting them when they visit the year-round vacationland, Massachusetts. The new office in Rockefeller Center has numerous splendid pamphlets describing the majestic hills, fertile valleys and rocky coastline of the Bay State but unfortunately, no pamphlet—regardless of how well written or illustrated—can do justice to a state so richly endowed with natural beauty, historic lore and impressive centers of medicine, education and culture.

The pamphlets will tell you of historic Boston but until you have actually walked through Boston's narrow, cobblestone streets lined with unusual, picturesque shops and restaurants, driven along its wide, soaring aerial highways with breathtaking views of the city on all sides and attended its world-famous symphony and "Pops" concerts, its splendid art galleries and its numerous theaters with their pre-Broadway offerings, Boston will remain just another American city to you. It is only when you have strolled through its cool and lovely Common, sampled its delicious, distinctive food, taken an excursion boat down the beautiful Charles River out into the scenic, island-filled harbor, walked down its delightful Esplanade and visited its nearby beaches, amusement centers, lakes and verdant woods that the realization comes to you there is something "different" about this famous city... that it has a charm and a character uniquely its own.

Massachusetts' North and South Shore will be well described in the pamphlets but this also cannot be fully appreciated until seen. There is an atmosphere and a feeling about these places which just cannot be described in words and pictures. Salem, with its House of Seven Gables and Old Witch Jail; Gloucester, from whose port ships have gone to sea for more than 300 years; Marblehead, widely-known yachting center; Rockport, mecca and haven for artists; Newburyport, Ipswich and pilgrim ports of Quincy, Weymouth and Plymouth are all places of indefinable charm and fascination.

Of course, Massachusetts' renowned and beautiful Cape Cod and its two neighboring islands, Nantucket and Martha's Vineyard, will be well represented among the literature available in the new office, but there again, until you have attended a Cape Cod clambake with its succulent fare, wandered through its forests of pine or along its miles of white beaches and cavorted in its sheltered warm blue waters, you'll never know how enchantingly delightful and excitingly different this area is.

Central Massachusetts will offer the visitor another welcome surprise for although the pamphlets will describe its quaint and interesting Sturbridge Village and Storrowtown, its wonderful state parks, lakes and forests, its Pioneer Valley, Old Deerfield and famous Mohawk Trail, still the visitor will not be quite prepared for the magnificence and the overwhelming beauty of this part of the Bay State.

Naturally, no array of travel literature on Massachusetts would be complete without several folders on The Berkshires and its world-famous Music Festival. The pamphlets will tell you The Berkshires contain 73,098 acres of state forests, 13 rivers, 59 lakes, 23 camping areas, 14 golf courses, 16 winter sports areas and through the magic of radio many people will have heard the incomparable music which is offered annually at the festival. But what the visitor won't know until he actually goes to The Berkshires is the grandeur of the magnificent Tanglewood estate, its superb natural setting and the sublimity which comes from sitting under the stars with thousands of other music-lovers sharing the music of the world's greatest composers played by the Boston Symphony, one of the world's finest symphony orchestras.

The New York office will be staffed by very competent people who will make every effort to help the inquiring tourist but even if they had the eloquence and descriptive powers of an Emerson, Whitman or Thoreau, they could not begin to describe the wonders, the charm and the interest of this scenic and historic state, for words could never really do justice to Massachusetts. To know and appreciate her you must "Behold her and judge her for yourself!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAY 19 1957

Accent on Culture

But the Berkshires Have Natural Beauty to Offer, Too

PITTSFIELD, Mass. — There's more than music in the Berkshires, but the accent will be on culture here again during this area's 1957 Summer vacation-travel season. The Boston Symphony Orchestra, under the baton of Charles Munch, will open its annual six-week stand at the Berkshire Festival at Tanglewood July 3. Performances will be given each Friday and Saturday evening and Sunday afternoon through Aug. 11, 1957.

Concerts by the full B.S.O. in the 6000-seat Music Shed will feature works by Tchaikovsky (July 19-21), Berlioz (July 26-28), Brahms Aug. 2-4) and Beethoven (August 9-11).

Isaac Stern, the American violinist, will be the soloist at three performances.

This will be the silver jubilee year for Ted Shawn's Jacob's Pillow Dance Festival, off Route 20 in Becket. The Pillow will open its 25th season July 1 and run through August 31, for a total of 54 performances.

In the ballet field this season will be Maria Tallchief and Andre Englevsky, eight soloists of the Royal Danish Ballet and the Canadian National Ballet. For the opening week, Mr. Shawn has signed the Mary Anthony Dance Theatre in the group work "Threnody," seen in New York this past season.

★ ★ ★

In the southern Berkshire Town of Lenox, not far away from the Tanglewood grounds, music of another nature will be featured at the Berkshire Music Barn. The Music Barn season will run from June 30 to Sept. 1 and will star national headliners in the fields of jazz and folk music.

Jazz concerts will be held every Sunday evening; folk concerts, every Saturday afternoon, Duke Ellington, Lionel Hampton, Dave Brubeck and Ella Fitzgerald are among the stars already signed.

Also out of the cultural tap will come performances at the Berkshire Hills' two summer theatres. In Stockbridge, the Berkshire Playhouse will open its 26th 10-week season June 24. And the Williamstown Summer Theater will open an eight-week season July 5.

Thanks to a generous Dame Nature, there is more than culture available for the vacationer in the Berkshires. And thanks to the new cross-state thruway the Berkshires' natural and cultural attractions are closer than ever for the motorized vacationer.

The thruway has brought the Berkshires within 33 miles of the Springfield area and has reduced the travel time from the Boston metropolitan area to 2½ hours.

The Berkshires' 90 woodland lakes and ponds, 274 trout streams and 80,000 acres of state forest preserves provide excellent opportunities for camping, fishing, swimming, boating and other outdoor Summer activities.

And, main and secondary highways are dotted with state maintained picnicking spots ideal for a family outing.

Right now nature is putting on one of the New England region's most colorful shows here. New England's largest natural azalea fields are located in Pittsfield State Forest. The pink flowering trees annually reach their peak beauty at this time and continue in bloom throughout most of June. The trees cover 100 acres surrounding Berry Pond an 11-acre body of water atop a 3000-foot peak in the Taconic Range. The are may be reached over a hard-surfaced road.

★ ★ ★

Another favorite nature spot is the Pleasant Valley Wildlife Sanctuary off Routes 20 and 7 about seven miles south of Pittsfield in the town of Lenox. It includes a natural history and wildlife museum and a beaver colony.

In the Northern Berkshire town of Clarksburg, off Rte. 8, is the only water-eroded natural marble bridge in North America. Another favorite summer spot in the Berkshires is Mount Greylock, the state's highest peak. It can be reached by car off Rte. 7 in Lanesboro and New Ashford and Route 2 in North Adams.

A comparative newcomer in the culture field is the three-year-old Clark Art Museum in Williamstown, already rated as one of the top small museums in the world. Thirty-three Renoirs are included. It is open daily, except Mondays, 10 a.m. to 5 p.m., free of charge.

Berkshire's growing year-round resorts are looking for another banner Summer season. Such resorts as Eastover in Lenox and Oak 'n Spruce in East Lee, Avaloch in Lenox and Jug End Barn in Egremont—all in the Southern Berkshire region—give a diversified program which has found general approval from the younger one—or two-week vacationer.

The older hotels and inns still find their drawing power strong with the older groups which comes for the pleasant scenery, front-porch rocking and Tanglewood culture. However, many of those older establishments have added swimming pools and other facilities to keep with the times.

The Berkshire Hills Conference, 50 South st., Pittsfield, will provide further information on request. One of the most popular pieces put out by the Conference is a circle tour map which outlines six suggested tours of the county. The map contains detailed driving directions and descriptions of natural and historic interest.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
MAY 20 1957

This State Covers Full Range of American Life

Now that vacation time is approaching, most families are beginning to plan and wonder what to do with the two or three weeks off they'll be enjoying soon.

And nowadays more families all the time are discovering that one way everyone can enjoy a vacation and still profit by it is by exploring America's past. Here in New England especially it's possible to cover the full range of American life from the Pilgrim settlements to the Atomic Age.

In a few weeks now the Mayflower II will be anchored off Plymouth, giving us all an opportunity to see for ourselves how the first settlers of this region voyaged to these shores.

And just outside Boston one of the most advanced scientific settlements in the world is located at M.I.T. Within the boundaries of this State one can find ancient salt-box cottages and the most modern architectural triumphs of Gropius and Saarinen.

On the East coast of Massachusetts you can visit Hawthorne's House of the Seven Gables. In the western section you can hear many of the world's greatest musicians at the Tanglewood Festival.

Concord affords priceless historic memories, whether one is thinking of wars and politics, or of literature. The earth we tread is saturated with the variegated memories of America in all its changing moods.

And the echoes of America's past as well as the reality of its present are available to us all in this vacation season. Here, nearby, lies the perfect answer to the vacation problem for those who have been regretting they couldn't go abroad.

TIGHT BINDING

[60]

THE BOSTON SUNDAY GLOBE—MAY 26, 1957

THE BERKSHIRE HILLS

Music from Bach to Bop Highlights Festive Season

A diversified program of Spring-Summer activities will highlight the Berkshire Hills' 1957 vacation-travel offerings. The Berkshires' steady growth in tourist popularity shows every sign of continuing this year, according to John F. Downing, executive director of the Berkshire Hills Conference.

As usual, music will be a feature attraction, covering the range from Bach to bop. The former is a regular at the annual Berkshire Music Festival at Tanglewood in Lenox. The latter is part of the bill of fare at Music Inn's Berkshire Music Barn in the same town.

The Boston Symphony Orchestra, under the baton of Charles Munch and world-famous guest conductors, will open its annual six-week Summer season at Tanglewood the second week in July.

Berkshire Music Barn in Lenox offers a weekly series of jazz and folk music concert which in past seasons have featured such headliners as Dave Bruback, Duke Ellington and Dizzy Gillespie. The Music Barn season opens early in July and runs through Labor Day.

Another Berkshire Hills regular, the Jacob's Pillow Dance Festival, will open its 16th season early in July under the direction of Ted Shawn, world-famed dancer, choreographer, educator, lecturer and writer. The season at Jacob's Pillow in Becket ran 10 weeks in 1956 and probably will run the same length this year.

Two Summer theaters will provide ample entertainment for those who like to mix a bit of the legitimate theater in with their music and dance. The Berkshire Playhouse in Stockbridge will be in its 26th season this year and will operate for at least 10 weeks. In the college town of Williamstown, the Williamstown Summer Theater will have an eight-week season. Both playhouses will open late in June. Nikos Pasacharopoulos, a member of the Yale School of Drama faculty, will be managing director of the Williamstown Theater.

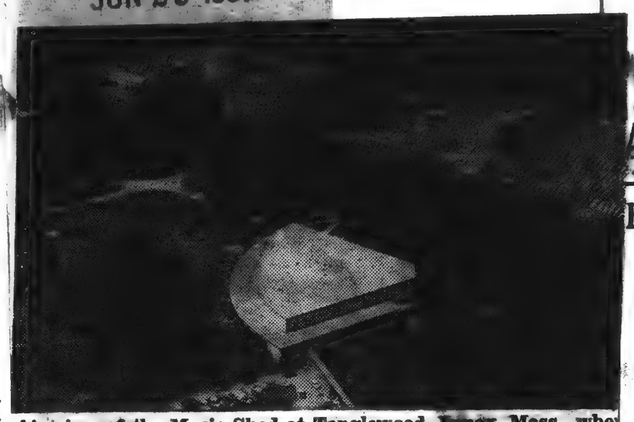
The college town also has another attraction that is drawing crowds on a year round basis. It is the Clark Art Museum, built two years ago by Robert Sterling Clark, New York financier who died last year. The museum is already rated in the top brackets of the nation's art show places It is open, free of charge, six days a week (closed Mondays) from 10 a.m. to 5 p.m.

Nature, of course, always provides plenty of attractions for the Berkshire visitor. She is especially cooperative in providing the proper floral settings for the June honeymooners or tourists.

The Berkshire Hills are located in the westernmost part of Massachusetts about 150 road-miles from both Boston and New York. Trains, buses and airlines make daily runs in and out of Pittsfield in the center of the Berkshires.

CLEVELAND, OHIO
NEWS
Cir. D. 137,553
APR 24 1957

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545
JUN 25 1957



Air view of the Music Shed at Tanglewood, Lenox, Mass., where the Boston Symphony Orchestra presents its 20th season of music for six weeks from July 5 to August 11.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
TRAVEL SECTION
APR 7 - 1957

BERKSHIRE MUSIC FESTIVAL

Boston Symphony Announces Plans for Tanglewood Session

The Boston Symphony Orchestra today announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this Summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

★ ★ ★

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theater and head of the Opera Department of the New England Conservatory of Music, will again head the opera department, presenting this Summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of the American composer, Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra and headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, an authority on the chamber music field and a founder of the Kroll Quartet.

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Hugh Ross will head the choral department and will conduct performances by a specially small choir. Mr. Ross will prepare the large Festival Chorus for performances including Berloiz' "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Charles Munch.

Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large festival chorus with the Boston Symphony Orchestra and attend the orchestra concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes will be awarded in the course of the Summer.

Contributors to the Friends of the Berkshire Music Center will be invited to many of the performances by the various departments of the school.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Massachusetts.

—The Berkshire Eagle, Wednesday, April 3, 1957

Tri-State Music Festival To Be Held at Tanglewood

LENOX — Permission to use Tanglewood facilities for the Tri-State Music Festival scheduled here in May has been granted on behalf of the Boston Symphony Orchestra by J. J. Brosnahan, assistant treasurer, in a letter to Joseph J. Carroll, cochairman of the festival.

In his letter Mr. Brosnahan stated that the BSO would be pleased to have the Tri-State Festival use Tanglewood facilities.

Choral and band concerts involving an estimated 1,400 high school students from about 20 schools in Western Massachusetts, Vermont and Eastern New York will be given in the Tanglewood Theatre Hall on Friday and Saturday nights, May 17 and 18. So far about 16 schools have accepted invitations to take part in the program. More are expected, Mr. Carroll said.

Use of Tanglewood facilities was made possible through George E. Mole of Lenox, a member of the Tanglewood advisory committee, Mr. Carroll stated. Ward J. Gaston, resident supervisor at Tanglewood, said the Tanglewood staff will give "all cooperation to the Tri-State Festival."

A meeting of the music supervisors of participating schools is scheduled tonight in Bennington, Vt., to discuss further organizational plans for the two-day festival.

Travel . . . . Variety Offered By Bay State

By CORNELIA CURTISS
News Travel Writer

The man said, "If we drive to Massachusetts what should be seen?"

Of course, that's a state that fairly drips with history, full of picturesque vacation areas. The summer's outstanding musical festival takes place at Tanglewood in the Berkshires.

THE BAY STATE appears to have something for everybody.

Consider the Cape. They say it was the playground of Indian chiefs in faraway times before the Pilgrims landed. Falmouth on Coonamessett Lake is an Indian word which translates into "place of long fish."

A short drive leads to Wood Hole with three major scientific projects: the U.S. Bureau of Fisheries, the Oceanographic Institute which studies tides, currents and the ocean floor, and the Marine Biological Laboratory.

Cape Cod is filled with interesting towns, Yarmouth, Dennis, Chatham, Wellfleet, Hyannis and, of course, that mecca of artists, Provincetown.

Each has its own keynote, some being resorts in the upper-bracket category and others being less pretentious places for outdoor living, swimming and fishing.

MARTHA'S VINEYARD and Nantucket are reached by ferries from Woods Hole. At Edgartown on Martha's Vineyard many fine old homes of whaling captains still stand. Emily Post's summer home is there too.

Of course, Boston is a sightseeing "must" with its historic Common, Old North Church, relics of bygone years and luxurious new structures.

Salem, just north of the capital was made famous by Nathaniel Hawthorne and also by a celebrated architect, Samuel McIntire. This being the bicentenniel of his birth, many of the McIntire designed houses will be open to the public.

Saugus Ironworks, birthplace of the nation's iron and steel industry is a diverting spot in Saugus, 10 miles north of Boston on U.S. 1. Original buildings have been restored and reproduced and are operating as they did 300 years ago.

Going Places THE GLOBE AND MAIL, SATURDAY, APRIL 6, 1957.

Flying Tour for 140 Toronto Families

The largest overseas groups to go by chartered aircraft take off for Prestwick and London this month, announces Picard and Stafford Travel Ltd.. Leaving for a 28-day tour April 14 and 16 will be 140 employees and their families from the Gray Coach division of the Toronto Transit Commission. They will travel by Pan American World Airways aboard DC-6-B's.

* * *

Canada's most colorful spectacle, the Musical Ride of the Mounties, left Halifax Thursday in the Cunard liner Saxonia for a five-month tour of England and Scotland. The team of 28 RCMP officers and constables, under Inspector J. G. C. Downey, opens its tour at the Royal Windsor Horse Show, May 9, following a civic reception by the Lord Mayor of London, May 7. Its last performance will be at the Edinburgh Tattoo Sept. 7. The troop's 36 horses sailed from Saint John in the Donaldson liner Corinaldo.

* * *

Available free from Pan American World Airways is a compact folder which enables the world traveller to convert foreign currencies into dollars and cents at a glance. On other pages concise information is tabulated on customs regulations regarding import and export of currency. The pocket-size folders are available at Pan American's Toronto office, 25 Adelaide St. W.

* * *

Gasoline allowance for tourists in France is to be increased after April 13 to six gallons a day, plus a surplus allowance on leaving the country up to 60 gallons on the basis of 1 gallon for 12 miles. This regulation applies to tourists not residing in France driving a car with non-French license plates or a new French car bought with foreign currency. For tourists crossing French territory in less than three days a limited allowance will be granted once only up to 60 gallons on the basis of a gallon for 12 miles.

Holland offers a variety of interests to visitors. The eighth annual open air flower exhibition, biggest in the world, opened Thursday in Lisse. At the end of April the annual flower procession will be held through the bulb growing district's municipalities of Sassenheim, Lisse and Hillegem. In September the Old Art and Antiques fair will be held at Delft, where the famous Delft Blue factory is open to the public until November. June 10 will be International Air Show at Rijswijk airfield between The Hague and Delft. The Netherlands tourist offices advises visitors to book hotel rooms early.

* * *

Boston Symphony Orchestra has announced plans for its 15th summer Berkshire Music Centre session from July 1 to August 11 at Tanglewood. Founded under the late Dr. Serge Koussevitzky the school is now under the leadership of the orchestra's music director Charles Munch and composer Aaron Copland, chairman of the faculty. It provides special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur. Further information may be obtained from the Berkshire Music Centre Office, Symphony Hall, Boston 15, Mass. The school runs concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

* * *

John J. Kerr of Toronto has been appointed district manager of the Bahamas Development Board's district sales office here. He will be responsible for sales, information, travel agency cooperation and promotion of the Bahamas in Canada, stated Stafford L. Sands, board chairman. A native of Toronto, Mr. Kerr served overseas with the RCAF during the Second World War. Since the war he has worked for American Airlines and Pan American World Airways.

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France is offering dollar paying tourists a 15 per cent reduction at 1,500 selected hotels this year, except during July and August. In addition an extra 15 per cent reduction can be granted by hotel managers during the offseason.

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C62

HERALD TRIBUNE, SUNDAY, APRIL 28, 1957

Berkshires Strong f ture

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679

JUN 25 1957

They Also Provide Outdoor Activities

Swimming and Fishing Abundant, But Music and Dance Come First

PITTSFIELD, Mass.

Thanks to a generous Dame Nature, there is more than culture available for the vacationer in the Berkshire Mountains of Massachusetts.

The area's ninety woodland lakes and ponds, 274 trout streams and 80,000 acres of state forest preserves provide excellent opportunities for camping, fishing, swimming, boating and other outdoor activities.

As a late spring entre, the best show is provided at Pittsfield State Forest on the outskirts of this central Berkshire city. New England's largest natural azalea fields are located in the forest. The pink flowering trees usually reach the peak of color in late May and early June. They cover 100 acres surrounding Berry Pond—an eleven-acre body of water atop a 2,000-foot peak in the Taconic Range.

Berkshire people expect an increase this summer in the number of visitors from the Boston area. Massachusetts' new east-west thruway, scheduled to open about May 1, will bring Boston to within two and a half motor hours of these hills.

All-Year Resorts

Berkshire's growing group of year-round resorts also are looking for another banner season. Such resorts as Eastover in Lenox, Oak 'n Spruce in East Lee, Avaloch in Lenox and Jug End Barn in Egremont—all in the southern Berkshire region—offer a diversified program which keeps the younger vacationers happy for weeks at a stretch.

The older hotels still go strong for the older group, which comes for the pleasant scenery, front porch rocking chairs and the Tanglewood culture. But many of those older establishments also have added swimming pools and other facilities to keep up with the times.

A one-week vacation at the resorts in Berkshire County can be had for from $70 to $90, American plan. Hotel, motel and inn rates range from $7 to $12 per day.

The Berkshire Hills Conference, 50 South St., Pittsfield, will provide further information on request.

The accent in the Berkshires again will be heavy on culture this summer as symphony music and the dance continue to hold the spotlight in the region's 1957 vacation-travel program.

Boston Symphony

The Boston Symphony Orchestra, under the baton of Charles Munch, will open its annual six-week stand at the Berkshire Festival in Tanglewood July 3. Performances will be given each Friday and Saturday evening and Sunday afternoon through August 11.

Dr. Munch will conduct all the concerts in the Bach-Mozart series on the first two weekends. Pierre Monteux and Carl Schuricht will be guest conductors.

Concerts by the full orchestra in the 6,500-seat Music Shed will feature works by Tchaikovsky (July 19-21), Berlioz (July 26-28), Brahms (Aug. 2-4) and Beethoven (Aug. 9-11).

Isaac Stern, the American violinist, will be the soloist at three performances. Ticket information is available at the Festival Office, Symphony Hall, Boston 15.

This will be the silver jubilee year for Ted Shawn's Jacob's Pillow Dance Festival. The Pillow will open its twenty-fifth season July 1 and run through Aug. 31 for a total of fifty-four performances.

Ballet Scheduled

In the ballet field this season will be Maria Tallchief and Andre Eglevsky, eight soloists of the Royal Danish Ballet and the Canadian National Ballet. For the opening week, Mr. Shawn has signed the Mary Anthony Dance Theater in the group work "Threnody," seen in New York this season.

Barton Mumaw, who as leading dancer of Shawn's company of men dancers performed on every program for the first seven years at Jacob's Pillow in Becket, and who now is dancing in "My Fair Lady," will present some of his best-known solos.

In the southern Berkshire town of Lenox music of another nature will be featured. The Berkshire Music Barn in Lenox will again offer a weekly series of jazz and folk music concerts with national headliners in both fields on tap. The Music Barn season runs from June 30 through Labor Day.

Also out of the cultural tap will come performances from the area's two summer theaters. In the southern Berkshire town of Stockbridge the Berkshire Playhouse will open its twenty-sixth ten-week season on June 24. And in the northern Berkshire college town, the Williamstown Summer Theater will open an eight-week season July 5.

Photo by Ruth Orkin

MASSACHUSETTS—Music under the sky is the treat offered visitors to the world-famous Berkshire Festival every summer at Tanglewood.

CHARMING COUNTRYSIDE, TOO

Music Festival Offers Top Program

By HELEN A. F. PENNIMAN

Believe it or not, there are those who yearn to fill their holidays with a positive orgy of "the Arts." And for such as these, there is possibly no region on this side of the ocean which offer so great a variety combined with a good climate, and charming countryside, as the Berkshires.

First and foremost comes, of course, the famous Berkshire Music Festival at Tanglewood, which will open on July 3 and run till Sunday, August 11, the pet project of the Boston Symphony, in conjunction with its school of music, the Berkshire Music Centre.

The initial concerts will be by chamber ensembles, starting with the Paganini Quartet, with the second program given by the orchestra, but reverting to the smaller type for the three nights of the weekend. All these will be led by Charles Munch, the Boston's conductor, presenting Bach programs.

The following weekend, Mr. Munch will give all-Mozart programs. The Thursday concerts are all to be by the Boston Symphony Orchestra, and so will the Friday concerts, guest conductors after first two weeks including Pierre Monteux, and Carl Schuricht.

SOLOISTS announced are Joseph di Pasquale, Isaac Stern, Samuel Mayes, and Rudolf Serkin, aside from solo singers for the ninth Symphony, the Berlioz Cantata, and a Bach Mass.

Or if preferred, the Melodic start can be made at the Newport Jazz Festival, running from July 4, through the 11th.

Reversing the process, one may run over into Canada for the Jazz concerts at the arts festival at Stratford, when Count Basie and his men will be on hand for the August 2 and 3 concerts. There, too, can be savored the Shakespeare favorites, beginning with "Hamlet" on July 1, and ending with "Twelfth Night" on September 7.

If your patriotic souls keep you to the U. S., you can see the American Festival Company in their new theatre at Stratford, Conn. And ballet-omanes can slip over to Lee, Mass., almost any time, and observe the Ted Shawn dancers, at Jacob's Pillow.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

North Berkshire Weekly

Optimism in Grease Paint

By Bernard R. Carman

WILLIAMSTOWN—Other crystal balls along the Mohawk Trail may be cloudy, but the one enshrined in the box office of the Williamstown Summer Theater gleams with a bright glow of optimism.

The theater opened its eight-week season last night, and Business Manager William J. Martin believes that the outlook is definitely bullish. Ticket sales for the opening production of "Teahouse of the August Moon" are good, and subscription sales to regular patrons are holding firm, according to Mr. Martin. Local residents, who make up a goodly share of the audience, are especially interested in the "pick-your-play" series, which allows the subscriber eight tickets for use in any combination up to and including eight seats for the same play the same night. The plan is handy for area residents who may be planning to vacation elsewhere and hence can't use the regular weekly series.

OTHER ENCOURAGING factors this year include a good response to the theater's appeal for new operating capital to help in the changeover to an Equity company, a switch which will give the theater full professional status. The fund drive appears to be within reach of its $4,500 goal, a healthy sign that people are interested in seeing the group continue on the most advantageous possible terms.

Another source of confidence is last season's final tabulation. Off to a rather shaky start in 1955, the theater had hoped to pare its deficit last year and break even this season. The operation did considerably better than that last year, missing a solvent season by a financial gnat's whisker. Mr. Martin, noting that the 1956 run was two week's longer and included a disastrous week with an untried turkey, believes that the 1957 season will go [illegible] quite nicely.

* * *

THE THEATER'S status as a non-profit, educational foundation will help, for the program is not designed to make anybody rich. A successful season is a must, of course, for the best plays in the world are worthless if they play to empty houses. And the theater must be able to pay its way. But there is small if under no compulsion to show low to turn in a whopping profit.

The foundation arrangement is an excellent one for the actors and directors of the company, if only because it eliminates any need to present Jayne Mansfield as Corliss Archer in "Kiss and Tell." Some plays might go well in a converted barn, where the odor wouldn't be quite so noticeable, but it would be rather foolish to present them in Williams College's lavish Adams Memorial Theater.

The company last year received a handsome vindication of its conviction that there is a summer market for better plays of the type that the Adams Memorial Theater is so handsomely fitted to present. The 1956 production of Bernard Shaw's "Saint Joan" was a box-office blockbuster, missing the maximum possible week's gross by only $600. The company will try to prove it wasn't a fluke by presenting Shaw's "Caesar and Cleopatra" as the final show this year.

* * *

A NEW FACTOR in the summer picture this year is the cross-state Turnpike, and superficially it might seem a threat to the rather distant Williamstown theater. Mr. Martin doesn't think so. He's rather inclined to regard it as a potential asset if properly used.

About 30 to 35 per cent of the theater's patrons are in the transient category, Mr. Martin points out, and a good many of them are drawn from the hordes pulled into the central-southern Berkshire area by such proven magnets as Tanglewood, Jacob's Pillow and the Berkshire Playhouse. Williamstown has always depended heavily on that reservoir, and so a toll road bringing more people to the southern marches will help the area northerly reaches as well.

In line with that view, Mr. Martin is stepping up the promotional efforts in South Berkshire this year. Westward this annual [illegible] an extension of the poster route around Pittsfield, Lenox and Stockbridge; more advertising in theater and concert programs there; radio spots; ads in the metropolitan papers, where most of the tourists come from; and a broadened program of direct-mail promotion. If any tourist gets through the county without hearing of the Williamstown Theater, he'll pass by at 2 a.m. in the dark of the moon.

* * *

BARRING some unexpected disaster, the season should prove that the theater's growing pains are over. The trial runs of the past two seasons have demonstrated that the program can be financially feasible without violating the basic educational purpose of the Adams Memorial plant. Perhaps more important, they also proved that a solid company of young and able actors need not depend on the drawing power of a name star to find an audience; there's already evidence that the Williamstown Theater, closely tied to Yale's excellent drama school, will be a pool of youthful talent for the New York theater. And from a purely local point of view, the coming seasons should demonstrate [illegible] always room for another [illegible] the county's summer [illegible]

PASTE OVER

C62

HERALD TRIBUNE, SUNDAY, APRIL 28, 1957

Berkshires Strong for Culture

They Also Provide Outdoor Activities

Swimming and Fishing Abundant, But Music and Dance Come First

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Isaac Stern, the American violinist, will be the soloist at three performances. Ticket information is available at the Festival Office, Symphony Hall, Boston 15.

This will be the silver jubilee year for Ted Shawn's Jacob's Pillow Dance Festival. The Pillow will open its twenty-fifth season July 1 and run through Aug. 31 for a total of fifty-four performances.

Ballet Scheduled

In the ballet field this season will be Maria Tallchief and Andre Eglevsky, eight soloists of the Royal Danish Ballet and the Canadian National Ballet. For the opening week, Mr. Shawn has signed the Mary Anthony Dance Theater in the group work "Threnody," seen in New York this season.

Barton Mumaw, who as leading dancer of Shawn's company of men dancers performed on every program for the first seven years at Jacob's Pillow in Becket, and who now is dancing in "My Fair Lady," will present some of his best-known solos.

In the southern Berkshire town of Lenox music of another nature will be featured. The Berkshire Music Barn in Lenox will again offer a weekly series of jazz and folk music concerts with national headliners in both fields on tap. The Music Barn season runs from June 30 through Labor Day.

Also out of the cultural tap will come performances from the area's two summer theaters. In the southern Berkshire town of Stockbridge the Berkshire Playhouse will open its twenty-sixth ten-week season on June 24. And in the northern Berkshire college town, the Williamstown Summer Theater will open an eight-week season July 5.

Photo by Ruth Orkin

MASSACHUSETTS—Music under the sky is the treat offered visitors to the world-famous Berkshire Festival every summer at Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

North Berkshire Weekly

Optimism in Grease Paint

By Bernard R. Carman

WILLIAMSTOWN—Other crystal balls along the Mohawk Trail may be cloudy, but the one enshrined in the box office of the Williamstown Summer Theater gleams with a bright glow of optimism.

The theater opened its eight-week season last night, and Business Manager William J. Martin believes that the outlook is definitely bullish. Ticket sales for the opening production of "Teahouse of the August Moon" are good, and subscription sales to regular patrons are holding firm, according to Mr. Martin. Local residents, who make up a goodly share of the audience, are especially interested in the "pick-your-play" series, which allows the subscriber eight tickets for use in any combination up to and including eight seats for the same play the same night. The plan is handy for area residents who may be planning to vacation elsewhere and hence can't use the regular weekly series.

THE THEATER'S status as a non-profit educational foundation will help, for the program is not designed to make anybody rich. A successful season is a must, of course, for the best plays in the world are worthless if they play to empty houses. And the theater must be able to pay its way. But the operation is under no compulsion to turn in a whopping profit.

The foundation arrangement is an excellent one for the actors and directors of the company, if only because it eliminates any need to present Jayne Mansfield as Corliss Archer in "Kiss and Tell." Some plays might go well in a converted barn, where the odor wouldn't be quite so noticeable, but it would be rather foolish to present them in Williams College's lavish Adams Memorial Theater.

The company last year received a handsome vindication of its conviction that there is a summer market for better plays of the type that the Adams Memorial Theater is so admirably fitted to present. The 1956 production of Bernard Shaw's "Saint Joan" was a box-office blockbuster, missing the maximum possible week's gross by only $600. The company will try to prove it wasn't a fluke by presenting Shaw's "Caesar and Cleopatra" as the final show this year.

* * *

A NEW FACTOR in the summer picture this year is the cross-state Turnpike, and superficially it might seem a threat to the rather distant Williamstown theater. Mr. Martin doesn't think so. He's rather inclined to regard it as a potential asset if properly used.

About 30 to 35 per cent of the theater's patrons are in the transient category, Mr. Martin points out, and a good many of them are drawn from the hordes pulled into the central-southern Berkshire area by such proven magnets as Tanglewood, Jacob's Pillow and the Berkshire Playhouse. Williamstown has always depended heavily on that reservoir, and so a toll road bringing more people to the southern marches will help the theater northerly reaches as well.

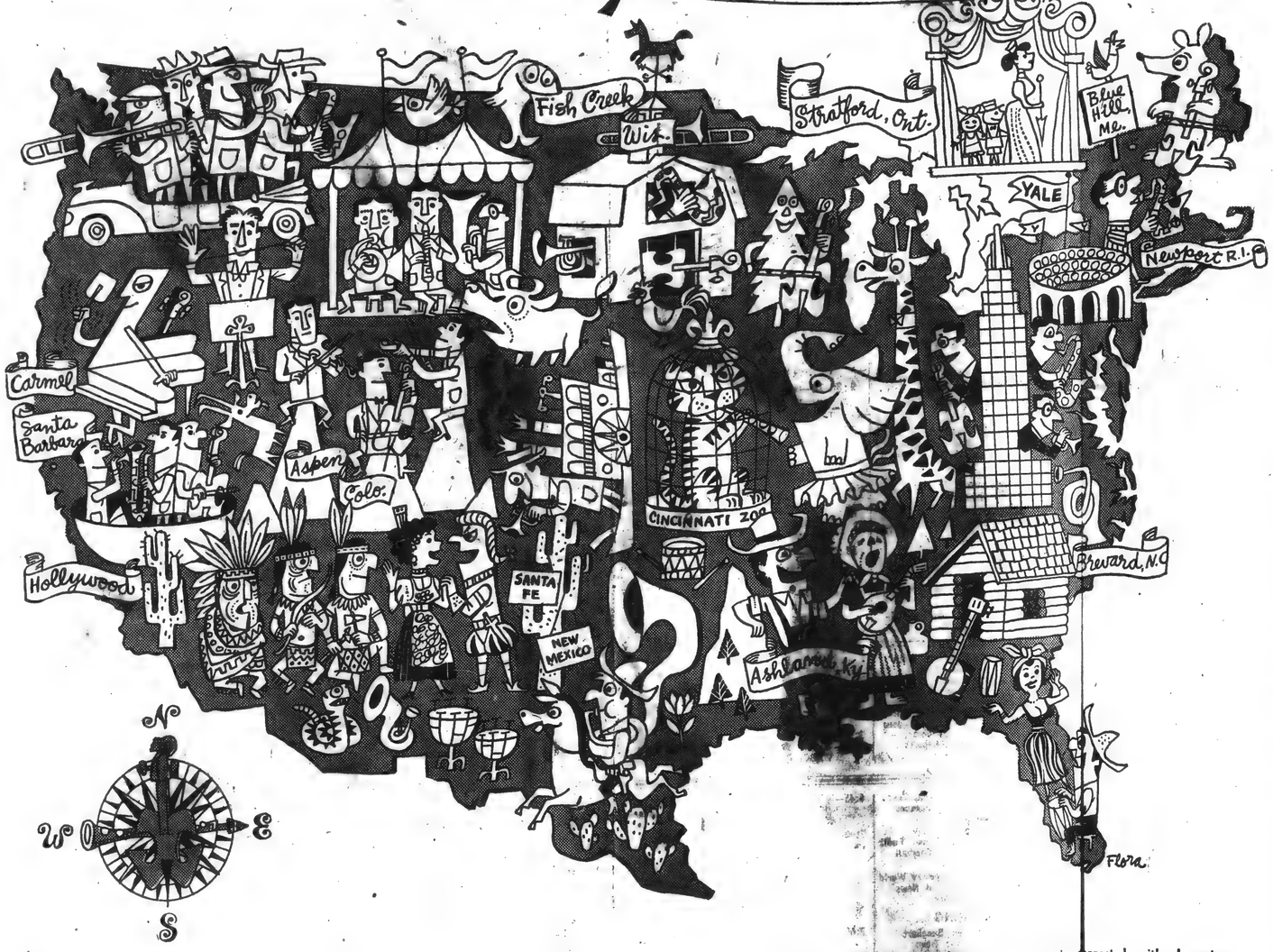
In line with that view, Mr. Martin is stepping up the promotional efforts in South Berkshire this year. We suggest his channel include an extension of the Boston route around Pittsfield, Lenox and Stockbridge; more advertising in theater and concert programs there; radio spots; ads in the metropolitan papers where most of the tourists come from; and a broadened program of direct-mail promotion. If any tourist gets into the county without hearing of the Williamstown Theater, he'll pass by at 2 a.m. in the dark of the moon.

* * *

BARRING some unexpected disaster, the season should prove that the theater's growing pains are over. The trial runs of the past two seasons have demonstrated that the program can be financially feasible without violating the basic educational purpose of the Adams Memorial plant. Perhaps more important, they also proved that a solid company of young and able actors need not depend on the drawing power of a name star to find an audience; there's already evidence that the Williamstown Theater, closely tied to Yale's excellent drama school, will be a pool of youthful talent for the New York theater. And from a purely local point of view, the coming season should demonstrate that there's always room for another [illegible] for the county's summer b[illegible]

E 1 [62]

A Musical Map Summer 1957



New York

New York City
June 19-Aug. 16—Guggenheim Memorial Concerts by Goldman Band at Central and Prospect Parks.
June 24-Aug. 3—Lewisohn Stadium orchestral concerts.

Chautauqua
July 5-Aug. 31—Operas and symphonic concerts.

Ellenville
July 4-Aug. 4—Empire State Music Festival. Symphonic concerts, opera and ballet.

Katonah
June 15, 22, 29—Chamber and early music programs at Caramoor.

Rochester
July 4, 6—"Hansel and Gretel."
July 24, 27—"Die Fledermaus."
Aug. 14, 16—"Aida."

Stony Brook, L. I.
June 29, July 13, Aug. 3—Symphonic concerts at Dogwood Hollow.

Woodstock
July 5-Sept. 1—Performances by Turnau Opera Company; chamber music.

New Jersey

Millburn
June 16, 30, July 14—Orchestral concerts at Paper Mill Playhouse.

Ventnor
Aug. 6, 13, 20, 27—Recitals at Ventnor Pier.

Connecticut

Falls Village
June 30-Sept. 1—Sunday chamber music concerts at Music Mountain by Berkshire String Quartet.

New Haven
June 25, July 9, 23, Aug. 6—Chamber music at Yale Art Gallery.

Norfolk
June 20-July 31—Chamber music at Norfolk Music School of Yale University.

Stratford
June 30; Aug. 5, 12, 19—Chamber music concerts at the Shakespeare Festival.

Massachusetts

Andover
July 15-Aug. 24—Concerts and daily organ recitals at Organ Institute.

Boston
June 14-29—Arts Festival at the Public Garden.

Ipswich
June 28-Aug. 17—Castle Hill Concerts. Symphonic, jazz and chamber music programs.

Lenox
July 3-Aug. 17—Berkshire Festival at Tanglewood. Boston Symphony Orchestra.
June 30-Sept. 1—Berkshire Music Barn. Jazz and folk song concerts.

Pittsfield
July 19-Oct. 6—Chamber music at South Mountain.

Waltham
June 1-8—Arts Festival at Brandeis University.

Rhode Island

Newport
July 4-6—Newport Jazz Festival.

Vermont

Bennington
Aug. 11-25—Chamber orchestra concerts at Bennington College.

Burlington
July 16-Aug. 6—Four concerts at University of Vermont.

Marlboro
June 29-Aug. 26—Chamber music at Marlboro College.

Maine

Blue Hill
July 8-Sept. 1—Chamber music concerts at Kneisel Hall.

Camden
June 10-Sept. 1—Concerts at the Summer Harp Colony.

Hancock
August—Orchestral concerts at the Domain School of Pierre Monteux.

North Bridgton
July 8-Aug. 18—Concerts at Berkley Summer Music School.

Pennsylvania

Bethlehem
June 25-30—Early American Moravian Music Festival.

Philadelphia
June 17-July 25—Robin Hood Dell Concerts. Philadelphia Orchestra.

Tamiment-in-the-Poconos
June 20-23—Five [illegible] music concerts.

Ohio

Cincinnati
June 29-July 27—Opera at Cincinnati Zoo Park.

Cleveland
July 6-Aug. 24—Cleveland Pop Concerts.

Virginia

Jamestown
Now through Nov.—Various musical events connected with Jamestown Festival.

West Virginia

Wheelin
June 30-Sept. 2—Choral and pop concerts, recitals and opera at Ogleb[illegible] Park.

North Carolina

Brevard
Aug. 9-[illegible]—Symphonic concerts at Transylva[illegible] Music Camp.

Greenvil[illegible]
June 10-July 5—Grass Roots Opera.

Kentucky

Ashland
June 9—American Folk Song Festival at Traipsin' Woman's cabin.

Tennessee

Sewanee
June 16-July 21—Symphonic concerts at Summer Music Center.

Michigan

Interlochen
June 23-Aug. 19—National Music Camp. Concerts, recitals, opera.

Illinois

Chicago
June 17-Aug. 18—Symphonic, jazz and ballet programs at Ravinia Park.
June 26-Aug. 18—Orchestral and folk song concerts and opera ("Rigoletto") at Grant Park.

Wisconsin

Fish Creek
Aug. 10-25—Peninsula Music Festival. Symphonic concerts conducted by Thor Johnson. Three world premieres.

Colorado

Aspen
June 26-Sept. 1—Instrumental programs in Big Tent.

Central City
June 29-July 27—"Rigoletto" and "The Gypsy Baron" in Opera House.

Denver
July 2-27—Concerts and opera ("Die Walkuere") in Red Rocks Amphitheatre.

New Mexico

Santa Fe
July 3-Aug. 29—Opera repertory sung in English by Santa Fe Opera Association.

California

Carmel
July 15-21—Bach Festival.

Hollywood
July 9-Aug. 31—Hollywood Bowl symphonic concerts.

La Jolla
June 9-Aug. 4—Symphonic concerts by Musical Arts Society.

Los Angeles
June 7-17—Los Angeles Music Festival.

Redlands
July 2-Aug. 30—Redlands Bowl Concerts. Eighteen programs of symphonic music, opera and ballet.

Santa Barbara
July 8-Aug. 31—Music Academy of the West. Six concerts.

Canada

Stratford, Ont.
July 31-Sept. 6—Symphonic and jazz concerts and Benjamin Britten's "Turn of the Screw."

Montreal
July 22-Aug. 31—Chamber music, "Don Giovanni," Verdi's "Requiem."

THE WORLD OF MUSIC

Summer Festivals Bidding More Widely For Visits From Touring Americans

By ROSS PARMENTER

THERE are many more names around this summer's musical map than bordered the similar map last year. In part the increase mirrors the continuing expansion of summer music. Yet not all the new names represent new festivals. Many of the events have been recurring quietly in their own corners for a number of summers. The new element in the situation is that more and more local festivals are now making a play for national attention.

Each summer, it seems, American vacationists grow increasingly mobile. Those giving festivals have realized that year after year more and more tourists are on the road, eager for entertainment. As automobiles and good highways have made distances less important, summer impresarios have been making an increasing play for tourists from all parts of the country. One sees this particularly this summer. Never before have plans been drawn up so far in advance, nor have prospectuses been so widely circulated. The old days of schedules arranged at the last moment with notices sent out too late to reach any one except those in the neighborhood, it seems, are over.

NEWCOMERS: Three of this year's festivals that are new to the map are also new to the country. One is the Jamestown Festival, a series of musical events interspersed among the other festival activities being held in Virginia to celebrate the 350th anniversary of the establishment of the first permanent English settlement in the New World. Significantly enough, the other two new festivals are operatic, for one of the major post-war developments in American summer music is the spread of summer opera. The larger of the two new events is that of the Santa Fe Opera Association which will present operas at Santa Fe, N. M., from July 3 to Aug. 29. The other is the first summer opera colony to be run by the National Grass Roots Opera at East Carolina College in Greenville, N. C., from June 10 to July 5.

MAN OF THE HOUR: Stravinsky will be widely honored in the summer festivals. His seventy-fifth birthday falls on June 17, and the San Francisco Waxman's Los Angeles Music Festival will round up its activities with a gala all-Stravinsky program. It will consist of the "Symphony of Psalms," the American première of "Canticum Sacrum," and "Agon," a new ballet commissioned by Lincoln Kirstein. The Aspen Festival, which opens in Colorado on June 26, will perform Stravinsky works all through its ten-week season. The Berkshire Festival at Lenox, Mass., will present his "Jeu de Cartes," "Sacre du Printemps" and "Canticum Sacrum." And his major opera, "The Rake's Progress," will be one of the works given in Santa Fe.

TUCSON, ARIZ.
STAR
Circ. D. 28,960 - S. 37,561

JUN 16 1957

Farmers Welcome City Dwellers For Vacations And Holidays

Booklet Lists Farms Looking For Guests

NEW YORK, N. Y., June 15—The 1957 edition of Farm Vacations and Holidays, a booklet listing 236 farms and ranches that welcome vacationers as paying guests, is just off the press.

This year the 48-page booklet gives complete descriptions and pictures of participating farms and ranches located in 31 states and Ontario, Canada, according to Robert P. Wolfe, director of Farm Vacations and Holidays, Inc., 500 5th Ave., New York 36, N. Y.

City youngsters who like to exchange asphalt pavements for country greenery and the fun of petting farm animals are enthusiastic guests of the vacation farms. So are their parents and the many people in all walks of life who have found an antidote for city tensions in the informality and good fellowship on farm and ranch.

The special care taken in selecting farms for inclusion in the booklet is reflected in the variety of farms the vacationer can choose from. In size they may range from a 7-acre blueberry farm in Connecticut to a 12,000-acre working ranch in Montana that runs a top grade of Hereford cattle; in type they may be a Minnesota pony farm that expects 30 baby ponies soon, a Christmas tree and maple syrup farm high in Massachusett's Berkshires near Old Deerfield, Tanglewood and Jacobs Pillow Festivals, a grain and stock farm in Indiana's lake country right in "Fisherman's Paradise," or even a "gentleman's" farm in

San Francisco, Calif.
EXAMINER
Circ. D. 233,928 - S. 510,389
APR 21 1957

Travel

American Music Festivals

EUROPE ISN'T the only region that will draw travelers to its famous music festivals this summer. The festival schedule in the United States itself, and adjacent regions on this side of the Atlantic, has been growing in size and glamor with the years.

Tomorrow, for instance, will be the opening day for the Pablo Casals festival in San Juan, Puerto Rico. Despite the recent illness that will prevent the revered 80 year old cellist and conductor from appearing, the festival nevertheless boasts an impressive list of celebrated performers.

Old Master Music

These will include pianists Rudolf Serkin and Eugene Istomin, violinists Isaac Stern, Joseph Szigeti and Alexander Schneider, singers Maria Stader and Gerard Souzay and the Budapest String Quartet. In four chamber concerts and four orchestra concerts, they will concentrate on old master music of Bach, Mozart and Schubert.

The festival, prior to Casals' illness, was expected to bring to San Juan the same rich musical atmosphere that blesses his annual festivals in Prades, southern France. According to all accounts, the San Juan festival has been sold out for weeks. It will last until May 8.

Next in the festival schedule comes the long jump to charming Ojai, inland from Santa Barbara, in California. It will have its 11th annual musical splurge with five concerts from May 24 to 26.

The Tender Land

Aaron Copland, American composer, will conduct at Ojai a concert version of his opera, "The Tender Land."

Important southern California singers and instrumental artists will range over a repertory from pre-Bach "Biblical Songs" of Schuetz to Grieg, Faure and modern David Diamond, Hindemith and Benjamin Britten.

Celebration of the 75th birthday of Composer Igor Stravinsky will be a major business in the Los Angeles Music Festival of four concerts, mainly directed by Franz Waxman, on the UCLA campus over a two week period starting June 19. An important Stravinsky selection will be his new 12 tone choral "Canticum Sacrum," never before performed in this country.

The name of Stravinsky looms large also in the Aspen Music Festival in Colorado, spaced busily between June 26 and September 1. Concerts will offer a whole cycle of Stravinsky's works, early and late, and also will stress the compositions of Haydn.

Concert Performances

Chief Aspen Conductor will be Izler Solomon. Faculty members of the Aspen Summer Music School will be concert performers. Among them will be Singers Jennie Tourel and Mack Harrell, the Juilliard String Quartet, Composer Darius Milhaud, Pianist Rosina Lhevinne, etc., etc.

Carmel, in California, has picked July 15 to 21 as its Bach Festival dates. The week of programs, probably culminating with the "St. Matthew Passion," will pay considerable attention to other Baroque and early classic composers as well as Bach. Although Stratford, in Ontario, Canada, will open its activities July 1 with a Shakespeare drama festival, and also a film schedule, it will move into a musical phase of its attractions July 31 to September 6.

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The English Opera Group, conducted by Benjamin Britten, himself, will stage his opera, "The Turn of the Screw." The Canadian Broadcasting Company Orchestra will give concerts with Conductors Walter Susskind, Heinz Unger, Geoffrey Wadding and Thomas Mayer. Also on tap will be a jazz cycle, starring such experts as Count Basie.

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Weekend concerts in the

In San Juan, a n

NEWSWEEK
NEW YORK, N. Y.
JUN 17 1957

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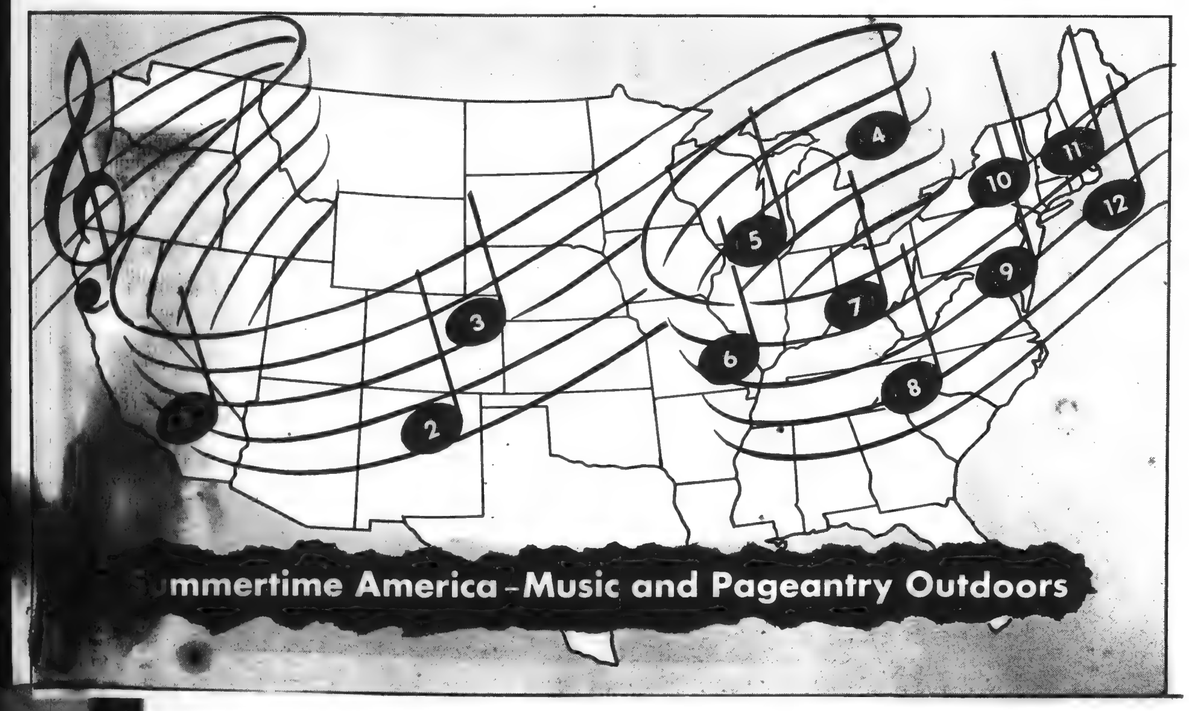
Aug. 31.

Newsweek—Brennan

5 **CHICAGO**—Ravinia, a suburban park, specializes in big-name conductors and soloists in symphonic

9 **WASHINGTON AND PHILADELPHIA**—Rock Creek Park in Washington features opera and



NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
JUN 29 1957

[63]

Music Will Fill Summer Air

Festivals Offer Big Variety Next Week

By WILLIAM PEPER.

Next week the summer air for miles around will be drenched with music. Festivals boasting symphony orchestras, ballet dancers, jazz musicians, and opera singers are opening in Newport, R. I., Ellenville, N. Y., Millburn, N. Y., Lee and Lenox, Mass., not to mention our own uptown festival at Lewisohn Stadium.

All will be *gemuetlich* at the stadium tonight and the sale of beer undoubtedly will increase because Viennese music—the waltz and operetta favorites we've all been drinking and crying over for years—will be the order of the evening. Marta Eggerth and Jan Kiepura will be in charge of the singing.

Satchmo's Birthday.

Louis Armstrong will be having a big week on the summer festival circuit. On Thursday he will open the Newport Jazz Festival, which will celebrate Satchmo's birthday on the occasion. Ella Fitzgerald, Sidney Bechet, Jack Teagarden and a host of hard-stomping Dixieland musicians will be on hand, too.

The Newport event will run through Sunday with different stars at each concert. Just about every jazz musician worth mentioning will be there including Sarah Vaughn, Count Basie, Billie Holliday, Teddy Wilson, Erroll Garner, George Shearing, Bobby Hackett, Dizzy Gillespie and Dave Brubeck.

Next Saturday night Louis Armstrong will be leading the Jazz Jamboree at Lewisohn Stadium while the symphony orchestra takes a night off. Garner and Shearing will be there too.

Gershwin Night.

The annual Gershwin night, one of Lewisohn Stadium's most popular events, takes place on Thursday for the 27th consecutive year. Eugene List will be the piano soloist, Camilla Williams and Lawrence will sing the "Porgy and Bess" selections and, as usual, Alexander Smallens will conduct.

Monday will be Rachmaninoff night at the stadium with former child prodigy Ruth Slenczynska as soloist in the piano concerto. Brahms will be featured Wednesday night with Albert Fracht conducting and Martha Lipton as soprano soloist in the "Alto Rhapsody."

The Empire State Music Festival opens Thursday in Ellenville, with Igor Markevitch conducting the Symphony of the Air in Beethoven's Ninth Symphony. On the next three nights eight members of the Royal Danish Ballet will offer varied dance programs.

Berkshire Festival.

The Berkshire Music Festival at Tanglewood in Lenox will begin its 20th season Wednesday with the Paganini String Quartet. Charles Munch will conduct the Boston Symphony in the weekend concerts. The festival will run through Aug. 11.

The New Jersey Summer Music Festival, with Samuel Antek conducting the New Jersey Symphony Orchestra, offers tomorrow the second in its series of Sunday afternoon concerts at the Paper Mill Playhouse in Millburn. Jerome Hines of the Metropolitan Opera will be the featured soloist.

The Jacob's Pillow Dance Festival is having its silver jubilee season this summer at Lee. The opening week, beginning Tuesday, will feature Maria Tallchief and Anatole Eglevsky, the Mary Anthony Dance Theater and Bruce McClure and his Celtic Ballet of Scotland.

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A. F.

PEORIA, ILL.
Journal-Star (Morn.)
Circ. D. 34,785
JUN 7 1957

PARADE OF THE ARTS

By EVABETH MILLER

Summer Festivals Beckon

Summer festivals in every direction will soon be claiming the attention and attendance of Peoria area followers of music and theater.

Besides our own local series of Corn Stock Theater plays at the tented arena in Bradley Park (starting June 18 with "Blithe Spirit"), and the Chicago area summer theaters, there are the nine-weeks Ravina Festival of music, drama, ballet, movies, monologues and art exhibit, up on the Chicago North Shore; and the all-summer-long series of musicals and operettas given by the St. Louis Municipal Opera in Forest Park, where "South Pacific" opened last evening.

But that's not all. Some Peorians will be going, as usual, to the Berkshire Festival concerts July 3-Aug. 11 at historic "Tanglewood" in the hills of western Massachusetts. Some will head westward to Aspen, Colo., for the great variety of festival events at the ghost town that has come alive again at the foot of mountains that attract skiers in wintertime.

PEORIA, ILL.
Journal-Star (Morn.)
Circ. D. 34,785
JUN 11 1957

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San Francisco, Calif.
EXAMINER
Circ. D. 233,928 - S. 510,389
APR 21 1957

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Weekend concerts in the semioutdoor Music Shed will specialize successively in Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. Four later weekend programs will pay attention to important modern music, not only by Stravinsky, Honegger and Hindemith, but also by the less known German composers, Werner Egk and Boris Blacher, and the Americans, Barber, Copland and Piston.

Six concerts in more intimate surrounding will feature chamber music. Isaac Stern will be guest violinist, in three of the Old Master concerts, in concertos of Tchaikovsky, Beethoven and Brahms. Guest conductors, with Munch, will be Pierre Monteux and the veteran Viennese, Carl Schuricht.

A. F.

In San Juan, a new music festival to rival Europe's

- NEWSWEEK
NEW YORK, N. Y.
JUN 17 1957

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PEORIA, ILL.
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Circ. D. 34,785
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INFORMATION OBSCURED

[63]

San Francisco, Calif.
EXAMINER
Circ. D. 233,928 - S. 510,389

APR 21 1957

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These will include pianists Rudolf Serkin and Eugene Istomin, violinists Isaac Stern, Joseph Szigeti and Alexander Schneider, singers Maria Stader and Gerard Souzay and the Budapest String Quartet. In four chamber concerts and four orchestra concerts, they will concentrate on old master music of Bach, Mozart and Schubert.

The festival, prior to Casals' illness, was expected to bring to San Juan the same rich musical atmosphere that blesses his annual festivals in Prades, southern France. According to all accounts, the San Juan festival has been sold out for weeks. It will last until May 8.

Next in the festival schedule comes the long jump to charming Ojai, inland from Santa Barbara, in California. It will have its 11th annual musical splurge with five concerts from May 24 to 26.

The Tender Land

Aaron Copland, American composer, will conduct at Ojai a concert version of his opera, "The Tender Land."

Important southern California singers and instrumental artists will range over a repertory from pre-Bach "Biblical Songs" of Schuetz to Grieg, Faure and modern David Diamond, Hindemith and Benjamin Britten.

Celebration of the 75th birthday of Composer Igor Stravinsky will be a major business in the Los Angeles Music Festival of four concerts, mainly directed by Franz Waxman, on the UCLA campus over a two week period starting June 19. An important Stravinsky selection will be his new 12 tone choral "Canticum Sacrum," never before performed in this country.

The name of Stravinsky looms large also in the Aspen Music Festival in Colorado, spaced busily between June 26 and September 1. Concerts will offer a whole cycle of Stravinsky's works, early and late, and also will stress the compositions of Haydn.

Concert Performances

Chief Aspen Conductor will be Izler Solomon. Faculty members of the Aspen Summer Music School will be concert performers. Among them will be Singers Jennie Tourel and Mack Harrell, the Juillard String Quartet, Composer Darius Milhaud, Pianist Rosina Lhevinne, etc., etc.

Carmel, in California, has picked July 15 to 21 as its Bach Festival dates. The week of programs, probably culminating with the "St. Matthew Passion," will pay considerable attention to other Baroque and early classic composers as well as Bach. Although Stratford, in Ontario, Canada, will open its activities July 1 with a Shakespeare drama festival, and also a film schedule, it will move into a musical phase of its attractions July 31 to September 6.

Jazz Cycle on Tap

The English Opera Group, conducted by Benjamin Britten, himself, will stage his opera, "The Turn of the Screw." The Canadian Broadcasting Company Orchestra will give concerts with Conductors Walter Susskind, Heinz Unger, Geoffrey Wadding and Thomas Mayer. Also on tap will be a jazz cycle, starring such experts as Count Basie.

Central attraction in the Berkshire Festival at Tanglewood, Lenox, Massachusetts, will once again be the Boston Symphony Orchestra and Conductor Charles Munch, from July 3 to August 11.

Weekend concerts in the

In San Juan, a n

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502

JUN 29 1957

Music Will Fill Summer Air

Festivals Offer Big Variety Next Week

By WILLIAM PEPER.

Next week the summer air for miles around will be drenched with music. Festivals boasting symphony orchestras, ballet dancers, jazz musicians, and opera singers are opening in Newport, R. I., Ellenville, N. Y., Millburn, N. Y., Lee and Lenox, Mass., not to mention our own uptown festival at Lewisohn Stadium.

All will be *gemuetlich* at the stadium tonight and the sale of beer undoubtedly will increase because Viennese music—the waltz and operetta favorites we've all been drinking and crying over for years—will be the order of the evening. Marta Eggerth and Jan Kiepura will be in charge of the singing.

Satchmo's Birthday.

Louis Armstrong will be having a big week on the summer festival circuit. On Thursday he will open the Newport Jazz Festival, which will celebrate Satchmo's birthday on the occasion. Ella Fitzgerald, Sidney Bechet, Jack Teagarden and a host of hard-stomping Dixieland musicians will be on hand, too.

The Newport event will run through Sunday with different stars at each concert. Just about every jazz musician worth mentioning will be there including Sarah Vaughn, Count Basie, Billie Holliday, Teddy Wilson, Erroll Garner, George Shearing, Bobby Hackett, Dizzy Gillespie and Dave Brubeck.

Next Saturday night Louis Armstrong will be leading the Jazz Jamboree at Lewisohn Stadium while the symphony orchestra takes a night off. Garner and Shearing will be there too.

Gershwin Night.

The annual Gershwin night, one of Lewisohn Stadium's most popular events, takes place on Thursday for the 27th consecutive year. Eugene List will be the piano soloist, Camilla Williams and Lawrence will sing the "Porgy and Bess" selections and, as usual, Alexander Smallens will conduct.

Monday will be Rachmaninoff night at the stadium with former child prodigy Ruth Slenczynska as soloist in the piano concerto. Brahms will be featured Wednesday night with Albert Fracht conducting and Martha Lipton as soprano soloist in the "Alto Rhapsody."

The Empire State Music Festival opens Thursday in Ellenville, with Igor Markevitch conducting the Symphony of the Air in Beethoven's Ninth Symphony. On the next three nights eight members of the Royal Danish Ballet will offer varied dance programs.

Berkshire Festival.

The Berkshire Music Festival at Tanglewood in Lenox will begin its 20th season Wednesday with the Paganini String Quartet. Charles Munch will conduct the Boston Symphony in the weekend concerts. The festival will run through Aug. 11.

The New Jersey Summer Music Festival, with Samuel Antek conducting the New Jersey Symphony Orchestra, offers tomorrow the second in its series of Sunday afternoon concerts at the Paper Mill Playhouse in Millburn. Jerome Hines of the Metropolitan Opera will be the featured soloist.

The Jacob's Pillow Dance Festival is having its silver jubilee season this summer at Lee. The opening week, beginning Tuesday, will fe[a]t[u]re Maria Tallchief and Ar[t]hur Eglevsky, the Mary Anthony Dance Theater and Bruce McClure and his Celtic Ballet of Scotland.

al Europe's

Six concerts in more in-
mate surrounding will
ture chamber music.
ac Stern will be guest
linist, in three of the Old
ster concerts, in con-
tos of Tchaikovsky,
thoven and Brahms.
est conductors, with
ach, will be Pierre Mon-
x and the veteran Vien-
e, Carl Schuricht.

A. F.

PEORIA, ILL.
Journal-Star (Morn.)
Circ. D. 34,785

JUN 7 1957

—PARADE OF THE ARTS

BY EVABETH MILLER

Summer Festivals Beckon

Summer festivals in every direction will soon be claiming the attention and attendance of Peoria area followers of music and theater.

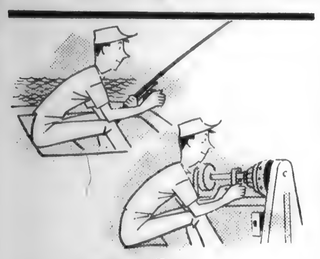
Besides our own local series of Corn Stock Theater plays at the tented arena in Bradley Park (starting June 18 with "Blithe Spirit"), and the Chicago area summer theaters, there are the nine-weeks Ravina Festival of music, drama, ballet movies, monologues and art exhibit, up on the Chicago North Shore; and the all-summer-long series of musicals and operettas given by the St. Louis Municipal Opera in Forest Park, where "South Pacific" opened last evening.

But that's not all. Some Peorians will be going, as usual, to the Berkshire Festival concerts July 3-Aug. 11 at historic "Tanglewood" in the hills of western Massachusetts. Some will head westward to Aspen, Colo., for the great variety of festival events at the ghost town that has come alive again at the foot of mountains that attract skiers in wintertime.

PEORIA, ILL.
Journal-Star (Morn.)
Circ. D. 34,785

JUN 11 1957

Assorted arts are provided, as previously mentioned here, at Aspen, Colo., at the famous Berkshire Festival at Tanglewood, Mass., and the nearby Jacob's Pillow Festival at Lee, emphasizing dance and music. Illinois has its Ravina festival near Chicago, besides the summer theaters in the area.



SATISFIED EMPLOYEES

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You boost your production efficiency when you produce in Greater Miami. Select your employees from a large local labor pool, and from the thousands who **want** to live here. Assure yourself of a higher quality of production with **fewer** rejects ... **greater** profits.

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Send on letterhead for Fact File

GREATER MIAMI INDUSTRIAL

BOOKS

Hecht and MacArt

▶**On the Chicago of 1915:** "We were all fools to have left Chicago. It was a town to play in; a town where you could stay yourself, and where the hoots of the critics couldn't frighten your style or drain your soul . . . the world would turn up nothing better for us than the frowsy streets and hooligan towers of Chicago."

▶**On the New York of the '20s:** "It was a time when a man was judged by his own wits, and not by the editorials he espoused. And the women, I bow again. They needed more than a bowling-ball bosom and overmembranous lips to fetch attention."

▶**On the theater:** "Success in the theater is difficult to describe. It is chiefly an absence of pain. The thousand devils of disaster are on leave. Present are only a few smiling friends, and the box-office statement."

▶**On Hollywood head men:** "The boss was, rather often, a dreary fellow, incapable of criticizing a waffle."

▶**On John Barrymore:** "[MacArthur] found Barrymore in an unlikely saloon, knowi[n]g spots. Let's get out of h[e]re. 'My soul is an old sock ... gas jet,' Barrymore replie[d] barefooted, then, said ...

▶**On Scott Fitzgerald:** "Sc[ott] on a movie script for four studio. He handed it in boss. Like many of his who had never written, an[d] even sold a he-and-she j[oke] paper, fancied himself a ... dictated the Fitzgerald days, using four steno[s] changed all the dialogue ... to this man read, in part, ... do this to me? If there's a ... it's the sound of how my ... spoken. I've listened to ... twenty years. I've done ... my life than listen to it ... you throw me away in ...

—From "Cha[rles] probable L[ie] of Charles M[acArthur] to Ben Hecht

Newsweek—Brenson

WOOD—"Symphonies Un-Ste[r]" at the Hollywood ... July 9 through Aug. 31. ...door music in Southern ... includes the admission-...dlands Summer Festival ...Aug. 30) and the San ...ymphony Summer Series ...a Park (July 9-Aug. 27).

...E, N.M.—A new operatic ...n an amphitheatre and ...avilion using the Jemez ...ns as a natural backdrop ...Aug. 29). Operas sched-...lude "Madame Butterfly," ...Barber of Seville," and ...ky's "The Rake's Progress."

...R—Red Rocks, the amphi-...near Denver, will offer a ...variety ranging from "South ... to "Die Walküre" (July ...Other Colorado attractions ...concerts at Aspen (June ...1) and indoors, opera at ... City (June 29-July 27).

...FORD, ONT.—In addition ...espeare, this festival pre-...pera, symphony, and jazz ...-Sept. 6). A musical high-...he North American pre-... Benjamin Britten's latest ..."The Turn of the Screw."

5 **CHICAGO**—Ravinia, a suburban park, specializes in big-name conductors and soloists in symphonic fare (June 27-Aug. 18). Ravinia charges admission, but Grant Park, with its lake-front band shell and music ranging from opera to "pops" concerts, is free (June 25-Aug. 18).

6 **ST. LOUIS**—The Municipal Opera presents a wide variety of musical comedy and operetta in Forest Park from June 6 to Aug. 22.

7 **CINCINNATI**—Standard repertory opera at the Zoo Pavilion, which runs from June 29 through July 27.

8 **THE "PAGEANT" CIRCUIT**—"Wilderness Road," Berea, Ky., June 29-Aug. 31. "Chucky Jack," Gatlinburg, Tenn., June 21-Sept. 1. "Unto These Hills," Cherokee, N.C., June 25-Sept. 1. "Horn in the West," Boone, N.C., June 25-Sept. 2. "The Lost Colony," Manteo, N.C., June 29-Sept. 1. "Thy Kingdom Come," Salem, Va., June 21-Sept. 1. "The Common Glory," Williamsburg, Va. (evenings), and "The Founders" (matinees), May 13-Oct. 19. For the purely musical-minded, North Carolina also has the Brevard Music Center Summer Festival (June 23-Aug. 25).

9 **WASHINGTON AND PHILADELPHIA**—Rock Creek Park in Washington features opera and ballet, jazz, and Jimmy Durante (June 13-Aug. 31). In Philadelphia, Robin Hood Dell in Fairmount Park presents free programs with the Philadelphia Orchestra and soloists (June 17-July 25).

10 **NEW YORK**—Lewisohn Stadium in Manhattan is the New York Philharmonic's outdoor home (June 24-Aug. 3). To the north are the chamber-music concerts at Caramoor (Katonah, N.Y., June 15-29), and the Empire State Music Festival at Ellenville (July 4-28). Upstate to the west is 84-year-old Chautauqua (July 1-Aug. 25).

11 **THE BERKSHIRES**—The Boston Symphony holds forth at the Berkshire Music Festival (Tanglewood) in Lenox, Mass. (July 3-Aug. 11). Other lures include the Jacob's Pillow Dance Festival near Lee, Mass. (July 2-Aug. 31), and chamber music at South Mountain, outside of Pittsfield (July 19-Oct. 6).

12 **NEWPORT**—Everybody and his horn and piano will be on hand for the fourth Newport Jazz Festival at Freebody Park (July 4-7).

TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
JUN 2 1957

Orchestras

Philadelphians Due In Havana

Special to The Blade

PHILADELPHIA, June 1 The Philadelphia Orchestra will make its first visit to Havana and its first tour of the Florida Peninsula next season. The tour will begin Sunday, Jan. 12, when Eugene Ormandy and the 110 musicians fly to Cuba, where they will play two concerts, Jan. 13 and 14, in the auditorium of the Havana Philharmonic Orchestra.

The Philadelphians will fly to Miami, Wednesday, Jan. 15, where they play in the Dinner Key Auditorium under the sponsorship of the Miami Lions Club. The performance is a benefit to aid the Lighthouse for the Blind. Other Florida concerts will be in Miami Beach, Jan. 16; Daytona Beach, Jan. 17 and Orlando, Jan. 18.

★ ★ ★

MORE THAN 20 applications have been filed by young Chicago musicians for auditions as soloists in the Chicago Symphony Orchestra's 39th season of Young People's Concerts. Samuel Antek, who will direct these concerts, will hear players and singers May 27 and 28 in Orchestra Hall to select six for the two series of programs next season.

★ ★ ★

A MEETING place for the composer and performer of contemporary music will be provided this summer at Tanglewood in a Seminar in Contemporary Music to be sponsored by the Fromm Music Foundation of Chicago. This opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's composition department under the direction of Aaron Copland. The program will benefit the 13 participating players as well as composition students.

Music Calendar

ON THE AIR

Today at 2:35 (WJR): "World Music Festivals"; James Fassett, commentator. Amsterdam Concertgebouw, Ormandy conducting. William Schuman, "Article of Faith"; Dvorak, Symphony No. 5 in E minor ("From the New World"); Stravinsky, suite from the ballet, "The Fire-Bird."

Today at 5:05 (WJR): "Sunday Symphony"; Valter Poole, commentator. A recorded program of orchestral music.

Tomorrow at 9 (WSPD): "Telephone Hour." Michael Rabin, violinist.

THE SPRINGFIELD UNION,
, TUESDAY, JULY 2, 1957

Seminar in Contemporary Music Set at Tanglewood

Lenox, Jluy 1 — Dean Ralph Berkowitz of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, has announced the titles for the illustrated lecture series which is part of the Seminar in Contemporary Music.

To Start Friday

The seminar, which will meet for the first time on Friday afternoon at 3.15 in the Chamber Music Hall at Tanglewood, is sponsored by the Fromm Music Foundation and is open to friends of the Berkshire Music Center.

The lectures, which occur each Wednesday and Friday afternoon at 3.15, will be given by distinguished composers who are members of the Berkshire Music Center faculty and will be illustrated by eleven Fromm Fellowship players—young professional musicians who have demonstrated a special interest in contemporary music and who will spend the summer at Tanglewood through the generosity of the Fromm Foundation.

The seminar programs are as follows: Friday, July 5; Aaron Copland: "General outline and backgrounds" Busoni, Scriabine, Strauss, Debussy, Ravel, early Stravinsky and early Schoenberg; Wednesday, July 10; Irving Fine: "Music of the Twenties: the neoclassic phase." Stravinsky, Hindemith, Roussel, De Falla; Friday, July 12; Aaron Copland: "Music of the Twenties: the new Shibboleths." Satie and les Six; Jazz influence, polytonality, Gebrauchsmusik; Wednesday, July 17; Milton Babbitt: "The Viennese school." Schoenberg, Berg, Websen.

Friday, July 19; Milton Babbitt: "Dodecaphonism developed." Krenek, Dallapiccola, Martin, Riegger; Wednesday, July 24; Karl Kohn: "Nationalist trends—European phase." Bartok, Britten, the Russians, the

Monsigny. It will be ...

Berkshire Seminar On Contemporaries

SYRACUSE HERALD-AMERICAN June 23, 1957

A Seminar in Contemporary Music, sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president, is announced for Berkshire Music Center during the summer season of the Boston Symphony Orchestra in "Tanglewood," Lenox, Mass. The Fromm Fellowship players, equivalent of teaching fellows in the Academic world, are 13 young professional musicians, who have demonstrated special interest in contemporary music.

They will be attached to the Berkshire Center Composition department as the nucleus of the Seminar. In addition to receiving instruction from the Berkshire Music Center faculty, under Aaron Copeland, they will assist composition students by reading their works and will perform in the "aspects of Music" lecture series. They also will perform at the Sunday Night Composers' Forums. The Fromm Foundation again will sponsor two concerts of modern chamber music to be performed by Boston Symphony Orchestra members, following the successful pattern of last season. These concerts, open to all Friends of the Berkshire Music Center, will take place July 23 and Aug. 6.

This date in music: 1887, John Finley Williamson born. He became known as a pianist and composer and founded Westminster Choir School in 1926.

Director Charles Munch of the Boston Symphony announces programs for the series of Chamber Music concerts as part of the Music Festival in Tanglewood on six Wednesday nights between July 3 and Aug. 7 in the Theater Concert hall. Net proceeds of these events go to the Tanglewood Revolving Scholarship Fund to aid students at the Orhoestra's summer school—Berkshire Music Center. Among guest artists during the series: Ralph Berkowitz and Seymour Lipkin, pianists; Saramae Endich, soprano, Florence Kopleff, contralto; John McCollum, tenor, Donald Gramm, bass; the Beaux Arts Trio, the Kroll String Quartet; George Souzay, baritone; and the Zimbler Sinfonietta.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JUN 2 1957

Music

Contemporary Musicians Will Teach Each Other

By RAYMOND MORIN,
Telegram Music Critic

It should be a satisfaction to those who don't enjoy some contemporary music that composers and performers are holding a seminar at Tanglewood this summer during which they will attempt to understand each other.

This unprecedented opportunity for study and performance of modern music will be supervised by the staff of the Berkshire Music Center's composition department under the direction of Aaron Copland. The program will benefit 13 participating players as well as the composition students of the school through study of instruments and performance problems.

The porject is sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president.

These Fromm Fellowship players, who will be the equivalent of teaching fellows in the academic world, will be 13 young professional musicians who have demonstrated a special interest in contemporary music.

The Foundation will sponsor two concerts of modern chamber music performed by members of the Boston Symphony Orchestra and others. They are open to all Friends of the Berkshire Music Center, and will be held on July 23 and August 6.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 10 1957

N.Y. TIMES JUNE 2, 1957

THE WORLD OF MUSIC: DISAPPEARING SERIES

By ROSS PARMENTER

MANY American instrumentalists have a special gift for chamber music. They love to play it, too, and this leads them to organize concerts, which they finance from their own pockets. Because

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Box 2078. Boston 6 • RIchmond 2-4200

Musicians' Guild and Knickerbocker Group Suspending Local Concerts

old Shapero are the "long-hair" composers who have complied. The six works will be played together next Thursday night. The theme of the program will be amplified by the inclusion of two earlier jazz works from the two fields: Duke Ellington's "Reminiscing in Tempo" and André Hodeir's "Eronel." The next morning the six commissioned composers will discuss their works at a symposium moderated by Nat Hentoff. Then the program will be played over again.

FELLOWSHIP: The Fromm Foundation will widen its efforts on behalf of contemporary music during this summer's Berkshire Festival. Besides sponsoring programs of contemporary music, as it did last year, it will sponsor thirteen young professional musicians who will be attached to the Berkshire Music Center's composition department to play the works of the student composers and to give the young composers tips on instrumental problems. The musicians will be selected from instrumentalists who have shown a special interest in contemporary music and they will be called the Fromm Fellowship Players.

Plans for Brandeis Festival

Brandeis University's fourth Creative Arts Festival will open June 1, and will be dedicated to the stimulation and appraisal of six art forms, including chamber music, dance, jazz, poetry, orchestral music, and fine arts.

The Julliard String Quartet of New York City will open the festival with an evening concert in the new Slosberg Music Center, and will give two other concerts during the festival. There will be a dance-drama presentation by Pearl Lang and her dance group of 14; six jazz works composed for the festival; a poetry symposium which will honor William Carlos Williams, 1957 Brandeis University Creative Arts Award medalist; a concert of Aaron Copland's works; and an art exhibit to be held on the campus. The University, in conjunction with the festival, presented four gold medals this spring for outstanding artistic achievement and four $1,500 grants-in-aid to young artists.

★ ★ ★

Seminar at Tanglewood

There will be a seminar in contemporary music at Tanglewood this summer, sponsored by the Fromm Music Foundation of Chicago, the president of which is Paul Fromm. Thirteen Fromm Fellowship players will be the equivalent of academic teaching fellows and will receive instruction from members of the Berkshire Music Center faculty, as well as forming the nucleus of the seminar. They will give the musical illustrations in the "Aspects of Music" lecture series, and will perform at the Sunday night Composers' Forums.

The Fromm Foundation will also sponsor two concerts of contemporary chamber music, to be given by members of the Boston Symphony Orchestra on July 23 and Aug. 6.

★ ★ ★

American Jewish Society.
Herald 5/12/57

Contemporary Seminar At Berkshire Festival

A meeting place for the composer and performer of contemporary music will be provided this summer at Tanglewood in a Seminar in Contemporary Music to be sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, President. This unprecedented opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's Composition Department under the direction of Aaron Copeland. This program will benefit the 13 participating players as well as the composition students of the School through study of instruments and performance problems.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4206
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
MAY 29 1957

FROMM FOUNDATION TO SPONSOR SEMINAR

Enables Composers, Performers to Study Together At Tanglewood

A meeting place for the composer and performer of contemporary music will be provided this summer at Tanglewood, Lenox, in a Seminar in contemporary music to be sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, President.

This unprecedented opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's composition department under the direction of Aaron Copland. This program will benefit the 13 participating players as well as the composition students of the school through study of instruments and performance problems.

The Fromm Fellowship players, who will be the equivalent of teaching fellows in the academic world, will be 13 young professional musicians, more advanced and experienced than the usual instrumental students, who have demonstrated a special interest in contemporary music. They will be attached to the composition department as the nucleus of the Seminar in Contemporary Music and, in addition to receiving instruction from members of the Berkshire Music Center faculty with special knowledge to impart to them, will also assist composition students by reading their works. They will perform the musical illustrations in the "Aspects of Music" lecture series, which will be devoted this year to contemporary music, and will perform at the Sunday night Composers' Forums.

The Fromm Foundation will this season again sponsor two concerts of modern chamber music to be performed by members of the Boston Symphony Orchestra and others, following the successful pattern initiated at Tanglewood last season. The concerts, which are open to all Friends of the Berkshire Music Center, will be held on July 23 and August 6.

New England Newsclip Agency, Inc
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506
MAY 12 1957

Seminar In Music Being Sponsored By Fromm Foundation

A meeting place for the composer and performer of contemporary music will be provided this summer at Tanglewood, Lenox, Mass., in a Seminar in Contemporary Music to be sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president. This unprecedented opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's Composition Department under the direction of Aaron Copland. This program will benefit the thirteen participating players as well as the composition students of the School through study of instruments and performance problems.

The Fromm Fellowship players, who will be the equivalent of teaching fellows in the academic world, will be 13 young professional musicians, more advanced and experienced than the usual instrumental students, who have demonstrated a special interest in contemporary music. They will be attached to the composition department as the nucleus of the Seminar in Contemporary Music and, in addition to receiving instruction from members of the Berkshire Music Center faculty with special knowledge to impart to them, will also assist composition students by reading their works. They will perform the musical illustrations in the "Aspects of Music" lecture series, which will be devoted this year to contemporary music, and will perform at the Sunday night Composers' Forums.

The Fromm Foundation will this season again sponsor two concerts of modern chamber music to be performed by members of the Boston Symphony Orchestra and others, following the successful pattern initiated at Tanglewood last season. The concerts, which are open to all Friends of the Berkshire Music Center, will be held on July 23rd and August 6th.

The Fromm Foundation has been active for several years in the support and encouragement of creative musicians by facilitating dissemination of their works. It sponsors publication and recordings, awards prizes and commissions, and undertakes whatever it finds most needed to keep composers composing and to make their music heard. It has sponsored concerts in New York and Chicago and this year joined with the University of Illinois in presenting the eight Festival of Contemporary Arts at the University.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
MAY 12 1957

STUDENT SEMINAR TO BE SPONSORED AT TANGLEWOOD

Fromm Foundation Aids Study of Contemporary Music

Boston, May 11 — A meeting place for the composer and performer of contemporary music will be provided this summer t Tanglewood in a Seminar in Contemporary Music to be sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president. This unprecedented opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's Composition Department under the direction of Aaron Copland.

This program will benefit the 13 participating players as well as the composition students of the school through study of instruments and performance problems. The Fromm Fellowship players, who will be the equivalent of teaching fellows in the academic world, will be 13 young professional musicians, more advanced and experienced than the usual instrumental students, who have demonstrated a special interest in contemporary music.

Aid for Students

They will be attached to the composition department as the nucleus of the Seminar in Contemporary Music and, in addition to receiving instruction from members of the Berkshire Music Center faculty with special knowledge to impart to them, will also assist composition students by reading their works. They will perform the musical illustrations in the "Aspects of Music" lecture series, which will be devoted this year to contemporary music, and will perform at the Sunday night composers' forums.

The Fromm Foundation will this season again sponsor two concerts of modern chamber music to be performed by members of the Boston Symphony Orchestra and others, following the successful pattern initiated at Tanglewood last season. The concerts, which are open to all Friends of the Berkshire Music Center, will be held on July 23 and Aug. 6.

The Fromm Foundation has been active for several years in the support and encouragement of creative musicians by facilitating diesemination of their works.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
MAY 11 1957

Tanglewood Offers Contemporary, Music Seminar

A meeting place for the composer and performer of contemporary music will be provided this summer at Tanglewood in a seminar in contemporary music to be sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, President. This unprecedented opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's composition department under the direction of Aaron Copland. This program will benefit the thirteen participating players as well as the composition students of the school through study of instruments and performance problems.

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUL 2 1957

Seminar in Contemporary Music Set at Tanglewood

Lenox, Jluy 1 — Dean Ralph Berkowitz of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, has announced the titles for the illustrated lecture series which is part of the Seminar in Contemporary Music.

To Start Friday

The seminar, which will meet for the first time on Friday afternoon at 3.15 in the Chamber Music Hall at Tanglewood, is sponsored by the Fromm Music Foundation and is open to friends of the Berkshire Music Center.

The lectures, which occur each Wednesday and Friday afternoon at 3.15, will be given by distinguished composers who are members of the Berkshire Music Center faculty and will be illustrated by eleven Fromm Fellowship players—young professional musicians who have demonstrated a special interest in contemporary music and who will spend the summer at Tanglewood through the generosity of the Fromm Foundation.

The seminar programs are as follows: Friday, July 5; Aaron Copland: "General outline and backgrounds" Busoni, Scriabine, Strauss, Debussy, Ravel, early Stravinsky and early Schoenberg; Wednesday, July 10; Irving Fine: "Music of the Twenties: the neoclassic phase." Stravinsky, Hindemith, Roussel, De Falla; Friday, July 12; Aaron Copland: "Music of the Twenties: the new Shibboleths." Satie and les Six; Jazz influence, polytonality, Gebrauchsmusik; Wednesday, July 17; Milton Babbitt: "The Viennese school." Schoenberg, Berg, Websen.

Friday, July 19; Milton Babbitt: "Dodecaphonism developed." Krenek, Dallapiccola, Martin, Riegger; Wednesday, July 24; Karl Kohn: "Nationalist trends—European phase." Bartok, Britten, the Russians, the Scandinavians; Friday, July 26; Aaron Copland: "Nationalist trends—American phase." Ives, Harris, Thomson, Villa-Lobos, Chavez, Revueltas; Wednesday, July 31; Milton Babbitt: "Innovators—American style." Varese, Brant, Partch, progressive jazz; Friday, August 2; Milton Babbitt: "Innovators — European style." Boulez, Stockhausen, Nono; Wednesday, August 7; Irving Fine: "Contemporary Americans— older generation." Sessions, Piston, Schuman, Barber, Copland; and Friday, August 9; Aaron Copland: "Contemporary Americans—younger generation."

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 2 1957

11 Lectures To Be Given at Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 1.—As a part of its seminar on contemporary music, the Berkshire Music Center will offer eleven illustrated lectures at 3:15 p. m. Wednesdays and Fridays in the Chamber Music Hall at Tanglewood. Aaron Copland will give the opening lecture Friday, July 5, and will also speak on July 12, 26 and Aug. 9. The other lecturers and dates are Irving Fine, July 10 and Aug. 7; Milton Babbitt, July 17, 19, 31 and Aug. 2, and Karl Kohn, July 24. They are sponsored by the Fromm Foundation, which is presenting concerts of modern chamber music on Tuesday nights, July 23 and Aug. 6. Both the lectures and concerts are open to contributing members of the Friends of the Berkshire Music Center.

The Harvard Glee Club and Radcliffe Choral Society, who sing with the Boston Symphony Orchestra in Bach's "St. Matthew Passion" Sunday afternoon, July 7, will also give a special concert at 2:30 p. m. Saturday in Tanglewood's Theater-Concert Hall under their conductor, G. Wallace Woodworth. The program includes both early and modern music.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAY 12 1957

Fromm Foundation Sponsors Tanglewood Seminar, Concerts

A meeting place for the composer and performer of contemporary music will be provided this Summer at Tanglewood in a seminar in contemporary music to be sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president.

This unprecedented opportunity for study and performance of contemporary music will be supervised by the staff of the Berkshire Music Center's composition department under the direction of Aaron Copland. This program will benefit the 13 participating players as well as the composition students of the school through study of instruments and performance problems.

The Fromm Fellowship players, who will be the equivalent of teaching fellows in the academic world, will be 13 young professional musicians, more advanced and experienced than the usual instrumental students, who have demonstrated a special interest in contemporary music.

They will be attached to the composition department as the nucleus of the seminar in contemporary music and, in addition to receiving instruction from members of the Berkshire Music Center faculty with special knowledge to impart to them, will also assist composition students by reading their works. They will perform the musical illustrations in the "Aspects of Music" lecture series, which will be devoted this year to contemporary music, and will perform at the Sunday night Composers' Forum.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUL 7 1957

LECTURE SERIES AT TANGLEWOOD IS SEMIWEEKLY

Illustrated Seminar Will Continue Through August 9

Lenox, July 6—Dean Ralph Berkowitz of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, has announced the titles for the illustrated lecture series which is part of the Seminar in Contemporary Music. The seminar, which met for the first time Friday afternoon with Aaron Copland lecturing, in the Chamber Music Hall at Tanglewood, is sponsored by the Fromm Music Foundation and is open to Friends of the Berkshire Music Center.

The lectures, which occur each Wednesday and Friday afternoon at 3.15, will be given by distinguished composers who are members of the Berkshire Music Center faculty and will be illustrated by 11 Fromm Fellowship players, young professional musicians who have demonstrated a special interest in contemporary music and who will spend the summer at Tanglewood through the generosity of the Fromm Foundation. The programs:

Wednesday, July 10—Irving Fine: "Music of the Twenties: the Neo-Classic Phase." Stravinsky, Hindemith, Roussel, De Falla.
Friday, July 12—Aaron Copland: "Music of the Twenties: the New Shibboleths". Satie and les Six; Jazz influence, polytonality, Gebrauchsmusik.
Wednesday, July 17—Milton Babbitt: "The Viennese School." Schoenberg, Berg, Webern.
Friday, July 19—Milton Babbitt: "Dodecaphonism developed." Krenek, Dallapiccola, Martin, Riegger.
Wednesday, July 24—Karl Kohn: "Nationalist Trends—European Phase." Britten, the Russians, the Scandinavians.
Friday, July 26—Aaron Copland: "Nationalist Trends—American Phase." Ives, Harris, Thomas, Villa-Lobos, Chavez, Revueltas.
Wednesday, July 31—Milton Babbitt: "Innovators—American Style." Varese, Brant, Partch, Progressive Jazz.
Friday, Aug. 2—Milton Babbitt: "Innovators—European Style." Boulez, Stockhausen, Nono.
Wednesday, Aug. 7—Irving Fine: "Contemporary Americans—Older Generation." Sessions, Piston, Schuman, Barber, Copland.
Friday, Aug. 9—Aaron Copland: "Contemporary Americans—Younger Generation."

[C 66]

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUN 3 1957

Tanglewood Offers Scholarships To County Residents

The Boston Symphony orchestra has announced a plan to offer scholarships at its summer school, the Berkshire Music center, at Tanglewood, Lenox, to persons who are expecially active or in positions of leadership in the musical life of Berkshire county.

The scholarships will be in the form of grants from the Tanglewood revolving scholarship fund for study at the Music center in any division of the departments of instrumental music, choral music, or the Tanglewood study group. Recipients of the scholarships will have the opportunity to attend rehearsals of the Boston Symphony orchestra and concerts of the Berkshire festival and sing in the festival chorus in performances of Berlioz' "L'Enfance du Christ" and Beethoven's Ninth symphony with the Boston Symphony orchestra under its music director, Charles Munch. They will also be able to attend classes and rehearsals of the Berkshire Music center student orchestra and chorus, and lectures by noted musicians on the faculty of the school.

Qualified applicants for Berkshire county scholarships include school choral and instrumental music supervisors, private music teachers and instrumental and vocal soloists. Applications will be received by the admissions committee of the Berkshire Music center and scholarships will be granted if the applicant qualifies for the department applied for. Information on the plan is available from Miss Mildred Buttrey, St. Stephen's Church, Pittsfield, and Nathan Rudnick, Williamstown.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

JUN 13 1957

ANNOUNCES COUNTY MUSIC SCHOLARSHIPS

Boston Symphony Offers Opportunities to Study At Tanglewood

The Boston Symphony Orchestra recently announced a plan to offer scholarships at its summer school at Tanglewood, the Berkshire Music Center, to those who are especially active or in positions of leadership in the musical life of Berkshire county. These scholarships will be in the form of grants from the Tanglewood Revolving Scholarship Fund for study at the Music Center in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group.

Recipients of the scholarships will have the opportunity to attend rehearsals of the Boston Symphony Orchestra and concerts of the Berkshire Festival and sing in the Festival Chorus in performances of Berlioz's "L'Enfance du Christ" and Beethoven's Ninth Symphony with the Boston Symphony Orchestra under its music director, Charles Munch. They will also be able to attend classes and rehearsals of the Berkshire Music Center student orchestra and chorus, and lectures by noted musicians on the faculty of the school.

Qualified applicants for Berkshire county scholarships include school choral and instrumental music supervisors, private music teachers and instrumental and vocal soloists. Applications should be submitted to the Admissions Committee of the Berkshire Music Center and scholarships will be granted if the applicant qualifies for the department applied for. Further information on the plan may be had from Miss Mildred Buttrey, St. Stephen's church, Pittsfield; Fernand Barrette, Great Barrington; or Mrs. Mac Morgan, Stockbridge.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUN 19 1957

BSO Offers County Scholarships To Tanglewood Summer School

LENOX—The Boston Symphony Orchestra recently announced a plan to offer scholarships at its summer school at Tanglewood, the Berkshire Music Center, to those who are especially active or in positions of leadership in the musical life of Berkshire County.

These scholarships will be in the form of grants from the Tanglewood revolving scholarship fund for study at the Music Center in any division of the departments of instrumental music, choral music, or the Tanglewood study group. Recipients of the scholarships may attend rehearsals of the Boston Symphony Orchestra and concerts of the Berkshire Festival and sing in the Festival Chorus in performances of Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony with the Boston Symphony Orchestra under its music director, Charles Munch.

They will also be able to attend classes and rehearsals of the Berkshire Music Center student orchestra and chorus, and lectures by noted musicians on the faculty of the school.

Qualified applicants for Berkshire County scholarships include school choral and instrumental music supervisors, private music teachers and instrumental and vocal soloists. Applications should be submitted to the admissions committee of the Berkshire Music Center and scholarships will be granted if the applicant qualifies for the department applied for. Further information on the plan may be had locally from Miss Mildred Buttrey, St. Stephen's Church, Pittsfield; Fernand Barrette, Great Barrington; Mrs. Mac Morgan, Stockbridge; and Nathan Rudnick, Williamstown.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 14 1957

Has Tanglewood Scholarship

Mrs. Donald H. Abbott of Prospect St., Lee, has been awarded a scholarship for furthering her piano teaching ability and is studying at Tanglewood this summer. The award to Mrs. Abbott was made through the Tanglewood's Scholarship Revolving Fund. Mrs. Abbott will also sing alto with the Festival chorus, which will be heard three times this season with the Boston Symphony Orchestra.

Mrs. Abbott is organist at St. Mary's Church, Lee, and maintains a piano studio in her home. She conducted a studio in Holyoke before moving to Lee three years ago. She is also pianist for the Cantarella School of Dance, Pittsfield. She studied privately for several years with William Harry of Holyoke.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

MAY 2 1957

Awards Announced For Music Center

Charles Munch, Director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, announces a number of scholarships and prizes available to its students.

Largest is the Heifetz Prize, the income from a fund established at Tanglewood by Mr. Heifetz in 1949 for an outstanding Berkshire Music Center violin student. This year's prize, to be awarded to a deserving candidate at the end of the school's session, will be approximately $1,000, a sum in the range of many of the famous international competitions. Gregor Piatigorsky is the donor of an award for a student cellist of exceptional merit. Mrs. Albert Spalding, widow of the distinguished American violinist, has this year established a fund for an award to a promising instrumentalist in the school in the name of her late husband.

The Berkshire Symphonic Festival Scholarship Fund of $5,000 has been established to provide a scholarship in conducting. The scholarship will be named for Miss Gertrude Robinson Smith, one of the original founders of the Berkshire Symphonic Festival in 1934, and long a friend of the Boston Symphony Orchestra. Also active in supporting young musicians pursuing advanced study at Tanglewood is the Koussevitzky Music Foundation, established by Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924-49 and the school's first Director, which for five years has contributed to the maintenance of scholarship students and also offers a composition prize. In 1956, residents of Berkshire County established the Koussevitzky Memorial Scholarship for a conducting student.

Samuel Wechsler of New York offers a commission each year to a present or former composition student. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn award for the best orchestral work by a composition student.

A scholarship award is offered by High Fidelity magazine which is published in the Berkshire area. The National Federation of Music Clubs, some single clubs, the Fromm Music Foundation, the Portland Oregon Junior Symphony Orchestra and the Saint Louis Symphony Society Women's Association are also helping students attend the Berkshire Music Center. Other Scholarships bear the names of Carlotta M. Dreyfus, Selly A. Eisemann, and Jenny Fels.

The Berkshire Music Center's fifteenth session will be held at Tanglewood, Lenox, Massachusetts this summer between July 1 and August 11. Applications for admission and for scholarships are now being received by the Registrar at the School office, Symphony Hall, Boston 15, Massachusetts.

New England Newsclip Agency, Inc
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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

APR 11 1957

Symphony Prizes For Summer Music Students

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, this week announced that a number of scholarships and prizes have been made available to students at the Orchestra's summer school at Tanglewood.

Largest is the Heifetz Prize, the income from a fund established at Tanglewood by Mr. Heifetz in 1949 for an outstanding Berkshire Music Center violin student. This year's prize, to be awarded to a deserving candidate at the end of the school's session, will be approximately $1,000, a sum in the range of many of the famous international competitions.

Gregor Piatigorsky is the donor of an award for a student cellist of exceptional merit. Mrs. Albert Spalding, widow of the distinguished American violinist, has this year established a fund for an award to a promising instrumentalist in the school in the name of her late husband.

The Berkshire Symphonic Festival Scholarship Fund of $5,000 has been established to provide a scholarship in conducting. The scholarship will be named for Miss Gertrude Robinson Smith, one of the original founders of the Berkshire Symphonic Festival in 1934 and long a friend of the Boston Symphony Orchestra.

Also active in supporting young musicians pursuing advanced study at Tanglewood is the Koussevitzky Music Foundation, established by Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924-49 and the school's first Director, which for five years has contributed to the maintenance of scholarship students and also offers a composition prize. In 1956, residents of Berkshire County established the Koussevitzky Memorial Scholarship for a conducting student.

Samuel Wechsler of New York offers a commission each year to a present or former composition student. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn award for the best orchestral work by a composition student.

A scholarship award is offered by High Fidelity magazine which is published in the Berkshire area. The National Federal of Music clubs, some single clubs, the Fromm Music foundation, the Portland Oregon Junior Symphony orchestra and the Saint Louis Symphony Society Women's association are also helping students attend the Berkshire Music center. Other scholarships bear the names of Carlotta M. Dreyfus, Selly A. Eisemann, and Jenny Fels.

The Berkshire Music center's 15th session will be held at Tanglewood this summer between July 1 and August 11. Applications for admission and for scholarships are now being received by the Registrar at the school office, Symphony Hall, Boston 15, Mass.

SPARTANBURG, S. C.
HERALD-JOURNAL
S. 31,912

Scholarships To Berkshire Center Offered

Scholarships and prizes available to students at the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, for this summer were announced Saturday by Charles Munch, director.

Largest is the Heifetz Prize, which this year will be approximately $1,000 and will be awarded at the end of the summer session to the violin student judged to be outstanding.

A student cellist of exceptional merit will receive an award by Gregor Piatigorsky, and a promising instrumentalist will receive the Albert Spalding award established this year by Mrs. Spalding.

The Berkshire Symphonic Festival Scholarship Fund of $5,000 will provide a scholarship in conducting, as will the Koussevitzky Memorial Scholarship. Other scholarships are offered by music clubs, associations and individuals.

A composition prize is offered by the Koussevitzky Music Foundation, and Samuel Wechsler, of New York offers a commission each year to a present or former composition student. Other scholarships or awards are also earmarked for young composers.

The Berkshire Music Center's 15th session will be held at Tanglewood, Lenox, Mass., July 1-August 11. Applications for admission and for scholarships are available from the Registrar, Symphony Hall,

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Box 2078. Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 15 1957

Scholarships, Prizes For Summer School At Tanglewood Listed

Charles Munch, director of the Berkshire Music Center, the Boston Symphony orchestra's summer school at Tanglewood, Lenox, announced yesterday a number of scholarships and prizes available to its students.

Largest Prize

Largest is the Heifetz prize, the income from a fund established at Tanglewood by Jascha Heifetz in 1949 for an outstanding Berkshire Music center violin student. This year's prize, to be awarded to a deserving candidate at the end of the school's session, will be approximately $1,000, a sum in the range of many of the famous international competitions. Gregor Piatigorsky is the donor of an award for a student 'cellist of exceptional merit. Mrs. Albert Spalding, widow of the distinguished American violinist, has this year established a fund for an award to a promising instrumentalist in the school in the name of her late husband.

The Berkshire Symphonic festival scholarship fund of $5,00 has been established to provide a scholarship in conducting. The scholarship will be named for Miss Gertrude Robinson Smith, one of the original founders of the Berkshire Symphonic festival in 1934, a long a friend of the Boston Symphony orchestra. Also active in supporting young musicians pursuing advanced study at Tanglewood is the Koussevitzky Music foundation, established by Serge Koussevitzky, conductor of the Boston Symphony orchestra from 1924 to 1949 and the school's first director, which for five years has contributed to the maintenance of scholarship students and also offers a composition prize. In 1956, residents of Berkshire county established the Koussevitzky Memorial scholarship for a conducting student.

Composition Students

Samuel Wechsler of New York offers a commission each year to a present or former composition student. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn award for the best orchestral work by a composition student.

A scholarship award is offered by High Fidelity magazine which is published in the Berkshire area. The National Federal of Music clubs, some single clubs, the Fromm Music foundation, the Portland Oregon Junior Symphony orchestra and the Saint Louis Symphony Society Women's association are also helping students attend the Berkshire Music center. Other scholarships bear the names of Carlotta M. Dreyfus, Selly A. Eisemann, and Jenny Fels.

The Berkshire Music center's 15th session will be held at Tanglewood this summer between July 1 and August 11. Applications for admission and for scholarships are now being received by the Registrar at the school office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

APR 18 1957

Tanglewood Scholarships Offered

Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's Summer school at Tanglewood, announces a number of scholarships and prizes available to its students.

Largest is the Heifetz Prize, income from a fund establishd at Tanglewood by Mr. Heifetz in 1949 for an outstanding Berkshire Music Center violin student. This year's prize, to be awarded to a deserving candidate at the end of the school's session, will be approximately $1000.

Gregor Piatigorsky is the donor of an award for a student cellist of exceptional merit. Mrs. Albert Spalding, widow of the distinguished American violinist, has this year established a fund for an award to a promising instrumentalist in the school in the name of her late husband.

The Berkshire Symphonic Festival Scholarship Fund of $5000 has been established to provide a scholarship in conducting. The scholarship will be named for Miss Gertrude Robinson Smith, one of the original founders of the Berkshire Symphonic Festival in 1934, and long a friend of the Boston Symphony Orchestra.

Also active in supporting young musicians pursuing advanced study at Tanglewood is the Koussevitzky Music Foundation, established by Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924-49 and the school's first director, which for five years has contributed to the maintenance of scholarship students and also offers a composition prize. In 1956, residents of Berkshire County established the Koussevitzky Memorial Scholarship for a conducting student.

Samuel Wechsler of New York offers a commission each year to a present or former composition student. Margaret Lee Crofts, who contributes two composition scholarships, and the Sagalyn family, which offers the Raphael Sagalyn award for the best orchestral work by a composition student.

A scholarship award is offered by High Fidelity magazine which is published in the Berkshire area. The National Federation of Music Clubs, some single clubs, the Fromm Music Foundation, the Portland, Or., Junior Symphony Orchestra and the St. Louis Symphony Society Women's Association are also helping students attend the Berkshire Music Center. Other scholarships bear the names of Carlotta M. Dreyfus, Selly A. Eisemann, and Jenny Fels.

The Berkshire Music Center's fifteenth session will be held at Tanglewood, Lenox, Mass., this summer between July 1 and Aug. 11. Applications for admission and for scholarships are now being received by the Registrar at the school office, Symphony Hall, Boston 15.

C67]

New Albert Spalding Award To Go to Tanglewood Pupil

LENOX — An award derived from a fund established this year by Mrs. Albert Spalding, widow of the distinguished violinist, is among the score of scholarships available this year to students at the Berkshire Music Center at Tanglewood.

Mrs. Spalding established the fund in the name of her late husband to provide an award to a promising instrumentalist at the Music Center.

$1,000 Heifetz Prize

Also to be awarded this season is the Heifetz Prize, the income from a fund established by violinist Jascha Heifetz at Tanglewood in 1949. The $1,000 award will go to an outstanding violin student at the Music Center, which is the Boston Symphony Orchestra's summer school in Lenox. The award will be made at the end of the school's session.

Other awards announced by Charles Munch, director of the Music Center, include one by cellist Gregor Piatigorsky for a student cellist of exceptional merit; and one in the name of Miss Gertrude Robinson Smith, an original founder of the Berkshire Symphonic Festival. The latter, a scholarship for conductors, is provided by the Berkshire Symphonic Festival Scholarship Fund of $5,000.

Also aiding young musicians pursuing advanced study at Tanglewood is the Koussevitzky Music Foundation established by Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924-49 and the school's first director, which for five years has contributed to the maintenance of scholarship students and also offers a composition prize. In 1956, residents of Berkshire County established the Koussevitzky Memorial Scholarship for a conducting student.

Composers' Award

Samuel Wechsler of New York offers a commission each year to a present or former composition student. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn award for the best orchestral work by a composition student.

A scholarship award is offered by High Fidelity magazine, which is published in Great Barrington. The National Federation of Music Clubs, some single clubs, the Fromm Music Foundation, the Portland Oregon Junior Symphony Orchestra and the Saint Louis Symphony Society Women's Assn. are also helping students attend the Berkshire Music Center. Other scholarships bear the names of Carlotta M. Dreyfus, Sally A. Eisemann, and Jenny Fels.

The Berkshire Music Center's 15th session will be held at Tanglewood, this summer between July 1 and Aug. 11. Applications for admission and for scholarships are now being received by the Registrar at the school office, Symphony Hall, Boston 15, Massachusetts.

BERKSHIRE EAGLE Saturday, April 13, 1957

BEAUMONT TEX.
JOURNAL

APR 12 1957

Berkshire Music Scholarships Are Announced

Charles Munch, Director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, has announced a number of scholarships and prizes available to its students.

Largest is the Heifetz Prize, the income from a fund established at Tanglewood by Mr. Heifetz in 1949 for an outstanding Berkshire Music Center violin student. This year's prize, to be awarded to a deserving candidate at the end of the school's session, will be approximately $1,000, a sum in the range of many of the famous international competitions.

Gregor Piatigorsky is the donor of an award for a student cellist of exceptional merit.

Mrs. Albert Spalding, widow of the distinguished American violinist, has this year established a fund for an award to a promising instrumentalist in the school in the name of her late husband.

The Berkshire Symphonic Festival Scholarship Fund of $5,000 has been established to provide a scholarship in conducting.

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Also active in supporting young musicians pursuing advanced study at Tanglewood is the Koussevitzky Music Foundation, established by Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924-49 and the school's first director, which for five years has contributed to the maintenance of scholarship students and also offers a composition prize. In 1956, residents of Berkshire County established the Koussevitzky Memorial Scholarship for a conducting student.

Samuel Wechsler of New York offers a commission each year to a present or former composition student. Margaret Lee Crofts, who contributes two composition scholarships, and the Sagalyn family, which offers the Raphael Sagalyn award for the best orchestral work by a composition student.

A scholarship award is offered by High Fidelity magazine which is published in the Berkshire area. The National Federation of Music Clubs, some single clubs, the Fromm Music Foundation, the Portland, Or., Junior Symphony Orchestra and the St. Louis Symphony Society Women's Association are also helping students attend the Berkshire Music Center. Other scholarships bear the names of Carlotta M. Dreyfus, Selly A. Eisemann, and Jenny Fels.

The Berkshire Music Center's fifteenth session will be held at Tanglewood, Lenox, Mass., this summer between July 1 and Aug. 11. Applications for admission and for scholarships are now being received by the Registrar at the school office, Symphony Hall, Boston 15.

[087]

Prize-Primed Tanglewood; All Sorts of Rewards To Deserving Newcomers

Lenox, Mass., April 16.

Heifetz Prize, worth approximately $1,000 and to be awarded the outstanding violin student at the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, tops a large number of awards at the 15th session. This is to be held here from July 1 to August 11. Jascha Heifetz established the annual scholarship in 1949.

Mrs. Albert Spalding, widow of the American violinist, has this year established a fund for an award to a promising Center instrumentalist—in the name of her husband.

Gregory Piatigorsky is donor of an award for a student cellist of exceptional merit.

The Berkshire Symphonic Festivla Scholarship Fund of $5,000 has been set up to provide a scholarship in conducting. The award is to be named for Gertrude Robinson Smith, one of the founders of the Berkshire Symphonic Festival in 1934, and long a friend of the Boston Symphony.

The Koussevitsky Music Foundation, established by Serge Koussevitsky, conductor of the Boston Symphony from 1924 to 1949 and the Center's first director, will again play its part in supporting young musicians pursuing advanced study at Tanglewood. The Foundation for five years has contributed to the maintenance of scholarship students, and also offers a composition prize. In 1956, residents of Berkhire County (which includes Tanglewood) established the Koussevitsky Memorial Scholarship for a conducting neophyte.

The National Federation of Music Clubs, the Portland, Oregon, Junior Symphony Orchestra and the St. Louis Symphony Society Women's Association are among others helping students attend the Center. Charles Munch is director of the Berkshire music school.

VARIETY
4/17/57

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
APR 18 1957

MUSIC AWARD NAMED FOR ALBERT SPALDING

Widow Sets Up Fund for Award to Promising Instrumentalists

Mrs. Albert Spalding, Aston Magna, Berkshire Heights, Great Barrington, widow of the distinguished violinist, has established a fund for an award to a promising instrumentalist in the Boston Symphony Orchestra's summer school at Tanglewood, Lenox.

Mrs. Spalding established the fund in the name of her late husband. It is one of a score of scholarships and awards available to students at the Berkshire Music Center.

Largest is the Heifetz Prize, the income from a fund established at Tanglewood by Mr. Heifetz in 1949 for an outstanding Berkshire Music Center violin student. This year's prize will be approximately $1000, a sum in the range of many of the famous international competitions. Gregor Piatigorsky is the donor of an award for a student cellist of exceptional merit.

The Berkshire Symphonic Festival Scholarship Fund of $5000 has been established to provide a scholarship in conducting. The scholarship will be named for Miss Gertrude Robinson Smith, one of the founders of the Berkshire Symphonic Festival in 1934. The Koussevitzky Music Foundation, established by Serge Koussevitzky, conductor of the Boston Symphony from 1924-49 and the school's first director, for five years has contributed to the maintenance of scholarship students and also offers a composition prize. Residents of Berkshire county established the Koussevitzky Memorial Scholarship in 1956, for a conducting student.

The Berkshire Eagle, Tuesday, July 9, 1957—19

Mrs. D. H. Abbott Has Scholarship At Tanglewood

LEE — Mrs. Donald H. Abbott of Prospect Street is studying at Tanglewood this summer.

She has been awarded a scholarship to further her piano teaching ability and is in a study group of about 25 taking a six-week course. The award was made through Tanglewood's Scholarship Revolving Fund.

Mrs. Abbott will also sing alto with the Festival chorus, which will perform three times this season with the Boston Symphony Orchestra.

Mrs. Abbott, organist at St. Mary's Church, teaches piano at her home and had a studio at Holyoke before moving to Lee three years ago. She is also a pianist for the Cantarella School of Dance. She studied privately for several years with William Harry of Holyoke. Mr. and Mrs. Abbott have two young daughters.

Recently Mrs. Abbott gave a piano recital at her home with all students in duets. Solos were given by Ann Marie Avigo, David Blache, Paul Cantarella, Margaret Ford, George Fulginiti, Rosemary Robinson and Carol Thomson. Luncheon was served to 49 persons.

SPRINGFIELD UNION,
MONDAY, JULY 15, 1957

Music Scholarship Awarded Teacher

Great [illegible], July 14 — John H. Nichols, instructor at the Brookside School, has been given a scholarship for study at Tanglewood, Lenox, at the Berkshire Music Center conducted during the summer months.

Nichols is a tenor, a member of St. James' Episcopal Church Choir. He will appear three times with the Festival Choirs in public appearances. He formerly studied voice in New York City, and for the past five years has been on the staff at Brookside School.

LANSING, MICH.
STATE JOURNAL

APR 21 1957

Details Released On Scholarships

Announcement of attractive scholarships and prizes for the Boston Symphony orchestra's summer school at the Berkshire Music center at Tanglewood, Lenox, Mass., is made by Charles Munch, Boston symphony director. The center's 15th season is set for July 1-Aug. 11. Applications for admission and scholarships are being handled at the Symphony hall, office, Boston, 15.

Largest is the Heifetz prize, the income from a fund established at Tanglewood by Mr. Heifetz in 1949 for an outstanding Berkshire Music center violin student. This year's prize, to be awarded to a deserving candidate at the end of the school's session, will be approximately $1,000.

Gregor Piatigorsky is the donor of an award for a student cellist of exceptional merit. Mrs. Albert Spalding, widow of the distinguished American violinist, has this year established a fund for an award to a promising instrumentalist in the school in the name of her late husband.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
APR 10 1957

Munch Reveals Scholarships

Charles Munch, Director of the Berkshire Music Center, announces a number of scholarships.

Largest is the Heifetz Prize, eestablished by Heifetz in 1949 for an outstanding violin student. This year's prize will be approximately $1000.

MUSIC PRIZES OFFERED

Scholarships, Awards Listed for Berkshire Students

A number of scholarships and prizes will be available to students of the Berkshire Music Center, the Boston Symphony's summer school at Tanglewood, Lenox, Mass. They range from the Heifetz Prize of about $1,000 for an outstanding violin student to smaller prizes for composition, conducting and other activities pursued by the students.

Applications for scholarships and admission to the Berkshire Music Center are being received by the registrar at the school's office, Symphony Hall, Boston 15.

Sunday, April 14

OCEAN CITY, N. J.
SENTINEL-LEDGER
Circ. W. 5,172

JUN 21 1957

Deborah Reeder Wins Scholarship in Music

Deborah Reeder, daughter of Mr. and Mrsfi Robert K. Reeder, of Swarthmore, Pa., and 223 Wesley av., this city, has been awarded a full scholarship to the Berkshire Music Center in Tanglewood, Mass. Miss Reeder will leave next week for the course, which runs from July 1 through August 11.

The 17-year-old cellist was one of the 8 to 10 cellists chosen for auditions held throughout the entire United States. She auditioned in New York in March.

Miss Reeder, who has been studying the celló for six years, was graduated from Swarthmore High School in 1956 and has been attending the Philadelphia Musical Academy on a full scholarship. She has been studying with Lorne Munroe, first cellist in the Philadelphia orchestra. She also attended Music Camp in Interlochen, Mich., on a full scholarship for two years.

HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 67,604

APR 20 1957

Tanglewood Awards

Without too much fanfare, the Berkshire Center (Tanglewood) has been building up some substantial inducements for talented musicians to attend its summer sessions. This year the Jascha Heifetz Award to a deserving candidate will be $1,000, and there will also be awards in the name of Gregor Piatigorsky and the late Albert Spalding. Appropriately, a conducting scholarship has been designated the Gertrude Robinson Smith Award in honor of the founders of the Tanglewood Festival and a longtime friend of the late Serge Koussevitzky. The fifteenth season of the Berkshire Music Center will begin on July and end on August 11. Queries regarding admission and scholarships should be addressed to the Registrar, Symphony Hall, Boston, Mass.

NASHVILLE, TENN.
TENNESSEAN
Circ. D. 111,750 - S. 191,340

JUN 16 1957

Claude O'Donnell, concertmaster of the Nashville Youth orchestra, a member of the first violin section of the Nashville Symphony, and a junior at Peabody, has been granted a scholarship to the Berkshire Music school at Tanglewood (near Lenox, Mass.) this summer where he will register for the six-week term on June 29. The entire Boston Symphony under Charles Munch and noted guests will participate in the festival, and all the principal players act as instructors in the school of which famed composer Aaron Copland is dean.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 11 1957

BERKSHIRE AUDITIONS

The Boston Symphony's summer school at Tanglewood, Lenox, will hold its fifteenth session from July 1st to August 11th, concurrently with the Berkshire Festival of the Orchestra.

The Boston Symphony's thirteen principals form the audition committee and the instrumental faculty of the Berkshire Music Center includes twenty-three Orchestra members. Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, is also Director of the Berkshire Music Center.

Applicants for the Berkshire Music Center should be 18 years of age or older. Students accepted in the school orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 2 1957

Auditions April 12 For Summer School

Auditions will be held at Symphony Hall on Friday, April 12, from 10 A.M. to noon for instrumentalists who wish to apply for instruction in orchestral and chamber music performance at the Berkshire Music Center. The Boston Symphony Orchestra's summer school at Tanglewood, Lenox, will hold its fifteenth session from July 1st to August 11th, concurrently with the Berkshire Festival of the Orchestra.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

APR 2 1957

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Applicants for the Berkshire Music Center should be 18 years of age or older. Students accepted in the school orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Those planning to attend the audition should, if possible, notify the Registrar of the Berkshire Music Center, Symphony Hall, Boston (CO 6-1492).

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

MAR 7 1957

Tanglewood Plans Auditions Here

The Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, Mass., will hold its fifteenth session from July 1 through Aug. 11. Auditions for instrumentalists, who wish to apply for instruction in orchestral and chamber music, will be held during the Boston Symphony's next visit to New York. Those for tympanists, percussionists, harpists and pianists will be at 1 p. m. Saturday, Mar. 23, backstage at Carnegie Hall, and those for other instrumentalists are scheduled for 2 to 5 p. m. Friday, March 22, in the Carnegie Recital Hall.

The audition committee consists of the Boston Symphony's thirteen principal musicians. Applicants should notify, if possible, the Berkshire Music Center's registrar, Symphony Hall, Boston 15, Mass. Accepted applicants for the center's student orchestra will be eligible for tuition grants from the Tanglewood revolving scholarship fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 5 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,800

APR 2 1957

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

APR 18 1957

Bizet's "Carmen" will be presented at the Metropolitan Opera tonight at 8 o'clock.

Final New York auditions for instrumentalists wishing to attend the Berkshire Music Center will be held in the Chapter Room of Carnegie Hall on Wednesday, May 1, from 1 to 4 P. M. Information about the auditions can be obtained from the Registrar of the Berkshire Music Center, Symphony Hall, Boston.

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216

APR 21 1957

Boston Symphony Concerts, Too

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The school, founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitszky, is now under the leadership of the orchestra's Music Director, Charles Munch, and composer Aaron Copland, who is Chairman of the Faculty.

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Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the School. Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

MUSICAL AMERICA
NEW YORK, N. Y.

APR 1957

Berkley Summer Music School, Bridgton Academy, North Bridgton, on Long Lake, Me. Six-week session, July 8 to Aug. 17, for string players and pianists from age 13. Individual lessons, chamber music, orchestras, chorus, chamber music forums, together with recreational activities. Directors, Harold and Marion Berkley. Information address: 315 W. 98th Street, New York 25, N. Y.

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MUSICAL COURIER
(NEW YORK CITY)

APR 1957

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In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded during the summer. Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Massachusetts.

WALLA WALLA, WASH.
UNION-BULLETIN
Circ. D. 10,966 - S. 16,056

MAR 3 1957

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The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

Faculty members will include Doris Goldovsky, head of the opera department; Aaron Copland, composition; Charles Munch, instrumental department; Hugh Ross, choral section; Ludwig Zirner, Tanglewood Study Group.

Last summer, Walla Wallan Miss Chita Cousins, a student at Mills College in California, attended the Berkshire Center. Further information about the activities of the Center may be obtained by writing the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

The Berkshire Eagle, Monday, March 4, 1957—15

In Brief

The big plans disclosed by Boris Goldovsky for the opera group at Tanglewood this summer sound like a valuable and imaginative move toward meeting the situation created by the spread of opera to brand new areas of the nation in recent years through the medium of television and road companies . . . The state Labor Department's report that average weekly industrial earnings took a whopping five-dollar drop in Northern Berkshire during the period ending in mid-January is another incontrovertible answer to the question of where the county's industrial development efforts are most urgently needed . . .

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THE NEW YORK TIMES,
MARCH 7, 1957.

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The center, the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, Mass., will hold its fifteenth session from July 1 to Aug. 11, concurrently with the orchestra's Berkshire Music Festival.

Those planning to attend the auditions should notify the registrar of the Berkshire Music Center, Symphony Hall, Boston 15.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

APR 7 1957

Music Season Set

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WASHINGTON D. C.
STAR

APR 7 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 11 1957

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NEW YORK, N. Y.
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Circ. D. 336,443 - S. 528,253

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MIRROR
Circ. D. 897,711 - S. 1,559,216

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SOME SCHOOL LISTING

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 2 1957

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Box 2078, Boston 6 • Richmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,800

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

APR 18 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,978

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CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

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WALLA WALLA, WASH.
UNION-BULLETIN
Circ. D. 10,966 - S. 16,056

MAR 3 1957

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WASHINGTON D. C.
STAR

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SYRACUSE HERALD-AMERICAN, Sunday, March 17, 19 [70]

Tanglewood to Open July 1 Under Munch

The Boston Symphony Orchestra announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this summer school of musical performance will be conducted during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The school, founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, now is under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland who is chairman of the faculty. It offers opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur. New developments will be stressed in the departments of opera and composition. Boris Goldovsky, director of the New England Opera Theater and head of the opera department of the New England Conservatory of Music, again will head the opera department, presenting four weeks course of special training in operatic leadership for producers, conductors and stage directors.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 S. 258,545
MAY 1 1957

Summer School of Music

The Boston Symphony Orchestra has announced plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland, who is chairman of the faculty.

ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467
APR 14 1957

CLASSES AND CONCERTS AT TANGLEWOOD

Berkshire Music Center Season Set

The Boston Symphony Orchestra has announced plans for the Berkshire Music Center's 1957 session at Tanglewood.

The 15th session of this summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The school, which was founded in 1940 by the Boston Orchestra under the late Dr. Serge Koussevitzky, is now under the leadership of the orchestra's music director, Charles Munch, and composer Aaron Copland, who is chairman of the faculty.

It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

THE BERKSHIRE Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

New developments will be stressed in this year's session of the center in the departments of Opera and Composition. Boris Goldovsky, director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department, presenting this summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The Department of Composition, under the supervision of Mr. Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The Department of Instrumental Music will be under the general leadership of Mr. Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra. It is headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

HUGH ROSS WILL HEAD the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Charles Munch.

Ludwig Zirner of the Music Department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students who may also observe the activities of other departments of the School, sing in the performances with the Boston Orchestra and attend the orchestra's concerts and rehearsals.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 43,857
MAR 3 1957

Plans Listed For Berkshire Music Center

The Boston Symphony Orchestra has announced plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland, who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study designed for the musical amateur.

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theater and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department. The department of composition, under the supervision of Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

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Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,362
MAR 1 1957

Berkshire Center announces plan for 1957 season

The Boston Symphony Orchestra this week announced plans for the Berkshire Music Center's 1957 session at Tanglewood.

The 15th session of this summer school of musical performance will be held during the six weeks from July 1st to August 11th, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The School, founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky is now under the leadership of the Orchestra's Music Director, Charles Munch, and composer, Aaron Copland, who is chairman of the Faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicans.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,986
MAR 2 1957

1957 Tanglewood Plans Announced

The Boston Symphony Orchestra today announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The fifteenth session of this summer school of musical performance will be held during the six weeks from July 1st to August 11th, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The School, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky is now under the leadership of the Orchestra's Music Director, Charles Munch, and the composer, Aaron Copland who is Chairman of the Faculty.

SYRACUSE HERALD-AMERICAN April 14, 1957

Music

Anna Russell Booked For Central H.S. Hall

ANNA RUSSELL

By E. V. W.

Famous Artists Series announces appearance of the internationally known comedienne Anna Russell in concert in Central High School auditorium Friday night, April 26. This will mark Miss Russell's first Syracuse engagement. Miss Russell, who gives annual concerts in New York's Carnegie Hall and Town Hall, plays New York City every year on Nov. 27. She is superstitious about the date.

Her recent New York season, with standing room only at each performance, included three recitals, assisted by Anti Antiqua Miserable Musici. Educated in London, Paris and Brussels, Belgium, Miss Russell has starred in her own show since 1953. She has appeared as guest star of several TV shows and has done a number of recordings for Columbia Masterworks, and for RCA Victor, did the recording from the sound track of Miss Russell's movie, "Hansel and Gretel" in which she starred.

She has been soloist with the New York Philharmonic Symphony Orchestra; the Rochester, New Orleans, Cincinnati, Indianapolis, Cleveland and National Symphony orchestras. Among her engagements in other countries are those in Australia, New Zealand and Tasmania, where she broke all attendance records and was immediately re-engaged for a 1958 tour. She played a second London season of six weeks in a West End Theater in 1956, then toured the provinces and European capitals.

Miss Russell went to Johannesburg, South Africa, for six performances in the Music Festival. She says that her most dubious honor was being chosen the National Hay Fever Queen. Her voice is described as one of "formidable range from a piccolo soprano to a rusty bass." Her face is said to "as flexible as a collapsible camp chair."

This date in music: 1759, Handel dies in London; 1888, world premiere, in Paris, of the Delibes opera "Lakme."

George R. Hoerner, associate professor in Ithaca College Drama Department, will be scenic designer of the Finger Lakes Lyric Circus, to open June 18 in the Tent, near Skaneateles. Prof. Hoerner has taught scene design and stagecraft in Ithaca College for two decades. He has designed and executed scenes for all the college productions in Ithaca College, and has been credited also with scenic productions in New England, on Long Island and in Erie, Pa.

Virginia Franke Davis, business manager for the Lyric Circus, says that the Davis family welcomes Prof. Hoerner back in their "theater family." When the Davises sent "The Late George Apley" and "Kiss and Tell" on tour some seasons ago, Prof. Hoerner designed and executed settings.

"Tanglewood," summer home of the Boston Symphony Orchestra in the Berkshire Music Center, will open July 1 under direction of Charles Munch, music director and conductor of the orchestra. As usual in the summer schedule which extends into August, there will be concerts in the Theater Concert Hall and in The Shed, there will be variety of programs.

The department of composition under the supervision of the American composer, Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation. The department of instrumental music will be under the general leadership of the school's director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center (which gives a weekly concert in the Tanglewood Music Shed) and instruction in chamber music performance and repertoire. The faculty includes 23 members of the Boston Symphony Orchestra headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, authority in the chamber music field and founder of the Kroll Quartet.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Independent
Circ. 2,443
MAR 14 1957

Music Center Plans for Season Outlined

Program for 15th Season to Start on July 1

New Developments Will Be Stressed This Year In Departments of Opera and Composition.— Boris Godolvsky and Aaron Copland Are Instructors.—Hugh Ross to Teach.

The Boston Symphony Orchestra this week announced plans for the Berkshire Music Center's 1957 session at Tanglewood. The fifteeenth session of this summer school of musical performance will be held during the six weeks from July 1 to August 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland, who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of opera and composition. Boris Goldovsky, director of the New England Opera Theatre and head of the opera department of the New England Conservatory of Music, will again head the opera department. He will present this summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of Mr. Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school's director, Mr. Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including twenty-three members of the Boston Symphony Orchestra, and headed by Richard Burgin, concertmaster of the Orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances, including Berlioz's "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Mr. Munch.

Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large festival chorus with the Boston Symphony Orchestra and attend the Orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer.

Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
MAR 10 1957

Music

Ex-Worcester Musician Wins Two Prizes in Texas

By RAYMOND MORIN, Telegram Music Critic

Two first prizes have been won by Samuel Adler in the annual contest held by the Texas Composer's Guild.

The former Worcester musician captured first places for his "Two Songs from the Portuguese" in the vocal category, and "Two Sketches for Violin and Piano" in the instrumental division.

Mr. Adler is the son of the alte Cantor Hugo C. Adler of Temple Emanuel in Worcester, and Mrs. Adler. He is music director of Temple Emanu-El and director of the Lyric Theater in Dallas.

Last November his Concertino for String Orchestra made a favorable impression when it was played at the Worcester Art Museum by the Worcester Orchestra String Ensemble, Harry Levenson conducting.

The Composer's Guild is a division of the Texas Federation of Music Cubs. Mr. Adler's winning compositions will be performed during the state convention March 20 to 23 in San Antonio.

Monte Carlo Ballet

Four ballets new to Boston will be presented by the Ballet Russe de Monte Carlo during its appearance at the Boston Opera House, Monday through Saturday evenings, April 1-6, and on Saturday afternoon.

These are "The Mikado" with choreography by Antonio Cobos and music from the Sullivan score; Boris Romanoff's "Harlequinade"; Leon Danielian's first ballet, "Sombreros," and Jean Cocteau's "The Unicorn Lady."

Featured artists will include Alicia Alonso, Nina Novak and Igor Youskevitch. All three are well known to Worcester audiences.

The programs follow:

Monday: Swan Lake; Harlequinade; and Le Beau Danube.

Tuesday: Les Sylphides; Pas de Deux; The Unicorn Lady; and Gaite Parisienne.

Wednesday: Coppelia; Pas de Deux; and Scheherazade.

Thursday: Giselle; Pas de Deux; and The Mikado.

Friday: Swan Lake; Sombreros; and The Nutcracker.

Saturday matinee: Les Sylphides; Sombreros; and The Nutcracker.

Saturday evening: Harlequinade; Pas de Deux; and Gaite Parisienne.

Berkshire Center

The Boston Symphony Orchestra announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of the school will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts.

Five major departments are incorporated in the Center's curriculum, providing special study in the fields of instrumental music, choral music, composition, opera, and the Tanglewood Study Group designed for the musical amateur.

Boris Goldovsky will again head the opera department, presenting a four-weeks' course in operatic leadership for producers, conductors and stage directors. It will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers.

The department of composition will again be under the supervision of Aaron Copland. Instrumental music will be under the general direction of Charles Munch, including classes in orchestral conducting.

Hugh Ross will head the choral department and will conduct performances by a special small choir.

The Tanglewood Study Group, with Ludwig Zirner of the University of Illinois in charge, will offer special courses for amateurs and general music students. They will have an opportunity to observe the activities of other departments of the school, sing with the large Festival chorus and the Boston Symphony, and attend concerts and rehearsals.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15.

Fifty Years Ago

What was happening 50 years ago in the world of music?

Perhaps the greatest musical murore centered around a new opera by Richard Strauss, called "Salome." It was performed exactly 50 years ago at the Metropolitan. In spite of being protested, barred, and denounced — it lived.

In 1907, Rachmaninoff com- Edvard Grieg, the "Chopin of pleted his first piano sonata. the North," died in his native Norway. Rimsky - Korsakoff completed the score of his last opera, "The Golden Cockerel." It didn't live.

The William Tell Overture was transmitted by wireless from the Telharmonic Hall in New York City to the Navy Yard, the first time a musical composition was ever broadcast.

Schenectady, N. Y.
Gazette
MAR 5 1957

SCHENECTADY GAZETTE, TUESDAY, MARCH 5, 195

Music Notes

By D. E. RITZ

The Berkshire Music Center will open its 15th season at Tanglewood, near Lenox, Mass., July 1 and conclude on Aug. 11. Charles Munch heads the school with Aaron Copland as chairman of the faculty.

* * *

THE SCHOOL, which consists of five major departments, offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty including members of the Boston Symphony Orchestra and other experienced musicians.

Special study is offered in instrumental music, choral music, composition, opera and in the Tanglewood Study Group, the latter designed for the musical amateur.

Boris Goldovsky, director of the New England Opera Theater and head of the opera department of the New England Conservatory of Music, will again head the opera department at the music center. He will present a four weeks' course of special training in operative leadership for producers, conductors and stage directors. Copland will supervise the department of composition which this year will also include a program for composition and performance of contemporary music sponsored by the Fromm

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
MAR 2 1957

Berkshire Music Center Plans for 1957 Announced

The Boston Symphony orchestra today announces plans for the Berkshire Music center's 1957 session at Tanglewood.

15th Summer Session

The 15th session of this summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony orchestra.

Thhe school, which was founded in 1940 by the Boston Symphony orchestra under the late Dr. Serge Koussevitzky is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony orchestra and other experienced musicians.

The Berkshire Music center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study group designed for the musical amateur.

New developments will be stressed in this year's session of the Berkshire Music center in the departments of opera and composition. Boris Goldovsky, director of the New England Opera theater and head of the opera department of the New England Conservatory of Music, will again head the opera department, presenting this summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

Composition Department

The department of composition, under the supervision of the American composer, Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music foundation.

The department of instrumental music will be under the general leadership of the school's director Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music center which gives a weekly concert in the Tanglewood Music shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony orchestra and headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll quartet.

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large festival chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's Ninth symphony for Berkshire festival concerts under the direction of Charles Munch.

Study Group

Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood study group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large festival chorus with the Boston Symphony orchestra and attend the orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood revolving scholarship fund, many special scholarships and prizes are awarded in the course of the summer.

Contributors to the Friends of the Berkshire Music center are invited to many of the performances by the various departments of the school.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
NEWPORT, Vt.
Republican
Circ. 4,207
FEB 28 1957

Berkshire Music Center To Have 15th Season

The fifteenth session of the Berkshire Music Center at Lenox, Mass., has announced plans for the 1957 season of the Boston Symphony Orchestra's School at Tanglewood. The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, is now under the direction of the orchestra's new director, Charles Munch and the composer, Aaron Copland.

Northern Vermonters are listed among those who visit the music center every summer and there are also local contributors.

The school is held six weeks from July first to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
MAR 9 1957

Opera Producers To Have More Aid

BORIS GOLDOVSKY, chairman of the Central Opera Service, sponsored by the National Council of the Metropolitan Opera, says the Service is playing an increasingly important role in coordinating technical information and making known new methods of production for opera groups throughout the country, particularly through the annual conferences for producers.

At the third Central Opera Service Conference in New York Mar. 29 and 30, six opera groups will present demonstrations and over 20 prominent operatic leaders will speak.

Mr. Goldovsky, who is also director of the New England Opera Theater and head of the opera department at the New England Conservatory of Music, will conduct a four-week course this Summer for opera producers, conductors and stage directors at the Berkshire Music Center, the Summer school conducted by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4206
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
MAR 7 1957

[72]

BOSTON SYMPHONY PLANS 15th SUMMER SESSION OF BERKSHIRE MUSIC CENTER

The Boston Symphony Orchestra today announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The fifteenth session of this summer school of musical performance will be held during the six weeks from July 1 to August 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The School, which was founded in 1940 by the Boston Symphony under the late Dr. Serge Koussevitzky is now under the leadership of the Orchestra's music director, Charles Munch, and composer Aaron Copland, chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

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The department of composition, under the supervision of the American composer, Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school's director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra and headed by Richard Burgin, Concertmaster of the Orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Charles Munch.

Ludwig Zirner of the Music Department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large Festival chorus with the Boston Symphony Orchestra and attend the Orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer.

Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Massachusetts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 24 1957

Berkshire Music Center

The fifteenth session of the Berkshire Music Center will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts. This school, founded in 1940 by the Boston Symphony under Serge Koussevitzky is now under the leadership of Charles Munch and Aaron Copland, chairman of the faculty.

The Berkshire Music Center consists of five major departments — instrumental music, choral music, composition, opera, and the Tanglewood study group designed for the musical amateur.

New developments will be stressed this summer in the opera and composition departments. Boris Goldovsky will again head the opera department, presenting a four-week course of special training in operatic leadership for producers, conductors, and stage directors. This program developed by Mr. Goldovsky will give a new direction to the work of the department.

* * *

The department of composition, under the supervision of Mr. Copland, will include (in addition to individual instruction for a limited number of advanced composition students) a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of Dr. Munch. Hugh Ross will head the choral department and will conduct performances by a special small choir. Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood study group and will offer special courses for amateurs and general music students.

* * *

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer.

Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

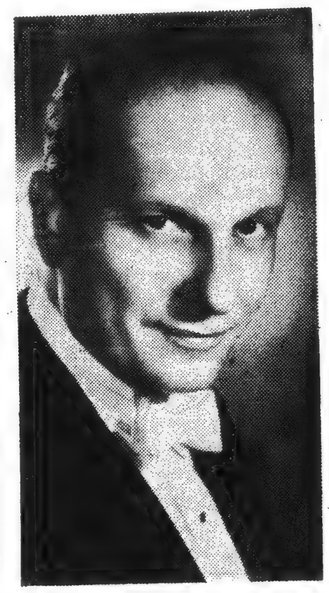
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
MAR 2 1957

Tanglewood Opera Group To Stress Scene Designing

Leadership Training Program Explained By Boris Goldovsky—Emphasis Turned From Training Singers This Year

TANGLEWOOD — Among the new developments to be stressed at the Berkshire Music Center this summer will be the establishment of a leadership training program in association with the opera department.

Boris Goldovsky, head of the opera department at Tanglewood, explained today that the new program will be administered by the New England Opera Theater, which is sponsored by a group in Cleveland, Ohio. Mr. Goldovsky is also director of the New England Opera Theater and head of the opera department of the New England Conservatory of Music.



Boris Goldovsky

Light Metals, Fiberglas

"Our new plans will be devoted to the training of brilliant leadership and the development of more advanced production methods," he said, pointing out that he will be joined at the Music Center by "some well-known leaders in the theater," who will experiment in making scenery of light metals and Fiberglas.

The main purpose of the leadership training program, he added, is to train stage directors, conductors and scene designers. Next summer the major project of the opera department will be directed toward developing new types of theatrical properties.

To Run Four Weeks

While the program will be a cooperative part of the Berkshire Music Center operation, it is being subsidized by another source this season, Mr. Goldovsky said. The program will open July 15 for four weeks and will turn from the emphasis in previous years on the training of singers for the stage.

The other departments at the Music Center will open on July 1 for six weeks, running concurrently with the Berkshire Festival concerts by the Boston Symphony Orchestra.

Another new development at the Music Center will be in the composition department, which is headed by Aaron Copland. In addition to the individual instruction for a limited number of advanced composition students, a program for composition and performances of contemporary music, will be sponsored next summer by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school's director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center, which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty, including 23 members of the Boston Symphony Orchestra and headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Charles Munch.

Zirner Coming

Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large Festival chorus with the Boston Symphony Orchestra and attend the orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer.

Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

WALLINGFORD POST
July 11, 1957

CHARLES MUNCH, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center, summer music school maintained by the Boston Symphony, shares direction of the orchestra at the 1957 Berkshire Festival with conductors Pierre Monteux and Carl Schuricht. This summer, the Berkshire Festival runs from July 3 through August 11.

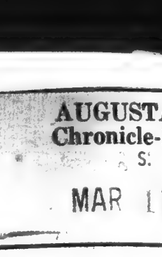
AUGUSTA, GA.
Chronicle-Herald
S.
MAR 17 1957

Words and *Music*

By C. M. McINTOSH
(Fine Arts Editor)

It's almost as easy to predict what season is coming up by glancing at current promotional literature sent out by innumerable firms as it is by looking at the calendar.

In the late summer it's notices of upcoming plays on Broadway and the publishers' fall lists. In the fall it's the suddenly expanding catalogs of record manufacturers taking advantage of Christmas shopping.



McINTOSH

With spring only a matter of days away now, the emphasis is on music festivals and camps, with some relative newcomers giving promise of unusually productive activity this year.

For those who want to travel with the sun, the 11th annual summer session of the Music Academy of the West offers some attractive features from its home in Santa Barbara, Calif. (season lasts July 8-Aug. 31).

An impressive faculty has been gathered, including Maurice Abravanel as musical director and conductor; Davis Schumann, trombone virtuoso and instructor at Juilliard; Lotte Lehmann, director of the vocal department; pianists Gyorgy Sandor and Emanuel Bay; Mitchell Lurie, clarinet, and a long list of others.

Another Choice

If you prefer the cool Northeast, you might like the 12th annual Composers' Conference and Chamber Music Center to be held Aug. 11-25 at Bennington, Vt. Among the big names in attendance will be Robert Bloom, Max Pollikoff, Henry Brant, Roger Goeb and others.

The Berkshire Music Center will be held as usual, this year from July 1 to Aug. 11. Among the greats returning for the season will be Boston Symphony conductor Charles Munch (presumably accompanied by a large number of the orchestra), Aaron Copland and William Kroll.

Hour (e)
NORWALK, Conn.
Independent
Circ. 16,281
MAR 2 1957

BOSTON SYMPHONY OFFERS MUSIC SCHOOL

The Boston Symphony Orchestra today announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The 1957 session of this summer school of musical performance will be held during the six weeks from July 1 to August 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

CAIRO, N. Y.
HERALD
Circ. W. 415
JUN 20 1957

Tanglewood Lists Season's Programs

Charles Munch, Music Director of the Boston Symphony Orchestra has announced the complete program for the Orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

The first two weekends of the Festival July 5th and 12th in the Theatre-Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively.

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring". Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, and "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all-Berlioz program will be performed on Friday evening, July 26, including the Overture "The Corsair" "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony.

The first concert of the following week on August 2 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, August 3rd, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as sololist.

The final weekend of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, August 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern.

NEW ORLEANS, LA.
Times-Picayune-States
Circ. S. 278,886
JUN 23 1957

LENOX, Mass. — The 20th season of the annual Berkshire Music Festival, will be launched here July 3 with Charles Munch, musical director of the Boston Symphony Orchestra, the participating musicial group, in charge.

Conductors for the six weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be Munch, Pierre Monteux and Carl Schuricht.

Tchaikovsky, Berlioz, Brahms and Beethoven each will have one weekend devoted entirely to their music, and a special salute to Igor Stravinsky on the occasion of his 75th birthday anniversary will be presented in mid-July. Isaac Stern, violinist, and Rudolf Serkin, pianist, will be the principal soloists for the festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.,
Weekly Independent
Circ. 2,292
FEB 28 1957

Tanglewood Plans Are Announced For Summer Season

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Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the School.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Massachusetts.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
MAR 3 1957

Berkshire Music Center Will Offer New Courses

Boris Goldovsky Plans Training for Producers, Conductors and Stage Directors at Tanglewood; Ludwig Zirner to Head Study Group

Boston, March 2—The Boston Symphony Orchestra today announced plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the orchestra.

The school, which was founded in 1940 by the Boston Symphony under the late Dr. Serge Koussevitzky, is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland, who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the orchestra and other experienced musicians.

New Developments

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of opera and composition. Boris Goldovsky, director of the New England Opera Theater and head of the opera department of the New England Conservatory of Music, will again head the opera department. This summer a four-week course of special training in operatic leadership for producers, conductors and stage directors will be offered, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
MAR 3 1957

MUSIC UNIT'S 15TH YEAR

Berkshire Center Will Hold Classes July 1 to Aug. 11

The Berkshire Music Center this year again will run concurrently with the Berkshire Music Festival at Tanglewood in Lenox, Mass. It will mark the fifteenth summer session for the Center, the music school created in 1940 by Serge Koussevitzky.

Charles Munch, conductor of the Boston Symphony, will head the school, and Aaron Copland will again head the faculty. Classes will be held from July 1 through Aug. 11.

Heading the five departments will be Mr. Copland (composition), Boris Goldovsky (opera), Mr. Munch (instrumental music), Hugh Ross (choral) and Ludwig Zirner (Tanglewood Study Group).

Students of advanced attainments are eligible for scholarships. Prizes and scholarships also will be awarded during the session.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485
MAR 4 - 1957

Tanglewood Concerts In July, August

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • Richmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

the RIALTO

By FRED H. RUSSELL

The Boston Symphony orchestra, which will be one of the major attractions at the concert series to play the Klein Memorial auditorium next season, has announced plans for the Berkshire Music Center's 1957 season at Tanglewood...Tanglewood, located in Lenox, Mass., attracts hosts of Fairfield county residents during the summer season....The 15th session of this summer school of musical performance will take place during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony orchestra....The school, which was founded in 1940 by the Boston Symphony orchestra under the late Dr. Serge Koussevitzky is now under the leadership of the orchestra's music director, Charles Munch, and Aaron Copland, the composer, who is chairman of the faculty....It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony and other experienced musicians.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850
JUN 23 1957

Lenox Festival Off Wednesday

July 1957

Remaining tickets for the 20th season of the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director, are now on sale at the box office, open daily from 10 A.M. to 5 P.M. at the Main Gate of Tanglewood, Lenox, Mass.

The season of six weeks and 24 concerts, running from Wednesday to Aug. 11, starts Wednesday night at 8:30 in the Theater-Concert Hall with a concert by the Paganini String Quartet, making its first Tanglewood appearance.

Lukas Foss will be piano soloist and will perform with Seymour Lipkin on two pianos for the Friday and Saturday night concerts, at which Charles Munch will lead a chamber orchestra of Boston Symphony players in the music of Bach.

Music Notes

The 20th season of the Berkshire Music Festival at Tanglewood, Lenox, Mass., extends from July 3 to August 11, under the sponsorship of the Boston Symphony Orchestra and Charles Munch, music director, with Carl Schuricht and Pierre Monteux, guest conductors, and Arthur Fiedler, conductor of the Boston Pops Orchestra, . . .

CAIRO, N. Y.
HERALD
Circ. W. 415

JUN 20 1957

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NEW ORLEANS, LA.
Times-Picayune-States
Circ. S. 278,886

JUN 23 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 63,829

MAR 3 1957

GOSSIP of the RIALTO

By FRED H. RUSSELL

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

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NEW ORLEANS, LA.
Times-Picayune-States
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

MAR 4- 1957

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CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850

JUN 23 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

FEB 28 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

MAR 3 1957

Berkshire Music Center Will Offer New Courses

Boris Goldovsky Plans Training for Producers, Conductors and Stage Directors at Tanglewood; Ludwig Zirner to Head Study Group

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Leaders Named

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Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large festival chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's ninth symphony for Berkshire Festival concerts under the direction of Mr. Munch.

Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large festival chorus with the Boston Symphony and attend the orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer. Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

MAR 3 1957

MUSIC UNIT'S 15TH YEAR

Berkshire Center Will Hold Classes July 1 to Aug. 11

The Berkshire Music Center this year again will run concurrently with the Berkshire Music Festival at Tanglewood in Lenox, Mass. It will mark the fifteenth summer session for the Center, the music school created in 1940 by Serge Koussevitzky.

Charles Munch, conductor of the Boston Symphony, will head the school, and Aaron Copland will again head the faculty. Classes will be held from July 1 through Aug. 11.

Heading the five departments will be Mr. Copland (composition), Boris Goldovsky (opera), Mr. Munch (instrumental music), Hugh Ross (choral) and Ludwig Zirner (Tanglewood Study Group).

Students of advanced attainments are eligible for scholarships. Prizes and scholarships also will be awarded during the session.

[74]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
MAR 5 1957

Berkshire Music Center—15th Season

The Boston Symphony Orchestra today announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this Summer school of musical performance will be held during the six weeks from July 1 to Aug. 11, concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The school, which was founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitsky is now under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland who is chairman of the faculty. It offers an opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

OPERA TRAINING

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department, presenting this Summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of the American composer, Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school's director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra and headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

STUDY GROUP

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances, including Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Charles Munch.

Ludwig Zirner of the music department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the school, sing in the performances of the large Festival chorus with the Boston Symphony Orchestra and attend the orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the Summer.

Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the school.

Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
MAR 3 1957

Berkshire Music Center To Mark Its 15th Season

By RUDOLPH ELIE

This is the day the Boston Symphony has chosen for its annual announcement of its plans for the Berkshire Music Center's activities for the forthcoming summer, and it is clear that the school has expanded its activities very widely since it was founded in 1940 by Serge Koussevitzky. The dates for the school's sessions coincide with the Berkshire Festival itself, that is from July 1 to Aug. 11, and it certainly offers a remarkable opportunity for students to gain experience in musical performance under the tutelage of a faculty of musicians from the personnel of the orchestra itself, as well as other experienced musicians and teachers.

All in all, the Berkshire Music Center, which can accommodate some 400 young men and women annually (though its applicants number 4000 or more), consists now of five major departments. These provide special study in the fields of instrumental music, composition and opera, with a special group known as the Tanglewood Study Group for those not preparing for a career as a performing musician.

GOLDOVSKY TO RETURN

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The department of composition, under the supervision of Aaron Copland, will include individual instruction for a limited number of advanced composition students in addition to a program for composition and performance of contemprary music, sponsored by the Fromm Music Foundation.

MANY SCHOLARSHIPS

The department of instrumental music will be under the general leadership of the School's Director, Charles Munch. This includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra. The department headed by Richard Burgin, Concertmaster of the Orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

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Further information may be obtained from the Berkshire Music Center Office, Symphony Hall, Boston 15.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
MAR 17 1957

Tanglewood to Open July 1 Under Munch

The Boston Symphony Orchestra announces plans for the Berkshire Music Center's 1957 session at Tanglewood. The 15th session of this summer school of musical performance will be conducted during the six weeks from July 1 to Aug. 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra. The school, founded in 1940 by the Boston Symphony Orchestra under the late Dr. Serge Koussevitzky, now is under the leadership of the orchestra's music director, Charles Munch, and the composer, Aaron Copland who is chairman of the faculty. It offers opportunity for students to increase their experience in musical performance under the guidance of a musical faculty of members of the Boston Symphony Orchestra and other experienced musicians.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur. New developments will be stressed in the departments of opera and composition. Boris Goldovsky, director of the New England Opera Theater and head of the opera department of the New England Conservatory of Music, again will head the opera department, presenting four weeks course of special training in operatic leadership for producers, conductors and stage directors.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
MAR 1 1957

it runs broad and deep."

Music Center Plans For 1957 Announced

Tanglewood Sessions Start At Lenox, July 1

The Boston Symphony Orchestra has announced plans for the Berkshire Music Center's 1957 session at Tanglewood, Lenox, Mass. The 15th session of this summer school of musical performance will be held during the six weeks from July 1 to August 11, running concurrently with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The school, founded in 1940 under the late Dr Serge Koussevitsky, is now under the leadership of the orchestra's music director, Charles Munch. Boris Goldovsky, director of the New England Opera theatre and head of the Opera Department of the New England Conservatory of Music, will again head the opera department. Aaron Copland, contemporary American composer, will supervise the composition department, while Dr Munch will lead the instrumental music department, assisted by Richard Burgim, concertmaster of the orchestra, and William Kroll, founder of the Kroll String Quartet.

The choral department will be led by Hugh Ross, who will also direct the Festival Chorus for performances, including "L'Enfance du Christe," of Berlioz and Beethoven's Ninth Symphony for Berkshire Festival concerts under the direction of Dr Munch.

Special courses for amateurs and general music students will be led by Ludwig Zirner of the Music Department of the University of Illinois in the Tanglewood Study Group.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
JUN 29 1957

TANGLEWOOD SCHOOL STARTS TOMORROW

Lenox, June 29—The Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, will open its 15th season tomorrow afternoon, when the students will be welcomed by Dr. Charles Munch. Music director of the Boston Symphony Orchestra, Dr. Munch is also director of the summer music school; Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Leonard Burkat is the recently appointed administrator.

To date, students have enrolled at Tanglewood from 35 states, Canada, and 17 foreign countries. They come to the Berkshire Music Center to study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro; choral singing and choral conducting under Hugh Ross; composition from Mr. Copland and guest composer Milton Babbitt, associate professor of music at Princeton University; opera under Boris Goldovsky; or they are enrolled in the Tanglewood Study Group under Ludwig Zirner. Since musicians may enroll in the study group for the full six weeks or for periods of four weeks or two weeks, applications are still being accepted. Study group students, professional and amateur musicians, have an opportunity to spend their vacations in chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in Berkshire Festival concerts.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
JUL 13 1957

The Berkshire Festival

Located in the hills of western Massachusetts the festival is in its twentieth season, running now through August 11. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and in the huge Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 Chamber music concerts are given on Wednesday evenings at 8:30 in the Theater-Concert Hall.

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,543
JUL 5 1957

Neighborly News

Framingham music lovers are interested in two summer features now easily accessible because of the new toll road. The 20th season of the Berkshire Music festival, by the Boston Symphony orchestra, opened at Tanglewood, in Lenox, Wednesday, and will run until Aug. 14. . . . The first section of the Esplanade Concerts, at the Hatch Memorial shell, Boston, started Tuesday and will run through July 14, omitting next Monday. The second group of concerts will run from Aug. 12 to 17. Children's programs are scheduled for July 10, 13 and 14, at 10:30 a. m. This is the 29th season for these concerts.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
JUN 29 1957

Berkshire Music Center Opens Tomorrow

The 15th season of the Berkshire Music Center in Lenox commences Sunday afternoon when students from some 35 states and 18 foreign countries gather in the Theatre-Concert Hall at Tanglewood for the opening exercises. Speakers include William J. Cox, Chairman of the Friends of the Berkshire Music Center; Dr. Charles Munch, Music Director of the Boston Symphony and Director of the Music Center; and Aaron Copland, Assistant Director of the School. Ralph Berkowitz, Dean of the Music Center, will introduce members of the faculty to the audience.

[74]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
MAR 5 1957

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The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

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New developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department, presenting this Summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of the American composer, Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school's director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra and headed by Richard Burgin, concertmaster of the orchestra, assisted by William Kroll, an authority in the chamber music field and founder of the Kroll Quartet.

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In addition to scholarships for students [illegible] sweep away sand [illegible] from [illegible] well-shaped broom in accepted [illegible] Schola[illegible] and sidewalks. In the [illegible] scholar[illegible] concrete and brick pattern pockets award[illegible] since it gets into the [illegible] of Summ[illegible] mer cleaning implement outdoors. Con[illegible] effort. The broom is a good sum[illegible] the B[illegible] lient broom, like the one on [illegible] invite[illegible] right, will sweep clean with little [illegible] mance[illegible] you sweep. Only [illegible] ments[illegible] Fur[illegible] times harder than [illegible] tained[illegible] you are working [illegible] Cente[illegible] looks like the broom [illegible] Boston[illegible] those pictured above. [illegible] as, compare your [illegible]

With the outdoor [illegible]

Herald
CHICOPEE, Mass.
Weekly. Independent
Circ. 1,662
JUL 11 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
MAR 3 1957

Berkshire Music Center To Mark Its 15th Season

By RUDOLPH ELIE

This is the day the Boston Symphony has chosen for its annual announcement of its plans for the Berkshire Music Center's activities for the forthcoming summer, and it is clear that the school has expanded its activities very widely since it was founded in 1940 by Serge Koussevitzky. The dates for the school's sessions coincide with the Berkshire Festival itself, that is from July 1 to Aug. 11, and it certainly offers a remarkable opportunity for students to gain experience in musical performance under the tutelage of a faculty of musicians from the personnel of the orchestra itself, as well as other experienced musicians and teachers.

All in all, the Berkshire Music Center, which can accommodate some 400 young men and women annually (though its applicants number 4000 or more), consists now of five major departments. These provide special study in the fields of instrumental music, composition and opera, with a special group known as the Tanglewood Study Group for those not preparing for a career as a performing musician.

GOLDOVSKY TO RETURN

According to the announcement, new developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department, presenting this summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors. This program was developed by Mr. Goldovsky to give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of Aaron Copland, will include individual instruction for a limited number of advanced composition students in addition to a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of the school's director, Charles Munch, and includes classes in orchestral conducting, membership in the advanced orchestra of the Berkshire Music Center which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including 23 members of the Boston Symphony Orchestra, the dates for the school's sessions coincide with the Berkshire Festival itself, that is from July 1 to Aug. 11, and it certainly offers a remarkable opportunity for students to gain experience in musical performance under the tutelage of a faculty of musicians from the personnel of the orchestra itself, as well as other experienced musicians and teachers.

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r information may be ob- om the Berkshire Music Office, Symphony Hall, 5.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
MAR 17 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
MAR 1 1957

it runs broad and deep."

Music Center Plans For 1957 Announced

Tanglewood Sessions Start At Lenox, July 1

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
JUN 29 1957

TANGLEWOOD SCHOOL STARTS TOMORROW

Lenox, June 29—The Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, will open its 15th season tomorrow afternoon, when the students will be welcomed by Dr. Charles Munch. Music director of the Boston Symphony Orchestra, Dr. Munch is also director of the summer music school; Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Leonard Burkat is the recently appointed administrator.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
JUN 29 1957

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,543
JUL 5 1957

Neighborly News

Framingham music lovers are interested in two summer features now easily accessible because of the new toll road. The 29th season of the Berkshire Music festival, by the Boston Symphony Orchestra, opened at Tanglewood, in Lenox, Wednesday, and will run until Aug. 11. . . . The first section of the Esplanade Concerts, at the Hatch Memorial shell, Boston, started Tuesday and will run through July 14, omitting next Monday. The second group of concerts will run from Aug. 12 to 17. Children's programs are scheduled for July 10, 13 and 14, at 10:30 a. m. This is the 29th season for these concerts.

The Berkshire Festival

Located in the hills of western Massachusetts the festival is in its twentieth season, running now through August 11. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and in the Tanglewood Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30. Chamber music concerts are given on Wednesday evenings at 8:30 in the Theater-Concert Hall.

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Enterprise (e)
MARLBORO, Mass.
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JUN 13 1957

Commerce Briefs

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NEW YORK, N. Y.
TIMES
C... D. 557,244 - S. 1,189,293
JUN 30 1957

In July

A list of coming events, anniversaries and other notable dates next month.

Inebriate of air am I,
And debauchee of dew,
Reeling, through endless summer days,
From inns of molten blue.

—EMILY DICKINSON.

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12.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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MAY 2 1957

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The idea that good working and viewing conditions favor the development of the arts also strikes us as sound. Genius will have its way and much good has come from garrets, but it is also true that the arts flourish best in fertile soil and against a background of intelligent appreciation. This notion, advanced persistently and vigorously by the late Serge Koussevitzky, is of course one of the guiding principles of our own Berkshire Music Center at Tanglewood.

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[75]

SARASOTA, FLORIDA NEWS, March, 1957

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C... D. 557,244 - S. 1,189,293

JUN 30 1957

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MAY 4 1957

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Young musicians of creative ...d performing skill from all ...arts of the country as well as other parts of the world make up the large and hard working student body. Their work under the supervision of such a distinguished faculty shows notable progress in the few short weeks in which the center and festival is in session.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

MAY 2 1957

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[76]

BERKSHIRE EAGLE April 12, 1957

de la Haba

FANNED BY A STIFF BREEZE from Stockbridge Bowl flames consumed this cottage and boathouse yesterday afternoon. Used by Tanglewood students and faculty, the building was built in the 1920s by the Lenox Brotherhood Club and given to the Boston Symphony Orchestra in 1937. Destroyed in the fire were 11 boats, a piano and furniture in the building.

Tanglewood Boathouse Leveled; Police Charge Boy Responsible

LENOX — A warrant will be issued today for the arrest of a youth said to have started the fire which raged through the Tanglewood boathouse here yesterday, according to Chief William J. Collins of the Stockbridge police.

Although he would not reveal the name, Chief Collins said he is trying to arrange trial for tomorrow. He said the youth was older than the juvenile age of 17.

Discovered by Gaston

The fire was discovered at about 2:45 yesterday afternoon by Ward Gaston, superintendent of grounds at Tanglewood while he was working in the Music Shed. Mr. Gaston said he drove toward the Hawthorne Cottage on Hawthorne Road and discovered a youth leaving the entrance to the Tanglewood shore property. He spoke to the youth and was later able to furnish a description to Stockbridge police.

The fire destroyed the cottage, formerly the Lenox Brotherhood Club boathouse, which consisted of one 60 by 24 foot room, bedroom, kitchen and two smaller rooms. In the building were 11 boats, a piano, a stove, kitchenware and a refrigerator. Mr. Gaston said he would not attempt to estimate the value of the property but said $15,000 would "only begin to replace it."

Two fire engines from Stockbridge, one from Lenox and one from Interlaken, responded to the alarm. The Lenox Department, first on the scene, reached the fire too late to save the building. Besides the building, a short pier and a float were consumed by the flames.

Only Chimney Remains

Only the brick chimney and some charred timbers remain of the cottage which had been used by Tanglewood music students and faculty for picnics, swimming and boating.

The building was originally built in the 1920s by the Brotherhood Club on property owned by the late Miss Mary Aspinwall Tappan, who owned the Tanglewood site. The club obtained permission to use the property after being located for many years on the De Heredia shore front to the south.

When the Boston Symphony Orchestra acquired Tanglewood in 1937 as a gift from Mrs. Gorham Brooks and Miss Tappan, the Brotherhood directors thought of moving the building to another location on the lake but the expense proved too great and the idea was abandoned. The building then went to the BSO along with the property.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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FEB 27 1957

1,400 High School Musicians Coming to Lenox This Week

Berkshire Eagle 4/5/57

Three States To Be Represented in Festival at Tanglewood Friday and Saturday—Parade Saturday Afternoon

More than 1,400 young high school musicians from New York, Vermont and Massachusetts will participate in the ninth annual Tri-State Music Festival at Tanglewood in Lenox Friday and Saturday. Seventeen schools will participate with choral groups or bands.

The festival, conceived by Walter C. Wood, former principal at Bennington, Vt., will be sponsored by the Lenox School Department. Joseph Carroll, principal of Lenox High and Roger Hall, music supervisor are cochairmen.

The choral program will be opened at 7 p.m. Friday by the tri-state massed chorus. This group, consisting of 160 selected voices from the participating schools, will sing a selection of five numbers ranging from "Dry Bones" by Gearhart to "Gloria in Excelsis Deo" by Mozart. Dr. Clement J. Schuler, director of instrumental music at Amherst College and the Amherst public schools, will be the conductor.

11 Choruses

Following the performance by the tri-state chorus, each school will present three numbers. Since the festival is noncompetitive, the ratings of the adjudicator, Dr. Schuler, will be given only to the music conductor of each school. Participating schools will be Hartford Central, Cambridge Central, and Berlin Central all of New York State; Bennington, North Bennington, Wilmington, Whitingham and Arlington Memorial, all of Vermont; and Agawam, Lee, and Lenox.

Saturday afternoon at 3:30, the bands of 14 schools will parade through the streets of Lenox. James O. Sweeney is chairman of parade facilities. The reviewing stand will be on Main Street near the Lenox Library.

Reviewing the parade will be school officials of the participating schools, the Lenox Board of Selectmen and School Committee and Miss Adeline O. Johnson, retired music supervisor of the Lenox school system.

13 Bands

Saturday at 7 p.m. at Tanglewood the same bands will present a concert. Dr. Schuler will lead the 175-piece massed tri-state band in five numbers. Afterwards each school band, led by its conductor, will present two numbers. Participating schools will be New York, Wilsboro Central, Hartford Central, Cambridge Central and Berlin; Vermont, Wilmington, Manchester, Whitingham, North Bennington and Bennington; Massachusetts, Agawam, Chester, Searles, and Lenox.

Supper will be served to the participants Friday and Saturday evenings in the Lenox High School gymnasium under the supervision of Mrs. Mae Brown, home economics teacher. Edward Gilligan will be in charge of seating arrangements. He will be assisted by Miss May Hogan, Miss Anna Martin, Miss Ruth Morrison and Mrs. Francis Stannard, all Lenox teachers.

Miss Anna Mitchell of the high school faculty will serve as official hostess.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
MAY 21 1957

Notes and Footnotes

MADE TRACKS last Saturday night to Tanglewood and found the ordinarily staid environs abounce with young people. The Tri-State Music Festival was in the midst of its ninth annual big do, and the high school bands were giving a concert in the small theater. Fourteen different schools took part, and such a far cry from the summertime Tanglewood fare you could scarce imagine. No polished performers, these teen-agers, but they radiated enthusiasm and vitality, two qualities sometimes lacking in finished artists who have performed there. And the audience of young people was a bright change from the often blasé and even disinterested adults who crowd Tanglewood in season. Wish some would come back for the big concerts. It's the sort of yeast the crowds need.

Walter Prichard Eaton

In the death of Walter Prichard Eaton Berkshire County has lost an old and valued friend, its most distinguished man of letters, and a resident who has been for 45 years a leader in preserving and protecting its natural assets.

The lure of the Berkshires for Walter Eaton was immediate and permanent. While still a young man who had already made his mark as a critic of the drama he left New York shortly after his marriage to settle in Stockbridge to devote himself to writing. Finding the life of Stockbridge too social for their tastes, he and Mrs. Eaton soon retreated to Sheffield, which except for time out in the winter for his teaching at Yale and the University of North Carolina, and his vacations of recent years, was their home for 40 years.

His contributions to the region which he made his home began shortly after his arrival in Stockbridge and continued throughout his life. He was a charter member of the Three Arts Society, which founded the Stockbridge Playhouse, one of the nation's pioneer summer theaters. He was a member of the Mt. Everett Reservation Commission for nearly 30 years. He celebrated the beauties of the county in a number of books. And he continued, year by year, in his weekly column in *The Eagle* and out of it, to wage unceasing war against all those who sought to commercialize, to cheapen, or to despoil the Berkshires by promoting popular amusements which he believed would lower its tone. Even Tanglewood had only his qualified approval. While admiring the Boston Symphony Orchestra, he deplored the crowds it attracted—their size, their behavior, their manners and their dress—and in recent years confined his attendance to concerts in the small auditorium.

Perhaps Mr. Eaton's outstanding characteristic was his individualism. He had none of the affectations to which artistic critics are prone; never was there a man who conformed less to type. Politically he began by being a Socialist; socially he was a democrat; in his attitude toward many trends that are considered "progress" he was intensely conservative.

Finally, being an accomplished raconteur, with a dry sense of humor, he was, in company with Mrs. Eaton, a hospitable host, a welcome guest and a beloved companion of those whom he admitted to his friendship. It is only sober truth to say that he is irreplaceable and that "he was a man, take him for all in all, we shall not look upon his like again."

Two Watercolors By Decker Sold To BSO Director

Charles Munch, director of the Boston Symphony Orchestra, has bought two watercolors by Paul Decker of Canaan, Conn., from an exhibition hanging at Symphony Hall in Boston under sponsorship of the Tyringham Galleries.

The sale was announced today by Donald R. Davis of Tyringham, director of the galleries. He said the Decker watercolors, priced at $300 each, are among 40 paintings by Berkshire-area artists in the Boston show.

Mr. Decker has exhibited often in this area and has won many prizes. The works sold to Mr. Munch are "Hilltop Barn" and "Boy on Beach," the latter of which took an honorable mention in the 1956 Great Barrington Art Show.

Also announced by Mr. Davis was acquisition for the permanent collection of the Tyringham Galleries of "Barns in the Hills," an oil painting by Charles Harsanyi of Stephentown, N.Y.

In addition to Mr. Harsanyi and Mr. Decker, the artists exhibiting at Symphony Hall include W. Lester Stevens of Conway, Harry Lane of State Line, Stanley Bate of Craryville, N.Y., M. E. Nicholls and William Schultz of Pittsfield, John D. Maziarz of Adams, Thomas Blagden of Lakeville, Conn., and Anders Johansen of Chatham, N.Y.

The show runs through Sunday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUN 17 1957

Russians To See Tanglewood Via Magazine

The latest issue of "America Illustrated," United States Information Agency magazine printed for distribution in the Soviet Union, features a three-page picture story on the Berkshire Music Festival at Tanglewood.

Leland S. Briggs, a former resident of Lenox and the director of Press Services for the U.S.I.A., is the publisher of the magazine, which is printed in Russian. Briggs is a former vice president of the McCann - Erickson advertising agency in New York. He joined the U.S.I.A. in 1954 after retiring from the advertising business and setting up his permanent home in Lenox.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 S. 855,847
JUN 9 1957

Teens to Tour Tanglewood

NEW YORK teen-agers and those in nearby communities will have an opportunity to enjoy the Tanglewood Berkshire Music Festival near Lenox, Mass., for week-ends this Summer, through a series of six all-expense student tours sponsored by the Bronx House Music School at 990 Pelham Parkway South, Bronx, N. Y. Andrew McKinley, [illegible] serving as executive director of the music school said that registration is now open.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUN 19 1957

Two—SUNDAY NEWS, JUNE 9, 19

Music Festival Tours Arranged

A series of six weekend student tours to the Tanglewood Berkshire Music Festival near Lenox, Mass., this summer are being sponsored by the Bronx House Music School, 990 Pelham Parkway South Bronx, Andrew McKinley, executive director, announces. Registration is held Monday through Friday from 3 to 9 P. M. and on Saturdays from 9 A. M. to 3 P. M. The tours are open to students 12 to 19 years old and cost $35. The first trip will take place the weekend of July 5.

Festival Story Goes To Russia

LENOX — The latest issue of "America Illustrated," United States Information agency magazine printed for distribution in the Soviet Union, features a three-page picture story on the Berkshire Music festival at Tanglewood.

TIGHT BINDING

[77]

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NORTH ADAMS, Mass.
Independent
Circ. 13,541

APR 5 1957

Tri-State Festival at Tanglewood

LENOX—Permission to use Tanglewood facilities for the Tri-State Music festival scheduled here in May has been granted on behalf of the Boston Symphony orchestra by J. J. Brosnahan, assistant treasurer, in a letter to Joseph J. Carroll, co-chairman of the festival.

Choral and band concerts involving an estimated 1,400 high school students from about 20 schools in Western Massachusetts, Vermont and Eastern New York will be given in the Tanglewood theater hall on Friday and Saturday nights, May 17 and 18.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUN 18 1957

In Brief

Tanglewood deserves a large measure of credit for putting the Berkshires on the map, and now, with the three-page picture story in *America Illustrated*, it may perform the notable feat of putting us on the Russian map . . . Quiet Arthur

FLUSHING, N. Y.
Long Island Herald
Circ. W. 12,000

JUN 6 1957

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Early registration is urged inasmuch as only thirty teenagers can be accommodated on each tour. Registration is being held on Mondays through Fridays from 3 to 9 p.m. and on Saturdays from 9 a.m. to 3 p.m. The tours are open to young persons from 12 to 19 years old. The first trip will take place the weekend of July 5. Subsequent three-day excursions are scheduled for weekend of July 5. Subsequent three-day excursions are scheduled for weekends through August 11.

Room and board will be provided for tour members at the Windsor Mountain School, one mile from Tanglewood, where the Festival is being held. The groups will travel in air-conditioned buses, with faculty members of outstanding music schools accompanying each group as companion supervisors, McKinley noted.

Those teen-agers interested in the tours are advised to call the tour secretary at the school SY 2-1800.

JUNE 9, 19[illegible]

NEW YORK, N. Y.
BRONX PRESS-REVIEW
Circ. W. 18,031

2 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUN 27 1957

Elm Court Opens Tenth Season; Wood Is Manager

LENOX — Elm Court will open for its 10th season tonight, Manager David H. Wood has announced.

Mr. Wood, who was assistant manager for the past four years, has been named manager this year.

The Elm Court dining rooms will be open to the public as in the past. Reservations this year are well in advance of last season, Mr. Wood reports.

Among guests who will be staying at Elm Court during the summer are Dr. Charles Munch, music director of the Boston Symphony Orchestra, who is returning to the hotel for the sixth year; Carl Schuricht and Pierre Monteux, guest conductors at Tanglewood; Isaac Stern, who will be one of the soloists with the BSO, and Alicia Markova, who will be at Jacob's Pillow this season.

On the hotel staff will be Mrs. Dorothy Crawford of Lee, who is returning for her 10th year as housekeeper. John F. Nesbit of Pittsfield will again be headwaiter and Stanton Roberts of the Lenox School for Boys will return as chef.

Special parties and wedding receptions have already been held at Elm Court prior to the official opening. The season will run to Aug. 20, but special parties will be booked after the concert series at Tanglewood.

The Berkshire Eagle, Tuesday, July 2, 1957

Notes and Footnotes

UPON HIS arrival here, Eleazar de Carvalho, who heads the Rio de Janeiro Symphony Orchestra, said he hopes to sign a woman musician for his orchestra. There's a catch, though. "We're still old fashioned in Brazil," said he. "It's the custom that no woman musician play a brass or percussion instrument in a symphony orchestra." Mr. de Carvalho will head the department of orchestral conducting at the Berkshire Music Center at Tanglewood. No one there objects to women in brass or percussions, if they're good.

RICHARD V. HAPPEL

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

FEB 5 - 1957

N.Y. Philharmonic To Present Foss' Stockbridge Bowl Work

The New York Philharmonic-Symphony Orchestra has announced it will premiere this spring a work by Lukas Foss, noted pianist-composer-conductor, which was commissioned in 1954 by the Stockbridge Bowl Assn.

The piece, "Psalms for Chorus and Orchestra," to be published by Carl Fischer in March, will be presented at Carnegie Hall May 9, 10 and 12 under the direction of Dmitri Mitropoulos with Hugh Ross and the Schola Cantorum. The Stockbridge Bowl Assn., of which Nathan G. Horwitt was president at the time, commissioned the work to emphasize the close relationship between the musical traditions and the beauty of the Stockbridge Bowl area.

The work, in three parts, begins with the 121st Psalm "I will l[illegible] up mine eyes unto the hills." The second section is Psalm 98, "O sing unto the Lord a new song," and the third, the 23rd Psalm, "The Lord is my shepherd."

Mr. Foss began work on the psalms in 1954 and completed it in May of last year. Orchestration was completed last fall. It had been hoped by Mr. Horwitt and the members of the Stockbridge Bowl Assn. that the work would be premiered at Tanglewood, thus giving meaning to the association's intent of encouraging the creation of good music and symbolizing the musical atmosphere of the Berkshire Hills.

It is planned to set aside a block of seats at Carnegie Hall for the night of the premiere, May 9, for members of the association and all others interested in attending. Those desiring further information may contact Mr. Horwitt in Lenox.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

FEB 6 1957

In Brief . . .

While it's good to know that the Lukas Foss "Psalms" commissioned by the Stockbridge Bowl Association will be performed under the excellent auspices of New York Philharmonic, it is not mere local pride that makes us regret the abandonment of the original hopes for having the premiere here at its point of origin. The conception of the commission as a symbol of the bonds between the Boston Symphony and the Berkshires deserved a more sympathetic reception than it received . . . The news that the former GE Columbus Avenue plant is two-thirds filled less than a year after being turned over to the Pittsfield Industrial Development Co. is in good measure a tribute to PID President William A. Whittlesey, who has devoted long hours to the task of converting it from a potential white elephant to an economic asset.

President Al Hall's report last night on the renaissance of the Pittsfield Chamber during the past year was a notable exception to the general rule that chamber of commerce annual reports are about as stimulating as a tax statement. Happily, Mr. Hall's report is good assurance that the Chamber's new willingness to stick its neck out in local affairs will be continued and strengthened . . . Those placid, businesslike sessions in Peru and Windsor Monday night were a far cry from the relatively rough-and-ready town meetings that once upon a time were traditional in the hill towns of the Berkshires' eastern tier . . .

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,988

JUL 2 1957

Tanglewood Tickets On Sale in Lenox

Tickets for the 1957 Berkshire Festival Season of 24 concerts by the Boston Symphony Orchestra, Charles Munch, music director, are now on sale at the box office which open daily from 10:00 a.m. to 5:00 p.m. at the Main Gate of Tanglewood, Lenox, Mass.

Tickets at $5 and $4 are still available for the Bach-Mozart concerts of Sunday, July 7 (Part II of Bach's St. Matthew Passion with the Harvard Glee Club and Radcliffe Choral Society and soloists Adele Addison, Florence Kopleff, John McCollum, Donald Gramm and James Joyce) and Saturday evening, July 13 (Mozart's last three symphonies in E-flat, G minor and C major "Jupiter"), both in the Music Shed. General admission to all concerts in the series is $2. Charles Munch will conduct all the concerts of the Bach-Mozart series; for which a few $5 tickets are still available.

Single tickets for the 12 Friday and Saturday evening and Sunday afternoon Shed concerts are: boxes (seating six) $6.50; front sections, center $5.50; front sections, sides $4.00; rear section, $3.50, $3.00 and $2.50. Six Wednesday evening chamber music concerts will be held during the Festival Season, the net proceeds going to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Tickets for these concerts are $3.00 and $2.00.

Mail orders for single concerts are filled on receipt. Checks and money orders should be made payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped self-addressed envelope for return to tickets. Telephone orders are accepted at Lenox 600.

Detailed programs and a complete list of student concerts open to members of the Friends of the Berkshire Music Center may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass.

Express
THOMASTON, Conn.
Weekly Independent
Circ. 1,830

JUL 4 1957

Berkshire Hills Offer Limitless Fun, Activities

For limitless fun and activities, the Berkshire Hills of Massachusetts have no equal winter or summer, spring or fall. Whether you prefer peaceful relaxation or a constant round of things to do and places to go, you'll find the Berkshires ideal.

There are 13 magnificent golf courses, mountains to climb, tennis courts, horseback riding, swimming, sailing, or fishing in sparkling brooks and streams. Ample picnic and barbeque facilities await those who love the outdoor life. Whatever your sporting pleasure, the Berkshires have it, and of course in season there's plenty of skating and skiing, too.

The Berkshires are noted as the Eastern center of summer musical and cultural events. In Tanglewood's setting of natural splendor, you'll thrill to the music of the masters as performed by the world-famous Boston Symphony Orchestra. Whether it be jazz, folk music, or modern dance, you'll find a musical beat in tune to your taste all season long.

If it's the theatre that captures your fancy, the Berkshires abound in excellent summer stock. There's scenic pleasure at every turn along lovely drives and fascination in a multitude of historic shrines and museums. For real Yankee flavor, take in an old-fashioned country fair or browse through any of the numerous antique shops. And of course, you'll delight in famed New England cooking at quaint inns, modern motels, and friendly guest houses. Remembrance of heart-warming New England hospitality will mingle with your fondest vacation memories of the beautiful Berkshire Hills.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

JUL 7 1957

Berkshire Prices

We have received numerous inquiries about ticket prices for the four weekend series of Music Shed concerts by the Boston Symphony at Tanglewood beginning July 19.

Single tickets for the 12 Friday and Saturday evening and Sunday afternoon events are:

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 20 1957

BERKSHIRE TRIP OFFERED

Bronx House Music School to Sponsor 3-Day Student Tour

The Bronx House Music School, 990 Pelham Parkway South, will sponsor six all-expense student tours to the Berkshire Music Festival in Lenox, Mass., beginning on the weekend of July 5.

The tours are open to young persons 12 to 19 years old from New York and near-by communities. Registration will take place at the School Mondays through Fridays from 3 to 9 P. M., and on Saturdays from 9 A. M. to 3 P. M.

The fee for each three-day tour, covering room and board, travel expenses and admission to the Tanglewood concerts, is $36 a person. Faculty members will accompany each group, limited to approximately thirty students

TIGHT BINDING

[47]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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PITTSFIELD, Mass.
Independent
Circ. 27,844

FEB 5 - 1957

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FLUSHING, N. Y.
Long Island Herald
Circ. W. 12,000

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

FEB 6 1957

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,988

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Express
THOMASTON, Conn.
Weekly Independent
Circ. 1,830

JUL 4 1957

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NEW YORK, N. Y.
BRONX PRESS-REVIEW
Circ. W. 15,031

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUN 18 1957

In Brie

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[28]

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Megjelenik minden csütörtökön
Szerkesztő: GERENDAY MIKLOS

OFFICIAL ORGAN of the Hungarian S

Előfizetési ára egy évre $1.50, Canadában és Európában $3.00. — Telephone: 3-49

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CAN WEEKLY

ngarian Societies of Trenton and Vicinity

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N. D. GERENDAY, Editor
Editorial and Publishing Office

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Lukács Ernő.

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Julius 15-én a **Chamber Orchestra Mozart** a nagy génius **Don Giovani** operájából adott elő részleteket, mely alkalommal a hires Jennie Tourel müvésznő énekszámaiban is gyönyörködhettünk.

Ennek a koncertnek egy vendég karmestere volt **Leonard Bernstein** személyében, aki egyideüleg a zongora szólójával valósággal elbüvölte a tizezreket meghaladó hallgatóságot.

Julius 22-én **Beethoven Coriolan overturéja** volt müsoron. Egyideüleg **Isaac Stern** a világhirü hegedümüvész **Beethoven hetedik Symphoniáját** játszotta el utólérhetetlen és bámulatos virtuozitással.

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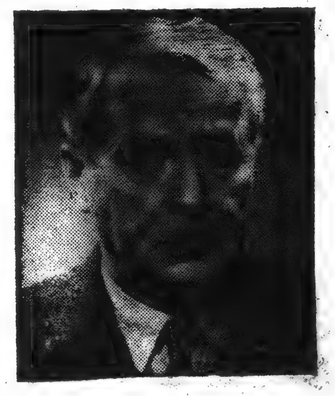

Charles Munch

idők legkiválóbb zenei alkotásai. Számomra ez a három hangverseny tökéletes és felejtheteten élményt jelentett és hálás vagyok a Sorsnak, hogy minden nyáron ott lehetek én is a száz és százezer zenerajongók között, akik az ország legtávolabbi vidékéről is elzarándokolnak **Tanglewoodra,** hogy lelküket a legcsodásabb muzsikában felfrissitsék.

A **Music Festival** vezetősége elküldte nekem **Charles Munch** igazgató arcképét, hogy igy mutassam be Őt lapunk olvasóinak.

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DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500
FEB 8 1957

Pianist Excels As Storytel

BY MERAB EBERLE
Journal Herald Music, Art Editor

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Bach and Busoni

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Honored Guest

Fog almost interfered with Mr. Godolvsky's arrival here on an early evening plane, Wednesday. But he was here in time to be guest at a buffet supper arranged in his honor by Miss Eleanor McCann, 315 North Robert boulevard.

Miss McCann is pianist and organist with no pretensions as a singer; but she had the privilege of taking an opera course under Mr. Godolvsky's instruction at Berkshire Center, Tanglewood. She directed her major study, when an opera was worked on, to officiating at the lights.

It was at the buffet supper that Mr. Godolvsky said he would be in Cleveland in mid-March to direct school children in a concert performance of "Carmen." Soloists will include two young Metropolitan Opera singers.

He told of what is to constitute a laboratory experiment at Berkshire Center this summer. There, study will be directed toward the evolving of easily handled and transported stage settings from light metals and plastics.

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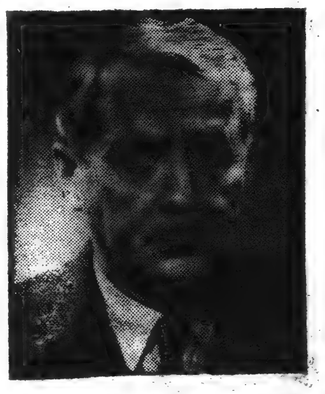

Charles Munch

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Minden héfőn délután 3 órakor a public elemi iskolások
Minden pénteken délután 3 órakor a junior high school
csoknak részére.
Az oktatások október 1-től,
május 31-ig vannak.

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8 órakor héfőnkénti imaóra és
bibliai tanulmányozása Összejövetelekre szeretettel hívunk
és várunk mindenkit!

illusági órán

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By CYRUS DURGIN

Journal
LAKEVILLE, Conn.
eekly Independent
Circ. 2,292

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BACK FROM EUROPE

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"The opera is based on a story by the Russian Ostrovsky, 'The Storm.' About a young man who is mother-dominated and too weak to assert himself when he marries and his mother makes life miserable for his wife. When he is away, his wife has a love affair with a stronger man, then makes a public confession and commits suicide. It's an extremely powerful work. The music is by no means in a modern style, and it makes an immediate effect. I have an idea the American public would like it."

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Berkshire Bistro: Sculpture And Crepes Suzette

While driving through Monterey, Mass., a quiet, sleepy town which rests in the foothills of the Berkshires, a hungry traveler who is looking for that luncheon or dinner which is *just* a bit different or unusual will do well to stop at *Sun-Inside*, a quaint and cozy little restaurant which sits on the crest of a hill on Route 23.

Piquant Specialties

Here he will find delicious French cuisine served from the kitchen of Fred and Lucie Lancome. Perhaps their specialty of steak chasseur, a flat T-bone served with marinade of mushrooms and Bordeaux wine, will be his choice. If so, this diner is in for a treat, for Fred learned his cooking in the Parisian kitchen of his grandmother, and he learned well, which accounts for his often being referred to as the "Oscar of the Berkshires." This meal might be augumented with a dessert of French pastry and a cup of strong, black coffee. *Gateau Trianon,* a six-layer cake soaked in rum, another of grandmere's recipes, comes highly recommended by those who dine there regularly.

And *Sun-Inside* has quite an impressive list of regular guests. Thornton Wilder, Larry Adler, Zazu Pitts, and Charles Munch being only a few of the hungry cosmopolitans who are frequent visitors to Fred and Lucie's dining room. When all these and other famous people gather together for an evening of dining and friendly conversation, *Sun-Inside* assumes an atmosphere which would do justice to any of the restaurants on the "left bank." And the traveler who stops and finds himself in this distinguished company is made to feel more than welcome by his gracious hosts.

Another Talent

Being a wonderful chef is not the only talent for which Fred is famous. He is also a sculptor of note, his works having been exhibited throughout the Berkshire area ever since his arrival here in 1948. The Albany Museum, Silvermine Guild of Artists in New Canaan, and Tyringham Art Gallery are frequent exhibitors of his work. The Tyringham Gallery is currently featuring as part of their new art show one of his creations, an imaginative sculpture of a woman and child.

When asked where and why he learned the delicate art of cooking, he tells a rather interesting story of when he was a child only six-years-old. It seems his aged grandmother was ill and refused all food. She had taught him how to make *crepes suzette* before she became ill, and as the story goes, the only thing she would eat during her illness were the tiny ones that Fred would make for her in his little doll dishes. From this experience he developed his love for cooking and has gone on to become an expert chef, much to the delight of visitors to *Sun-Inside.*

Landscape with listeners: Sunday afternoon at Tanglewood.

The twentieth series of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, again presents the Boston Symphony Orchestra and guest artists from July 3 through August 11. Special attention will be given to the music of a single composer on each weekend — Bach, Mozart, Tchaikovsky, Berlioz, Brahms, Beethoven — and works of contemporary interest will be offered on the last four weekends. Charles Munch, Music Director of the Boston Symphony Orchestra, will be the regular conductor, with guests Pierre Monteux and Carl Schuricht.

Tanglewood: A Sunday Afternoon

Say: blankets and packed lunches,
sunbathers by the bunches,
and a beach is understood.
But add to these the tide of music
and the waves of song,
and, lo, a matinee at Tanglewood.

Munching their edible cargo
to the strains of a largo,
the whisperers philosophize:
Pizzicati are little pizza pies.
Then their eyelids flutter
and horizontal critics mutter and yawn
on this classical lawn.
Thus the Bach-yard bacchanal.

Yes, napping on a grassy bed
to a lengthy Passion
is quite the fashion
on the harmonic picnic, blanket spread.

And only when the revelers are all asleep
do you finally feel
the piano an icicle melting in the deep
and the flute a bird of erudite steel.

CURT LEVIANT

The Muse in Summer Dress

HIGH FIDELITY MAGAZINE
JULY 1957

THE BOSTON SUNDAY GLOBE—JUNE 30, 1957

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Goldovsky's Opera Leadership Training at Berkshire Center

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Herewith the pulpit is relinquished to the highly talented and imaginative director of the New England Opera Theater:

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"My wife and I took off six weeks ago," he continued. "We flew from Logan Airport to Paris, stayed there a week, then rented a small car and drove to Italy. The object was to hear as little music as possible, but I must confess we took in two operas and I did browse in music stores and buy books and scores.

"The opera we heard in Italy, by a Yugoslav company from Belgrade, was Leos Janacek's "Kat'a Kabanova." It impressed me deeply, so much that I'd like to do it in Boston with the New England Opera Theater, if I can find a soprano for the title role of Kata Kabanova. I think Phyllis Curtin could sing it, or Patricia Neway. The part demands a powerful soprano voice and a singer who is a good actress.

"The opera is based on a story by the Russian, Ostrovsky, 'The Storm.' About a young man who is mother-dominated and too weak to assert himself when he marries and his mother makes life miserable for his wife. When he is away, his wife has a love affair with a stronger man, then makes a public confession and commits suicide. It's an extremely powerful work. The music is by no means in a modern style, and it makes an immediate effect. I have an idea the American public would like it."

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUL 11 1957

Berkshire Bistro: Sculpture And Crepes Suzette

While driving through Monterey, Mass., a quiet, sleepy town which rests in the foothills of the Berkshires, a hungry traveler who is looking for that luncheon or dinner which is *just* a bit different or unusual will do well to stop at *Sun-Inside*, a quaint and cozy little restaurant which sits on the crest of a hill on Route 23.

Piquant Specialties

Here he will find delicious French cuisine served from the kitchen of Fred and Lucie Lancome. Perhaps their specialty of steak chasseur, a flat T-bone served with marinade of mushrooms and Bordeaux wine, will be his choice. If so, this diner is in for a treat, for Fred learned his cooking in the Parisian kitchen of his grandmother, and he learned well, which accounts for his often being referred to as the "Oscar of the Berkshires." This meal might be augumented with a dessert of French pastry and a cup of strong, black coffee. *Gateau Trianon*, a six-layer cake soaked in rum, another of grandmere's recipes, comes highly recommended by those who dine there regularly.

And *Sun-Inside* has quite an impressive list of regular guests. Thornton Wilder, Larry Adler, Zazu Pitts, and Charles Munch being only a few of the hungry cosmopolitans who are frequent visitors to Fred and Lucie's dining room. When all these and other famous people gather together for an evening of dining and friendly conversation, *Sun-Inside* assumes an atmosphere which would do justice to any of the restaurants on the "left bank." And the traveler who stops and finds himself in this distinguished company is made to feel more than welcome by his gracious hosts.

Another Talent

Being a wonderful chef is not the only talent for which Fred is famous. He is also a sculptor of note, his works having been exhibited throughout the Berkshire area ever since his arrival here in 1948. The Albany Museum, Silvermine Guild of Artists in New Canaan, and Tyringham Art Gallery are frequent exhibitors of his work. The Tyringham Gallery is currently featuring as part of their new art show one of his creations, an imaginative sculpture of a woman and child.

When asked where and why he learned the delicate art of cooking, he tells a rather interesting story of when he was a child only six-years-old. It seems his aged grandmother was ill and refused all food. She had taught him how to make *crepes suzette* before she became ill, and as the story goes, the only thing she would eat during her illness were the tiny ones that Fred would make for her in his little doll dishes. From this experience he developed his love for cooking and has gone on to become an expert chef, much to the delight of visitors to *Sun-Inside*.

Landscape with listeners: Sunday afternoon at Tanglewood.

The twentieth series of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, again presents the Boston Symphony Orchestra and guest artists from July 3 through August 11. Special attention will be given to the music of a single composer on each weekend — Bach, Mozart, Tchaikovsky, Berlioz, Brahms, Beethoven — and works of contemporary interest will be offered on the last four weekends. Charles Munch, Music Director of the Boston Symphony Orchestra, will be the regular conductor, with guests Pierre Monteux and Carl Schuricht.

Tanglewood: A Sunday Afternoon

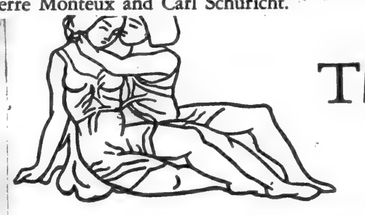
Say: blankets and packed lunches,
sunbathers by the bunches,
and a beach is understood.
But add to these the tide of music
and the waves of song,
and, lo, a matinee at Tanglewood.

Munching their edible cargo
to the strains of a largo,
the whisperers philosophize:
Pizzicati are little pizza pies.
Then their eyelids flutter
and horizontal critics mutter and yawn
on this classical lawn.
Thus the Bach-yard bacchanal.

Yes, napping on a grassy bed
to a lengthy Passion
is quite the fashion
on the harmonic picnic, blanket spread.

And only when the revelers are all asleep
do you finally feel
the piano an icicle melting in the deep
and the flute a bird of erudite steel.

CURT LEVIANT



The Muse in Summer Dress

HIGH FIDELITY MAGAZINE
JULY 1957

[80]

Berkshire Eagle, July 5, 1957

Foss, Lipkin Soloists Tonight In First Orchestral Concert

TANGLEWOOD—The first orchestral concert of the 1957 Berkshire Festival will take place tonight at 8:30 in the Theater-Concert Hall. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of symphony players in an all-Bach program. Soloists will be Seymour Lipkin and Lukas Foss, pianists. The program will open with the Suite No. 3 and the Brandenburg Concerto No. 5 with Lukas Foss performing the piano solo, Doriot Anthony Dwyer, principal flute of the orchestra, will be soloist in the Suite No. 2, and the program will close with the Concerto for Two Pianos in C minor with Lipkin and Foss, soloists.

Both Mr. Lipkin and Mr. Foss have been closely associated with Tanglewood for many years, having been both students and members of the faculty of the Berkshire Music Center, and appearing at a number of Berkshire Festival concerts. Mr. Foss' opera "Griffelkin" was the principal production of the Berkshire Music Center's Opera Department last season. This summer, Mr. Foss visits Tanglewood only for this concert and will devote the rest of his summer to composition. Mr. Lipkin is on the faculty of the conducting department, assisting Richard deCarvalho. Mrs. Dwyer has been principal flute of the Boston Symphony Orchestra since 1952, and has appeared several times as soloist at the Bach-Mozart concerts at Tanglewood, as well as with the orchestra in Boston and on tour.

The six concerts of the Bach-Mozart series will be given during the first two weekends of the Festival, the remaining concerts of the present weekend, tomorrow and Sunday, devoted to the music of Bach, and the second weekend, July 12-13-14, to the music of July 12-13-14, to Mozart.
of the concerts. In response to the increased interest in these concerts, two will be given for the first time in the Music Shed.

The Bach concert Sunday afternoon will be devoted to the second part of Bach's St. Matthew Passion. The soloists will be Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm and James Joyce, basses, with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor. At the concert on Saturday evening, July 13, Dr. Munch will conduct three great symphonies of Mozart in E flat, G minor, and C major ("Jupiter").

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866

JUL 6 1957

Second All-Bach Concert Tonight At Tanglewood

Lenox, July 5 — The second chamber orchestra concert in the 1957 Berkshire Festival will be held Saturday night in the Theatre-Concert Hall at Tanglewood at 8.30 p. m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct members of the orchestra in a concert of Brandenburg Concertos by Bach.

Sunday afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music Shed at 2.30. The increased capacity of the Shed will allow a far greater number of people to attend this concert of the "St. Matthew Passion," including the Opening Chorus and Part II of this great monument of choral music. The solo singers are well known to Tanglewood audiences, having appeared many times at Berkshire Festival concerts—Adele Addison, soprano (a native of Springfield); Florence Kopleff, alto (from New York City); John McCollum, tenor (from Ossining, N. Y.); Donald Gramm, bass (also from New York City); and James Joyce, bass (a native of Boston).

The Harvard Glee Club and the Radcliffe Choral Society will make a special trip from Boston with their conductor, G. Wallace Woodworth, to appear in this concert. While at Tanglewood, the choruses will present a special a capella concert, conducted by Mr. Woodworth, in the Chamber Music Hall at 2.30 on Saturday afternoon. The concert will be open to Friends of the Berkshire Music Center. The program will include works of Palestrina, Byrd, Arne, and contemporary works by Thomas Beveridge (a Harvard undergraduate), Russell Woollen, and Randall Thomson.

Tickets are available at the Tanglewood Box Office for the concert of Sunday and for succeeding concerts of the Berkshire Festival. Telephone reservations are accepted at Lenox 600. The grounds will be open to concert-goers at noon on Sunday afternoon for those who wish to picnic on the lawns before the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal Record
AMHERST, Mass.
Weekly Independent
Circ. 1,574

JUL 4 1957

Choruses To Sing At Tanglewood

The Harvard glee slub and Radcliffe Choral society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to friends of the Berkshire Music Center, on Saturday afternoon, July 6, at 2:30 in the theater-concert hall at Tanglewood, Lenox, Mass. The concert will include works from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

The singers from Harvard and Radcliffe are making their third visit to Tanglewood this season for a performance of Bach's St. Matthew Passion on Sunday afternoon, July 7, with the Boston Symphony orchestra under the direction of Charles Munch. This concert, which will take place in the Music Shed, will close the first weekend of the 1957 Berkshire Festival season. The two choruses appeared first at the Berkshire Festival in 1954 in a performance of "The Damnation of Faust" and again in 1955 in Bach's B Minor Mass.

The program will open with Palestrina's Stabat Mater for two choirs. A group by the Radcliffe chorus alone includes the madrigal "On the Plains, Fairy Trains" by Weelkes, the Benedictus from Palestrina's Mass, "O Admirable Commercium" and two madrigals by Thomas Beveridge, a Harvard student of the class of 1959. The Harvard glee club will present "Justorum Animae" by Byrd, Elegy by Arne and "The Windhover" by Russell Woollen, which was written for the glee club in 1955. The concert will close with two works by Randall Thompson, choruses from "Mass of the Holy Spirit," and the Alleluia, a work written for the opening exercises of the Berkshire Music Center in 1940 and performed annually by the school's student body, who will again perform it at this year's opening on Sunday, June 30.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 1 1957

Berkshire Festival's 20th Season to Open Wednesday

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, will open Wednesday evening at Tanglewood, Lenox.

24 Concerts

The 1957 season of six weeks and 24 concerts, running from July 3 to Aug. 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, at 8.30 in the Theater-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Revel.

Concerts Friday and Saturday evenings in the Theater-Concert Hall at 8.30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin in the Concerto for Two Pianos in C minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

Sunday Concert

The concert of Sunday afternoon at 2.30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 5 1957

Lukas Foss, who will be soloist at tonight's Berkshire Festival concert, is spending three days at the Curtis Hotel, Lenox. He will fly tomorrow to conduct this weekend at Ravinia, and return to Tanglewood Tuesday for a recording session. Mr. Foss will leave Wednesday for his home in Beverly Hills. Mr. and Mrs. Foss are expecting the arrival of their first child next month.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 8 1957

Three Bach Concerts Draw 10,725 to Music Festival

The three Bach concerts opening the Berkshire Music Festival this year drew a total of 10,725 persons to Tanglewood in Lenox over the weekend.

Munch Conducts

Saturday night's program by the Boston Symphony's Chamber Orchestra was devoted to performances of five of Bach's Brandeburg Concertos. Charles Munch conducted and the soloists were Roger Voisin, trumpet; Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboe; concertmaster, Richard Burgin and string bass virtuoso James Pappoutsakis.

The Saturday concert in the theater-concert hall was attended by 4,500 persons, more than half of whom were on the lawns outside.

Yesterday afternoon Mr. Munch conducted the chamber orchestra, the Harvard Glee Club and the Radcliffe Choral Society in parts of the "St. Matthew Passion." Vocal soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm and James Joyce, basses. Daniel Pinkham was harpsichordist; Alfred Nash Patterson, the organist, and Alfred Zighera played the viola da gamba.

Sunday Program

The Sunday program, held in the big shed, was attended by 3,470 persons.

Next weekend's concerts will be devoted to music by Mozart. On Friday evening Mr. Munch and Hugh Ross will share the podium in a program including "Divertimento K. 136," "Serenade K. 361," "Haffner Symphony" and "Litanies for Chorus and Orchestra K. 243." Saturday evening will be devoted to the "Symphony in E-flat," "Symphony in G Minor" and "Symphony in C Major."

On Sunday afternoon works to be heard include "Adagio and Fugue in C Minor," "Bassoon Concerto," with Sherman Walt as soloist; "Horn Concerto K. 495," with James Stagliano as soloist, and "Sinfonia Concertante, K. 297B. Mr. Munch will conduct the Saturday and Sunday programs.

Wednesday Concert

The Wednesday night chamber music concert will feature Seymour Lipkin and Ralph Berkowitz in piano duets by Schubert and Hindemith.

All the evening programs are at 8.30 o'clock; the Sunday afternoon concert is scheduled at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000

JUL 4 1957

Goings On

FRIDAY, JULY 5

Play. **Champagne Complex**, comedy at Oval in the Grove, Route 4, Farmington. With Barbara Hart, Bill Brown, Dennis Hardcastle. Directed by William McCurdy. 8:40 p.m. through July 13 each night except Sunday. Tickets $2, Mon.-Thurs.; $2.50 Fri.-Sat. Phone OR 7-9179.

Play. **Oklahoma!** at Oakdale Musical Theater, Wallingford. Mon.-Fri., 8:30 p.m.; Saturday, 5 p.m., 9:30 p.m. Tickets $3.60 to $1.80 Mon.-Fri.; $4.20 to $1.80 Sat. night; $3 to $1.80 and 60c children Sat. matinee. Phone JA 2-2111.

Music. **Berkshire Festival (Tanglewood).** All Bach program: Brandenburg Concerto No. 5, other works. Charles Munch and Boston Symphony, 8:30 p.m. Tickets $5, $4, or $12, $10 for series of Fri. Sat. Sun. performances.

Jazz. Newport Festival. 8:30 p.m. Roy Eldridge, Erroll Garner, Stan Getz, Bobby Hacket, Coleman Hawkins, Stan Kenton, Carmen McRae, George Shearing, Tony Scott. Tickets $3 to $5.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974

JUL 6 - 1957

by the pastor. All are welcome.

Berkshire Fete Concert Takes Place Tonight

The second Chamber Orchestra concert in the 1957 Berkshire Festival will be held tonight in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct members of the Orchestra in a concert of Brandenburg Concertos by Bach.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music Shed at 2:30. The increased capacity of the Shed will allow a far greater number of people to attend this concert of the "St. Matthew Passion," including the Opening Chorus and Part II of this great monument of choral music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017

JUL 3 1957

Tanglewood Series Opener Tonight

(Special to The American)

Lenox, Mass., July 3—The annual Berkshire Festival of Music ta Tanglewood begins its six-week program tonight with the Boston Symphony Orchestra performing chamber music in the theater on the grounds. Tonight's concert at 8:30 will presentt he Paganini string quartet.

Before the series has come to a close in mid-August there will be performances on Friday and Saturday evenings and Sunday afternoons with Charles Munch, Pierre Monteux and Carl Schuricht conducting with such soloists as Isaac Stern, Seymour Lipkin, Ralph Berkowitz and Menahem Pressler.

Programs will include music of Beethoven, Brahms, Mozart, Bach, Piston, Copeland, Honegger, Schubert, Haydn and Liszt.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017

JUL 1 1957

Week-End Concerts Set At Tanglewood

The Harvard Glee Club and Radcliffe Choral Society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to friends of the Berkshire Music Center, on Saturday afternoon, July 6, at 2:30, in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The concert will include works from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

The singers from Harvard and Radcliffe are making their third visit to Tanglewood this season for a performance of Bach's St. Matthew Passion on Sunday afternoon, July 7, with the Boston Symphony Orchestra under the direction of Charles Munch. This concert, which will take place in the Music Shed, will close the first week end of the 1957 Berkshire Festival season.

[81]

Hotel & Rest. News
BOSTON, Mass.
Weekly

JUL 6 1957

What's Cookin'?

Our good friend George M. Brakey, who was owner-operator of the Pemigewasset House, Plymouth, N. H., up until [illegible] down at Vero Beach, Fla., where he is giving the citrus fruit [illegible] a whirl and is quite happy [illegible]. At least, George, you'll never without the start of a good [illegible] and we shall all be rooting [illegible] ccess in your new venture . . . Kurt Smith, general manager [illegible] Sheraton-Park Hotel in Washington, D. C., never misses a trick [illegible] Father's Day, any father accompanied by wife or kiddies had the rare privilege of eating the "regular dinner" 2 cents" exactly as priced and listed on a Delmonico's menu of 1855 [illegible] rst restaurant menu printed in America. Dad was the only favored character, the rest of the family paying the regular prices, of course . . . We saw Margaret and Tom Epps [illegible] ne other night, who have operated the Gray Gables Inn at Bourne, Mass. for the past several years. They gave an opening cocktail party for their many friends and guests, last Friday night. Tom, busy as a beaver [illegible] ek days with his "archie-teching" business (mostly for the industry) [illegible] normally there only weekends, but Margaret does a fine job of operating the former summer White House of President Grover Cleveland. Chef Richard Rubacka is back for his third season and, with William Shoeun, makes two graduates of the Culinary Institute of America on the staff. E. Stevens is clerk this year, formerly being at the Colonial Inn in Concord, Mass., with Loring Grimes . . . Sure, we knew better, but our trusty Royal was typing behind the times, with the humidity and all. Ernie Goldschmidt is not at the Somerset Hotel now, that is where he used to be, prior to his Army service. He is now with Boston Showcase Company, operated by the Starr boys, well known builder of many top displays, kitchen and dining room installations in New England and country-wide. Cheer up, Ernie, at least it got you a mention two weeks in a row and we'll make it even better, by wishing you and your bride-to-be a very, very blissful marital life, starting this fall . . . Walter Mayo, who used to be head of the ice cream department at H. P. Hood & Sons before retirement, is now getting his NEWS down in Buzzard's Bay, where we understand he does his best to be a good ice cream customer of the Hood outlets in that area . . . Geraldine Hawker, manager of the popular Cafe Rouge in the Boston Statler, was official greeter for the Dairy Princess, Shari Lewis of Nebraska, when she appeared in Boston in connection with June Dairy Month. The 22 year old beauty was runner-up in this year's Miss United States of America contest . . . Kenneth E. Anderson has been named sales manager of the Sheraton-Blackstone in Chicago, according to Foster H. Gurney, general manager of the hotel . . . We've just heard Al Goodwin, of the Hotel Manger and member of the Hotel Sales Management Association, was hospitalized back in June, but the cards and messages from his fellow association members took his mind off the pretty nurses at Harley Hospital . . . Phil Eisenmenger, whose promotion to vice-president in cnarge of institutional sales for Standard Brands recently was featured in the NEWS, has just reached another step-up in his company. He has just finished his 25th anniversary with the organization and will celebrate joining the Quarter Century Club this fall, when the annual dinner meeting of the club members for the Metropolitan New York area will be highlighted by the presentation of an engraved gold watch and certificate to the newest candidate . . . Concluding performance of a three-day all-Bach series by the Boston Symphony at the Berkshire Festival on July 7, will find the Harvard Glee Club and Radcliffe Choral Society, with featured soloists, joining the orchestra under conductor Charles Munch. The six-week season opened last Wednesday with chamber music by the Paganini Quartet . . . Did you recognize those ladies in the June 29th Saturday Evening Post cover by Norman Rockwell? We have it from no better authority than Bill Clifford, general manager of the Wendell-Sherwood Hotel in Pittsfield, Mass., that while Rockwell admits taking liberties with their actual appearance, they are really Mrs. Nora Zilch (taller) and Mrs. Adelina Gamba (the shorter model), capable members of Bill's staff. Even the housekeeping cart, hall carpet and style of room are likewise patterned after the well known Pittsfield hotel and Bill says the two girls get just as sentimental as the gals in the Rockwell cover, when a couple of newlyweds hit their floor . . . Maine was well represented at the recent Governors' Conference at Williamsburg, Va. when Governor Edmund S. Muskie and his lady (as well as every Governor and his lady from the 48 states, Guam, Alaska, Hawaii and Puerto Rico) were sporting matching Hathaway Shirts. The goodwill gesture from the State of Maine was worked out with the cooperation of Ronald W. Brown, president of Dunham's of Waterville, Maine's Hathaway Shirt store. Promotion was coordinated by Bernard M. Johnstone, executive manager of the Maine Publicity Bureau, and John Kennedy, Hathaway VP in charge of production. An official [illegible] and a copy of "Maine Invites You" was enclosed with each Governor's gift of two correct size matching shirts. That's the way they do it Down East!

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 3 1957

'57 Berkshire Music Festival Opens

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, Music Director, opens this week at Tanglewood, in Lenox.

The concerts of Friday and Saturday evenings, July 5 - 6, in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, and 4.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 5 1957

Harvard Choruses At Berkshire Fete

The Harvard Glee Club and Radcliffe Choral Society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to Friends of the Berkshire Music Center, tomorrow afternoon, at 2:30, in the Theatre-Concert Hall at Tanglewood, Lenox. The concert will include works from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUN 28 1957

Berkshire Festival Opening Next Week

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra will open Wednesday at 8:30 p. m. at Tanglewood, Lenox, Mass., with a concert by the Paganini String Quartet in the theater-concert hall.

* * *

THE QUARTET in its first Tanglewood appearance will present Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F major of Maurice Ravel.

Concerts Friday and Saturday evenings (5-6) in the theater-concert hall at 8:30 will be devoted to the music of Bach. Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players.

Soloists Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor.

The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. Saturday evening (July 6) Brandenburg Concertos Nos. 1, 2, 3, 6, 4 will be performed.

* * *

THE CONCERT Sunday, July 7, at 2:30 p.m. in the Music Shed will be devoted to Part II of the St. Matthew Passion.

Soloists include Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Donald Gramm and James Joyce, basses.

The choruses are the Harvard Glee Club and the Radcliffe Choral Society.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,988

JUL 2 1957

Berkshire Festival Set

LENOX, MASS. — The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, opens tomorrow at Tanglewood, Lenox, Mass.

The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, at 8:30 in the Theatre-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

HE SPRINGFIELD UNION,
. JUNE 29, 1957

Tanglewood Music Center Opens Sunday

Lenox, June 28—The season at Tanglewood is ready to roll.

The Berkshire Music Center, summer school of music, opens its 15th annual session on Sunday when students from 35 states and 18 foreign countries are welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the school.

The box office personnel has moved into Tanglewood and is filling reservation requests by mail and telephone for the 20th season of the Music Festival which begins July 3 at 8.30 p. m. with a concert by the Paganini String Quartet in the Theater-Concert Hall. Beethoven's string quartet Op. 18, No. 2, and Ravel's string quartet in F major will be played.

Thereafter, concerts will be given on each Wednesday, Friday and Saturday nights and Sunday afternoon through Aug. 11.

On Friday, Saturday and Sunday, July 5, 6, 7, all-Bach programs will be given, including the six Brandenburg Concertos and, on Sunday, July 7, the St. Matthew Passion with Adele Addison as one of the soloists.

The second week's programs will be chamber music on Wednesday, July 10, including Hindemith and Schubert piano duets and Brahms' Liebeslieder Waltzes; and all-Mozart concerts on Friday, Saturday and Sunday, July 14.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

JUL 5 1957

First Orchestra Concert Tonight At Tanglewood

LENOX, July 5—The first orchestra concert of the 1957 Berkshire Festival will take place tomorrow night at 8.30 in the Theater-Concert Hall at Tanglewood, Lenox.

Munch to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of symphony players in an all-Bach program. Soloists will be the pianists Seymour Lipkin and Lukas Foss. The program will open with the Suite No. 3 and the Brandenburg Concerto No. 5 with Lukas Foss performing the piano solo. Doriot Anthony Dwyer, principal flute of the orchestra, will be soloist in the Suite No. 2, and the program will close with the Concerto for Two Pianos in C minor with Seymour Lipkin and Lukas Foss, soloists.

Both Lipkin and Foss have been closely associated with Tanglewood for many years, having been both students and members of the faculty of the Berkshire Music Center and appearing at a number of Berkshire Festival concerts. Foss' opera "Griffelkin" was the principal production of the Berkshire Music Center's opera department last season. This summer Foss visits Tanglewood only for this concert and will devote the rest of his summer to composition. Lipkin is on the faculty of the conducting department, assisting Eleazar de Carvalho. Mrs. Dwyer has been principal flute of the Boston Symphony Orchestra since 1952, and has appeared several times as soloist at the "Bach-Mozart" concerts at Tanglewood, as well as with the orchestra in Boston and on tour.

The six concerts of the "Bach-Mozart" series will be given during the first two week ends of the festival, the remaining concerts of the present week end (Saturday, July 6, and Sunday, July 7) devoted to the music of Bach, and the second week end (July 12-13-14) to the music of Mozart. Charles Munch will conduct all six of the concerts. In response to the increased interest in these concerts, two will be given for the first time in the 6000 seat Music Shed instead of the Theater-Concert Hall seating 1200. The Bach concert Sunday afternoon will be devoted to the second part of Bach's St. Matthew Passion. The soloists will be Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm and James Joyce, basses, with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor. At the concert of Saturday evening, July 13, Dr. Munch will conduct three great symphonies of Mozart in E flat, G minor, and C major ("Jupiter"). Tickets are available for these two shed concerts at the Tanglewood box office.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 5 1957

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will appear as soloist in Bach's Suite No. 2 at Tanglewood tonight.

Hotel & Rest. News
BOSTON, Mass.
Weekly
JUL 6 1957

What's Cookin'?

Our good friend, **George M. Brakey**, who was owner-operator of the Pemigewasset House, at Plymouth, N. H., up until this season, is now down at Vero Beach, Fla., where he is giving the citrus fruit business a whirl and is quite happy with it. At least, George, you'll never be without the start of a good breakfast and we shall all be rooting for success in your new venture . . . **Kurt Smith**, general manager of the Sheraton-Park Hotel in Washington, D. C., never misses a trick. On Father's Day, any father accompanied by wife or kiddies had the rare privilege of eating the "regular dinner 2 cents" exactly as priced and listed on Delmonico's menu of 1834, first restaurant menu printed in America. Dad was the only favored character, the rest of the family paying the regular prices, of course . . . We saw **Margaret and Tom Epps** the other night, who have operated the Gray Gables Inn at Bourne, Mass., for the past several years. They gave an opening cocktail party for their many friends and guests, last Friday night. Tom, busy as a beaver week days with his "archie-teching" business (mostly for the industry) is normally there only weekends, but Margaret does a fine job of operating the former summer White House of President Grover Cleveland. Chef **Richard Rubacka** is back for his third season and, with **William Shoeun**, makes two graduates of the Culinary Institute of America on the staff. **E. Stevens** is clerk this year, formerly being at the Colonial Inn in Concord, Mass., with **Loring Grimes** . . . Sure, we knew better, but our trusty Royal was typing behind the times, with the humidity and all. **Ernie Goldschmidt** is not at the Somerset Hotel now, that is where he used to be, prior to his Army service. He is now with Boston Showcase Company, operated by the Starr boys, well known builder of many top displays, kitchen and dining room installations in New England and country-wide. Cheer up, Ernie, at least it got you a mention two weeks in a row and we'll make it even better, by wishing you and your bride-to-be a very, very blissful marital life, starting this fall . . . **Walter Mayo**, who used to be head of the ice cream department at H. P. Hood & Sons before retirement, is now getting his NEWS down in Buzzard's Bay, where we understand he does his best to be a good ice cream customer of the Hood outlets in that area . . . **Geraldine Hawker**, manager of the popular Cafe Rouge in the Boston Statler, was official greeter for the Dairy Princess, **Shari Lewis** of Nebraska, when she appeared in Boston in connection with June Dairy Month. The 22 year old beauty was runner-up in this year's Miss United States of America contest . . . **Kenneth E. Anderson** has been named sales manager of the Sheraton Blackstone in Chicago, according to **Foster H. Gurney**, general manager of the hotel . . . We've just heard **Al Goodwin**, of the Hotel Manger and member of the Hotel Sales Management Association, was hospitalized back in June, but the cards and messages from fellow association members took his mind off his pretty nurses at Harley Hospital . . . **Phil Eisenmenger**, whose promotion to vice-president in charge of institutional sales for Standard Brands recently was featured in the NEWS, has just reached another step-up in his company. He has just finished his 25th anniversary with the organization and will celebrate joining the Quarter Century Club this fall, when the annual dinner meeting of the club members for the Metropolitan New York area will be highlighted by the presentation of an engraved gold watch and certificate to the newest candidate . . . Concluding performance of a three-day all-Bach series by the Boston Symphony at the Berkshire Festival on July 7, will find the Harvard Glee Club and Radcliffe Choral Society, with featured soloists, joining the orchestra under conductor **Charles Munch**. The six-week season opened last Wednesday with chamber music by the Paganini Quartet . . . Did you recognize those ladies in the June 29th Saturday Evening Post cover by Norman Rockwell? We have it from no lesser authority than **Bill Cosgrove**, general manager of the Wendell-Sherwood Hotel in Pittsfield, Mass., that while Rockwell admits taking liberties with their actual appearance, they are really **Mrs. Nora Zilch** (taller) and **Mrs. Adelina Gamba** (the shorter model), capable members of Bill's staff. Even the housekeeping cart, hall carpet and style of room are likewise patterned after the well known Pittsfield hotel and Bill says the two girls get just as sentimental as the gals in the Rockwell cover, when a couple of newlyweds hit their floor . . . Maine was well represented at the recent Governors' Conference at Williamsburg, Va. when Governor **Edmund S. Muskie** and his lady (as well as every Governor and his lady from the 48 states, Guam, Alaska, Hawaii and Puerto Rico) were sporting matching Hathaway Shirts. The goodwill gesture from the State of Maine was worked out with the co-operation of **Ronald W. Brann**, president of Dunham's of Waterville, Maine's Hathaway Shirt store. Promotion was coordinated by **Bernard M. Johnstone**, executive manager of the Maine Publicity Bureau, and **Kennedy, Hathaway VP** in charge of production. An official [illegible] and a copy of "Maine, Down East" was enclosed with each [illegible] gift of two correct [illegible] shirts. That's [illegible] Down East!

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUL 3 1957

'57 Berkshire Music Festival Opens

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, Music Director, opens this week at Tanglewood, in Lenox.

The concerts of Friday and Saturday evenings, July 5 - 6, in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, and 4.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JUL 5 1957

Harvard Choruses At Berkshire Fete

The Harvard Glee Club and Radcliffe Choral Society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to Friends of the Berkshire Music Center, tomorrow afternoon, at 2:30, in the Theatre-Concert Hall at Tanglewood, Lenox. The concert will include music from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JUN 28 1957

Berkshire Festival Opening Next Week

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra will open Wednesday at 8:30 p. m. at Tanglewood, Lenox, Mass., with a concert by the Paganini String Quartet in the theater-concert hall.

• • •

THE QUARTET in its first Tanglewood appearance will present Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F major of Maurice Ravel.

Concerts Friday and Saturday evenings (5-6) in the theater-concert hall at 8:30 will be devoted to the music of Bach. Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players.

Soloists Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor.

The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. Saturday evening (July 6) Brandenburg Concertos Nos. 1, 2, 3, 6, 4 will be performed.

THE CONCERT Sunday, July 7, at 2:30 p.m. in the Music Shed will be devoted to Part II of the St. Matthew Passion.

Soloists include Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Donald Gramm and James Joyce, basses.

The choruses are the Harvard Glee Club and the Radcliffe Choral Society.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,988
JUL 2 1957

Berkshire Festival Set

LENOX, MASS. — The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, opens tomorrow at Tanglewood, Lenox, Mass.

The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, at 8:30 in the Theatre-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866
JUL 5 1957

First Orchestra Concert Tonight At Tanglewood

Lenox, July 4—The first orchestral concert of the 1957 Berkshire Festival will take place tomorrow night at 8.30 in the Theater-Concert Hall at Tanglewood, Lenox.

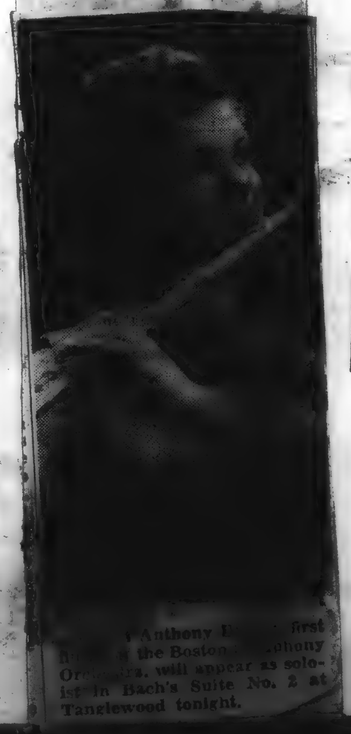
Munch to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a [illegible] orchestra of symphony players in an all-Bach program. Soloists will be the pianists Seymour Lipkin and Lukas Foss. The program will open with the Suite No. 3 and the Brandenburg Concerto No. 5 with Lukas Foss performing the piano solo. Doriot Anthony Dwyer, principal flute of the orchestra, will be soloist in the Suite No. 2, and the program will close with the Concerto for Two Pianos in C minor with Seymour Lipkin and Lukas Foss, soloists.

Both Lipkin and Foss have been closely associated with Tanglewood for many years, having been both students and members of the faculty of the Berkshire Music Center and appearing at a number of Berkshire Festival concerts. Foss' opera "Griffelkin" was the principal production of the Berkshire Music Center's opera department last season. This summer Foss visits Tanglewood only for this concert and will devote the rest of his summer to composition. Lipkin is on the faculty of the conducting department, assisting Eleazar de Carvalho. Mrs. Dwyer has been principal flute of the Boston Symphony Orchestra since 1952, and has appeared several times as soloist at the "Bach-Mozart" concerts at Tanglewood as well as with the orchestra in Boston [illegible] tour.

The [illegible] concerts of the "Bach-Mozart" series will be given during the first two week ends of the festival, the remaining concerts of the present week end (Saturday, July 6, and Sunday, July 7) devoted to the music of Bach, and the second week end (July 12-13-14) to the music of Mozart. Charles Munch will conduct all six of the concerts. In response to the increased interest in these concerts, two will be given for the first time in the 6000 seat Music Shed instead of the Theater-Concert Hall seating 1200. The Bach concert Sunday afternoon will be devoted to the second part of Bach's St. Matthew Passion. The soloists will be Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm and James Joyce, basses, with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor. At the concert of Saturday evening, July 13, Dr. Munch will conduct three great symphonies of Mozart—in E flat, G minor, and C major ("Jupiter"). Tickets are available for these two shed concerts at the Tanglewood box office.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 5 1957



Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will appear as soloist in Bach's Suite No. 2 at Tanglewood tonight.

THE SPRINGFIELD UNION
JUNE 29, 1957

Tanglewood Music Center Opens Sunday

Lenox, June 28.—The season at Tanglewood is ready to roll.

The Berkshire Music Center, summer school of music, opens its 15th annual session on Sunday when students from 35 states and 18 foreign countries are welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the school.

The box office personnel has moved into Tanglewood, and is filling reservation requests by mail and telephone for the 20th season of the Music Festival, which begins July 3 at 8:30 p. m. with a concert by the Paganini String Quartet in the Theater-Concert Hall. Beethoven's string quartet Op. 18, No. 2, and Ravel's string quartet in F major will be played.

Thereafter, concerts will be given on each Wednesday, Friday and Saturday nights and Sunday afternoon through Aug. 11.

On Friday, Saturday and Sunday, July 5, 6, 7, all-Bach programs will be given, including the six Brandenburg Concertos and, on Sunday, July 7, the St. Matthew Passion with Adele Addison as one of the soloists.

The second week's programs will be chamber music on Wednesday, July 10, including Hindemith and Schubert piano duets and Brahms' Liebeslieder Waltzes; and all-Mozart concerts on Friday, Saturday and Sunday, July 14.

[82]

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 2 1957

SEYMOUR LIPKIN, pianist, will be soloist with pianist Lukas Foss at the Berkshire Festival concert of Friday evening, July 5, in a performance of Bach's Concerto for two pianos in C minor, at 8:30 p.m. in the Theatre - Concert Hall. Charles Munch directs the Boston Symphony Orchestra in an all-Bach program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000
JUN 27 1957

(Daily see above)

WEDNESDAY, JULY 3

Music. Opening of the 1957 Berkshire Festival at Tanglewood. 8:30 p.m. Chamber Music Concert, featuring Paganini Quartet. Tickets $3, $2. For full season schedule or for tickets, write or phone Festival Ticket Office, Tanglewood, Lenox, Mass. Phone Lenox 600.

Carillon Concert. Trinity College, 7:15 p.m. Free to public.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ.. 28,235
JUL 6 1957

Berkshire Week in Review

The Curtain Is Up

POPPING OPEN, one after another, like so many Chines firecrackers, the county's tourist attractions started off with a bang this week on what promises to be the busiest season yet. Advance sales and informal pollings indicated that opening of the cross-state turnpike and stepped-up recreational promotion were having a bullish effect on the tourist trade.

From Tanglewood, kingpin of the summer recreation economy, car encouraging reports of increas— bookings this year, especially fro— the eastern half of the state. The big musical complex on the Lenox-Stockbridge line got under way Sunday with the private opening exercises of the Berkshire Music Center and launched its six weeks of public concerts Wednesday night with a Paganini String Quartet program that was a pronounced box-office and critical success.

Similarly optimistic evaluations came from the three summer theaters in the area, with the Williamstown Theater going so far as to foresee a "terrific year." The crowds at this week's openings of Jacob's Pillow in Becket and the jazz concerts at Lenox's Music Barn were an augury of even better things to come as the season progresses. Summer camp directors, too—though pointing out that school overcrowding is not paralleled in camps, primarily for economic reasons—said business was bustling in the backwoods.

Altogether, the outlook was rosy for the thousands of Berkshire folk who enjoy the county's summer entertainment and are directly or indirectly dependent on the tourist business. With good weather, it was felt, this week's spectacular firecracker-like openings could be extended into a summer-long boom lasting at least until Labor Day.

Selectmen Name Special Policemen For Tanglewood Duty

STOCKBRIDGE—The Selectmen last night appointed three special police officers for duty on the Tanglewood grounds and another for traffic duty during the Festival season.

Herbert Tenney, George W. Schneyer and Cornelius J. Obanhein were appointed for duty on the grounds. Charles E. Tenney was appointed for traffic duty.

The board issued the Boston Symphony Orchestra a permit to operate a cafeteria at Tanglewood.

Edward J. Johnston was issued a permit to erect a milk house at his property on Hill Road. John Edwards was issued a permit to sell soft drinks at his Gulf Service Station on South Street.

Guest house permits were issued to Mrs. James H. Dietrich of Main Street; Mrs. Robert K. Vincent, Church Street; Mrs. Emil Burling, Goodrich Street; Mrs. Bartlett A. Pitney Sr., Shamrock Street, and Richard Wells, East Main Street.

JOHN ... turns to Tanglewood as one of the soloists in a performance of Part II of Bach's St. Matthew Passion, in the Music Shed at Tanglewood on Sunday afternoon, July 7, at 2:30 p.m. Other soloists are Adele Addison, Florence Kopleff, Donald Gramm and James Joyce. Charles Munch directs the Boston Symphony Orchestra and the Harvard Glee Club and Radcliffe Choral Society.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
JUL 6 1957

Bach Works at the Berkshire Festival

The second Chamber Orchestra concert in the 1957 Berkshire Festival will be held tonight in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 p.m. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct members of the Orchestra in a concert of Brandenburg Concertos by Bach.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music Shed at 2:30.

Berkshire Festival Starts This Week Until August 11th

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, Music Director will open this week at Tanglewood, Lenox, Mass

The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, July 3, at 8:30 in the Theatre-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday (July 5) will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, bases. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725
JUL 3 1957

Goings On

FRIDAY, JULY 5

Play. **Champagne Complex,** comedy at Oval in the Grove, Route 4, Farmington. With Barbara Hart, Bill Brown, Dennis Hardcastle. Directed by William McCurdy. 8:40 p.m. through July 13 each night except Sunday. Tickets $2, Mon.-Thurs.; $2.20, Fri.-Sat. Phone OR 7-9119.

Play. **Oklahoma!** at Oakdale Musical Theater, Wallingford. Mon.-Fri., 8:30 p.m.; Saturday, 5 p.m., 9:30 p.m. Tickets $3.60 to $1.80 Mon.-Fri.; $4.20 to $1.80, Sat. night; $3 to $1.80 and 60c children Sat. matinee. Phone JA 2-2111.

Music. Berkshire Festival (Tanglewood). All Bach program. Brandenburg Concerto No. 5, other works. Charles Munch and Boston Symphony, 8:30 p.m. Tickets $5, $4, or $12, $10 for series of Fri. Sat. Sun. performances.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 5 1957

The Harvard Glee Club and the Radcliffe Choral Society, under the direction of conductor G. Wallace Woodworth will present a special concert open to Friends of the Berkshire Music Centre, at the Theatre-Concert Hall, Tanglewood, Lenox, Mass., Saturday afternoon, July 6, at 2:30 o'clock. Included on the program are works by Palestrina, madrigals by Weelkes and Beveridge, as well as compositions by Byrd, Arne and Randall Thompson. On Sunday afternoon, the groups will be heard in Bach's St Matthew Passion, with the Boston Symphony Orchestra, under the direction of Charles Munch, in the Music Shed.

Holiday Weekend Best Ever

LENOX — Resort and hotel owners here concur that the July 4th weekend business has exceeded the holiday business of previous years.

George A. Turain, owner-manager of the Curtis Hotel, summed it up for the innkeepers when he said it was the best holiday weekend he has seen in his nine years in business in Lenox.

The Massachusetts Turnpike got credit from Mr. Turain for bringing a fair amount of business from the Springfield, Worcester and Boston areas.

"A lot of people from Worcester and Springfield came in to use our pool and dining facilities and then returned home on the Turnpike," Mr. Turain said.

Henry de B. Mendes, proprietor of Blantyre, also claimed a high proportion of Eastern Massachusetts business.

Reporting full houses over the four-day period were Festival House and Avaloch, both of which claimed the best business in many years. Eastover reported a full house of 480 guests, with many reservations turned down for lack of space. During the festival season, Eastover is limited in the number of private homes to which guests can be "farmed out." The home owners are accepting guests independently.

The Kiwanis information booth at the Community Center reported renting about 150 rooms, with the majority of guests coming from the New York City area. "This was way ahead of last year's holiday," Mrs. John M. O'Brien, attendant at the booth, said.

Another factor bringing more people to the Berkshires is the New York Thruway. Mr. Turain said the Curtis had a large number of guests from the Buffalo, N.Y., area.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 5 1957

Social Briefs

Here for the Berkshire Festival concerts at Tanglewood this weekend are Mr. and Mrs. George H. Judd of Cannonsville, N.Y., who are staying with Mr. Judd's son, William M. Judd, at his summer home in Glendale. George Judd is retired manager of the Boston Symphony Orchestra.

BSO Percussionist Teaching at Camp

Charles Smith, percussionist of the orchestra, will head the percussion department of the Ted Mack Camp in Great Barrington this summer. Mr. Smith teaches percussion at Boston University and at the New England Conservatory of Music.

The 20th season of the Berkshire Festival opens the week of July 3 at Tanglewood, Lenox, Mass., with a concert by the Paganini String Quartet, Wednesday, at 8:30 p.m. in the Theatre-Concert Hall. Making its first appearance at Tanglewood, the quartet will present a program which includes Beethoven's Quartet Opus 18 No. 2 and Ravel's String Quartet in F Major. On Friday and Saturday evenings in the concert hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in the music of Bach, which will include the Brandenberg concertos. Sunday afternoon, July 7, at 2:30, the concert will be held in the Music Shed and will be devoted to Part II of the St Matthew Passion, with the Harvard Glee Club and the Radcliffe Choral Society singing the choruses. Adele Addison will be soprano soloist.

HERALD-TR
6/27/57

Tanglewood Box Office Is Opened

The box office at Tanglewood, Lenox, Mass., has opened for the twenty-four Berkshire Festival concerts to be given there by the Boston Symphony Orchestra. Tickets at $5 and general admission tickets at $2 are available for the six chamber orchestra programs in the Theater-Concert Hall on Friday and Saturday nights and Sunday afternoons, July 5, 6, 7, 12, 13 and 14. Tickets at $4 are also available for the concerts of July 7 and 13.

Tickets for the twelve concerts by the full orchestra in the Music Shed on Friday and Saturday nights and Sunday afternoons from July 19 to Aug. 11 range from $2.50 to $6.50; those for the six Wednesday night chamber music concerts, beginning July 3, cost $2 and $3.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 8 - 1957

Notes and Footnotes

. . . During concert last week, Boston Orchestra Director Charles Munch moved back while a soloist performed, and sat on piano, causing Albany *Times Union* columnist Edgar S. Van Olinda to observe, "He did a Helen Morgan." . . . Former

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
JUN 15 1957

Berkshire Festival Opens July 3

The Boston Symphony Orchestra, Charles Munch, music director, will present the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11. Each weekend will emphasize the works of a special composer—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven, and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" July 21, "Jeu de Cartes" July 19 and "Sacre du Printemps" July 20.

[82]

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 2 1957

SEYMOUR LIPKIN, pianist, will be soloist with pianist Lukas Foss at the Berkshire Festival concert of Friday evening, July 5, in a performance of Bach's Concerto for two pianos in C minor, at 8:30 p.m. in the Theatre - Concert Hall. Charles Munch directs the Boston Symphony Orchestra in an all-Bach program.

JOHN ... turns to Tanglewood as on of the soloists in a performance of Part II of Bach's St. Matthew Passion, in the Music Shed at Tanglewood on Sunday afternoon, July 7, at 2:30 p.m. Other soloists are Adele Addison, Florence Kopleff, Donald Gramm and James Joyce. Charles Munch directs the Boston Symphony Orchestra and the Harvard Glee Club and Radcliffe Choral Society.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000
JUN 27 1957

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
JUL 6 1957

Berkshire Festival Starts This Week Until August 11th

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will open this week at Tanglewood, Lenox, Mass

The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, July 3, at 8:30 in the Theatre-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday (July 5) will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, bases. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725
JUL 3 1957

Goings On

FRIDAY, JULY 5

Play. **Champagne Complex,** comedy at Oval in the Grove, Route 4, Farmington. With Barbara Hart, Bill Brown, Dennis Hardcastle. Directed by William McCurdy. 8:40 p.m. through July 13 each night except Sunday. Tickets $2, Mon.-Thurs.; $2.20, Fri.-Sat. Phone OR 7-9119.

Play. **Oklahoma!** at Oakdale Musical Theater, Wallingford. Mon.-Fri., 8:30 p.m.; Saturday, 5 p.m., 9:30 p.m. Tickets $3.60 to $1.80 Mon.-Fri.; $4.20 to $1.80, Sat. night; $3 to $1.80 and 60c children Sat. matinee. Phone JA 2-2111.

Music. **Berkshire Festival (Tanglewood).** All Bach program. Brandenburg Concerto No. 5, other works. Charles Munch and Boston Symphony, 8:30 p.m. Tickets $5, $4, or $12, $10 for series of Fri. Sat. Sun. performances.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 5 1957

The Harvard Glee Club and the Radcliffe Choral Society, under the direction of conductor G. Wallace Woodworth will present a special concert open to Friends of the Berkshire Music Centre, at the Theatre-Concert Hall, Tanglewood, Lenox, Mass., Saturday afternoon, July 6, at 2:30 o'clock. Included on the program are works by Palestrina, madrigals by Weelkes and Beveridge, as well as compositions by Byrd, Arne and Randall Thompson. On Sunday afternoon, the groups will be heard in Bach's St Matthew Passion, with the Boston Symphony Orchestra, under the direction of Charles Munch, in the Music Shed.

The 20th season of the Berkshire Festival opens the week of July 3 at Tanglewood, Lenox, Mass., with a concert by the Paganini String Quartet, Wednesday, at 8:30 p.m. in the Theatre-Concert Hall. Making its first appearance at Tanglewood, the quartet will present a program which includes Beethoven's Quartet Opus 18 No. 2 and Ravel's String Quartet in F Major. On Friday and Saturday evenings in the concert hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in the music of Bach, which will include the Brandenberg concertos. Sunday afternoon, July 7, at 2:30, the concert will be held in the Music Shed and will be devoted to Part II of the St Matthew Passion, with the Harvard Glee Club and the Radcliffe Choral Society singing the choruses. Adele Addison will be soprano soloist.

HERALD-T...
6/27/57

Tanglewood Box Office Is Opened

The box office at Tanglewood, Lenox, Mass., has opened for the twenty-four Berkshire Festival concerts to be given there by the Boston Symphony Orchestra. Tickets at $5 and general admission tickets at $2 are available for the six chamber orchestra programs in the Theater-Concert Hall on Friday and Saturday nights and Sunday afternoons, July 5, 6, 7, 12, 13 and 14. Tickets at $4 are also available for the concerts of July 7 and 13.

Tickets for the twelve concerts by the full orchestra in the Music Shed on Friday and Saturday nights and Sunday afternoons from July 19 to Aug. 11 range from $2.50 to $6.50; those for the six Wednesday night chamber music concerts, beginning July 3, cost $2 and $3.

WEDNESDAY, JULY 3

Music. Opening of the 1957 Berkshire Festival at Tanglewood, 8:30 p.m. Chamber Music Concert, featuring Paganini Quartet. Tickets $3, $2. For full season schedule or for tickets, write or phone Festival Ticket Office, Tanglewood, Lenox, Mass. Phone Lenox 600.

Carillon Concert. Trinity College, 7:15 p.m. Free to public.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 6 1957

Bach Works at the Berkshire Festival

The second Chamber Orchestra concert in the 1957 Berkshire Festival will be held tonight in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 p.m. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct members of the Orchestra in a concert of Brandenburg Concertos by Bach.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music Shed at 2:30.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUN 8 - 1957

Notes and Footnotes

... During concert last week, Boston Orchestra Director Charles Munch moved back while a soloist performed, and sat on piano, causing Albany *Times Union* columnist Edgar S. Van Olinda to observe, "He did a Helen Morgan." . . . Former WPRO ...

Berkshire Week in Review

The Curtain Is Up

POPPING OPEN, one after another, like so many Chinese firecrackers, the county's tourist attractions started off with a bang this week on what promises to be their busiest season yet. Advance sales and informal pollings indicated that opening of the cross-state turnpike and stepped-up recreational promotion were having a bullish effect on the tourist trade.

From Tanglewood, kingpin of the summer recreation economy, came encouraging reports of increased bookings this year, especially from the eastern half of the state. The big musical complex on the Lenox-Stockbridge line got under way Sunday with the private opening exercises of the Berkshire Music Center and launched its six weeks of public concerts Wednesday night with a Paganini String Quartet program that was a pronounced box-office and critical success.

Similarly optimistic evaluations came from the three summer theaters in the area, with the Williamstown Theater going so far as to foresee a "terrific year." The crowds at this week's openings of Jacob's Pillow in Becket and the jazz concerts at Lenox's Music Barn were an augury of even better things to come as the season progresses. Summer camp directors, too—though pointing out that school overcrowding is not paralleled in camps, primarily for economic reasons—said business was bustling in the backwoods.

Altogether, the outlook was rosy for the thousands of Berkshire folk who enjoy the county's summer entertainment and are directly or indirectly dependent on the tourist business. With good weather, it was felt, this week's spectacular firecracker-like openings could be extended into a summer-long boom lasting at least until Labor Day.

The Berkshire Eagle, Tuesday, 1957

Selectmen Name Special Policemen For Tanglewood Duty

STOCKBRIDGE—The Selectmen last night appointed three special police officers for duty on the Tanglewood grounds and another for traffic duty during the Festival season.

Herbert Tenney, George W. Schneyer and Cornelius J. Obanhein were appointed for duty on the grounds. Chester D. Tenney was appointed for traffic duty.

The board issued the Boston Symphony Orchestra a permit to operate a cafeteria at Tanglewood.

Edward J. Johnston was issued a permit to erect a milk house at his property on Hill Road. John Edwards was issued a permit to sell soft drinks at his Gulf Service Station on South Street.

Guest house permits were issued to Mrs. James Dietrich of Main Street; Mrs. Robert K. Vincent, Church Street; Mrs. Emil Burling, Goodrich Street; Mrs. Bartlett A. Pitney Sr., Shamrock Street, and Richard Wells, East Main Street.

The Berkshire Eagle, Monday, July 8, 1957—21

Holiday Weekend Best Ever

LENOX — Resort and hotel owners here concur that the July 4th weekend business has exceeded the holiday business of previous years.

George A. Turain, owner-manager of the Curtis Hotel, summed it up for the innkeepers when he said it was the best holiday weekend he has seen in his nine years of business in Lenox.

The Massachusetts Turnpike got credit from Mr. Turain for bringing a fair amount of business from the Springfield, Worcester and Boston areas.

"A lot of people from Worcester and Springfield came in to use our pool and dining facilities and then returned home on the Turnpike," Mr. Turain said.

Henry de S. Mendes, proprietor of Blantyre, also claimed a high proportion of Eastern Massachusetts business.

Reporting full houses over the four-day period were Festival House and Avaloch, both of which claimed the best business in many years. Eastover reported a full house of 480 guests, with many reservations turned down for lack of space. During the festival season, Eastover is limited in the number of private homes to which guests can be "farmed out." The home owners are accepting guests independently.

The Kiwanis information booth at the Community Center reported renting about 150 rooms, with the majority of guests coming from the New York City area. "This was way ahead of last year's holiday," Mrs. John M. O'Brien, attendant at the booth, said.

Another factor bringing more people to the Berkshires is the New York Thruway. Mr. Turain said the Curtis had a large number of guests from the Buffalo, N.Y., area.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 5 1957

Social Briefs

Here for the Berkshire Festival concerts at Tanglewood this weekend are Mr. and Mrs. George H. Judd of Cannonsville, N.Y., who are staying with Mr. Judd's son, William M. Judd, at his summer home in Glendale. George Judd is retired manager of the Boston Symphony Orchestra.

The Berkshire Eagle, Tuesday, The Be...

BSO Percussionist Teaching at Camp

Charles Smith, percussionist of the orchestra, will head the percussion department of the Ted Mack Camp in Great Barrington this summer. Mr. Smith teaches percussion at Boston University and at the New England Conservatory of Music.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
JUN 15 1957

Berkshire Festival Opens July 3

The Boston Symphony Orchestra, Charles Munch, music director, will present the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11. Each weekend will emphasize the works of a special composer—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven.

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" July 21, "Jeu de Cartes" July 19 and "Sacre du Printemps" July 20.

TIGHT BINDING

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
JUL 3 1957

Tanglewood Opens 1957 Season Tonight

Paganini String Quartet Will Make Berkshire Debut

Friday and Saturday Evening Concerts Will Feature Music of Bach By Chamber Orchestra of Boston Symphony With Charles Munch Conducting.

The twentieth season of the Berkshire Festival presented by the Boston Symphony Orchestra, of which Charles Munich is music director, will open this week at Tanglewood in Lenox.

The 1957 season of six weeks and 24 concerts, running from today to August 11, will commence with a concert by the Paganini String Quartet this evening at 8:30 in the Theatre-Concert Hall. The quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2, and the String Quartet in F Major of Maurice Ravel.

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

The concert of Sunday afternoon at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses.

The Harvard Glee Club and Radcliffe Choral Society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to Friends of the Berkshire Music Center, on Saturday afternoon at 2:30 in the Theatre-Concert Hall at Tanglewood. The concert will include works from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

The singers from Harvard and Radcliffe are making their third visit to Tanglewood for a performance of Bach's St. Matthew Passion on Sunday afternoon with the Boston Symphony Orchestra under the direction of Charles Munch. This concert, which will take place in the Music Shed, will close the first weekend of the 1957 Berkshire Festival season. The two choruses appeared first at the Berkshire Festival in 1954 in a performance of "The Damnation of Faust" and again in 1955 in Bach's B Minor Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 3 1957

Festival Opens 20th Year; Paganini Quartet in Debut

The 20th season of the Berkshire Festival at Tanglewood, Lenox, will open tonight with the first appearance at Tanglewood of the Paganini String Quartet in the Theater-Concert Hall.

Beethoven Quartet

The Quartet will perform the Beethoven Quartet Op. 18, No. 2; the String Quartet No. 1 by the Argentinian composer, Alberto Ginastera, a former student at the Berkshire Music Center; and will close the program with Ravel's Quartet in F minor. Members of the Paganini Quartet are: Henri Teminaka, Violin; Gustave Rosseels, Violin; Charles Foidart, Viola; Lucien Laporte, Cello.

The net proceeds of the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The amounts received for this Scholarship Fund are doubled by the Rockefeller Foundation under a five-year grant, now in its third year, to the Boston Symphony Orchestra's summer school of music, maintained in conjunction with the Berkshire Festival.

The Paganini String Quartet was founded in 1946 and gave a series of concerts at the Library of Congress in Washington that year, followed by a New York debut, and hundreds of appearances in the major cities of Europe, Canada and the United States. The Quartet play on four famous instruments, all Stradivari, which once belonged to Paganini. These "Paganini" instruments were reassembled after a century of dispersal following the death of the great violinist.

Other Artists

Other artists to appear in the series of Wednesday evening concerts include Seymour Lipkin and Ralph Berkowitz in piano duets by Schubert and Hindemith, followed by a performance of Brahms "Liebeslieder" Waltzes with Saramae Endich, Florence Koploff, John McCollum and Donald Gramm, and Messr. Lipkin and Berkowitz on July 10; the Beaux Arts Trio on July 17; the Kroll String Quartet on July 24; a Song recital by Gerard Souzay, baritone and Ralph Berkowitz, piano, July 31; and the Zimbler Sinfonietta, Aug. 7.

Friday evening, Saturday evening, and Sunday afternoon, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in the opening weekend of Berkshire Festival concerts devoted entirely to the music of Bach. The concert of Sunday afternoon, a performance of Part II of Bach's St. Matthew Passion, with chorus and soloists, will be in the Music Shed.

Remaining tickets for tonight's concert and for the concert of Sunday, July 7 are available at the box office at Tanglewood. General admission, entitling holders to hear the concert from the lawn outside the theater, are sold a few hours before each performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 3 1957

Berkshire Music Starts Tonight With Quartet

The 20th season of the Berkshire Festival at Tanglewood, Lenox, will open tonight with the first appearance at Tanglewood of the Paganini String Quartet in the Theatre-Concert hall.

The quartet will perform the Beethoven Quartet Op. 18, No. 2; the String Quartet No. 1 by the Argentinian composer, Alberto Ginastera (a former student at the Berkshire Music Center); and will close the program with Ravel's Quartet in F minor. Members of the Paganini Quartet are: Henri Teminaka, violin; Gustave Rosseels, violin; Charles Foidart, viola; Lucien Laporte, cello.

Other artists to appear in the series of Wednesday evening concerts include Seymour Lipkin and Ralph Berkowitz in piano duets by Schubert and Hindemith, followed by a performance of Brahms "Liebeslieder" Waltzes with Saramae Endich, Florence Kopleff, John McCollum and Donald Gramm. and Messrs. Lipkin and Berkowitz (July 10); The Beaux Arts Trio (July 17); The Kroll String Quaret (July 24); a Song recital by Gerard Souzay, baritone and Ralph Berkowitz, piano (July 31); and the Zimbler Sinfonietta (August 7).

On Friday evening, Saturday evening, and Sunday afternoon, Charles Munch, music director of the Boston Symphony orchestra, will conduct a chamber orchestra of Boston Symphony players in the opening weekend of Berkshire Festival concerts devoted entirely to the music of Bach. The concert of Sunday afternoon, July 7, a performance of Part II of Bach's St. Matthew Passion, with chorus and soloists, will be in the music shed.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 3 1957

Concert Tonight

Paganini String Quartet To Make Tanglewood Debut

TANGLEWOOD—The 20th season of the Berkshire Festival will open tonight with the first appearance at Tanglewood of the Paganini String Quartet in the Theatre-Concert Hall.

The Quartet will perform the Beethoven Quartet Op. 18, No. 2; the String Quartet No. 1 by the Argentinian composer, Alberto Ginastera (a former student at the Berkshire Music Center); and will close the program with Ravel's Quartet in F minor. Members of the Paganini Quartet are: Henri Teminaka, violin; Gustave Rosseels, violin; Charles Foidart, viola; Lucien Laporte, cello.

The net proceeds of the chamber music concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The amounts received for this Scholarship Fund are doubled by the Rockefeller Foundation under a five-year grant, now in its third year, to the Boston Symphony Orchestra's summer school of music, maintained in conjunction with the Berkshire Festival.

Founded in 1946

The Paganini String Quartet was founded in 1946. The Quartet play on four famous instruments, all Stradivari, which once belonged to Paganini. These "Paganini" instruments were reassembled after a century of dispersal following the death of the great violinist.

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On Friday evening, Saturday evening, and Sunday afternoon, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in the opening weekend of Berkshire Festival concerts devoted entirely to the music of Bach. The Sunday concert, a performance of Part II of Bach's St. Matthew Passion, with chorus and soloists, will be in the Music Shed.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 6 1957

Tanglewood's First Chamber Concert Attended by 2,755

The first chamber orchestra concert of the 1957 Berkshire Music Festival was held at the theater-concert hall at Tanglewood last night, with 2,755 persons attending.

Charles Munch, music director of the Boston Symphony, led the reduced orchestra in a program of music by Bach. The program opened with his "Suite No. 3 in D Major for Orchestra." Also heard were the "Brandenburg Concerto No. 5 in D Major," the "Concerto in C Minor for two pianos, No. 1," and the "Suite No. 2 in B Minor."

Soloists included pianist Lucas Foss, Doriot Anthony Dwyer, first flutist of the orchestra, and concert master Richard Burgin.

The second chamber orchestra concert will be given at 8:30 o'clock this evening in the theater-concert hall. Dr. Munch will conduct members of the orchestra in a concert of Bach's Brandenburg Concertos.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music shed at 2:30 o'clock. The increased capacity there will allow a larger number of persons to attend the program, which will be devoted to the "St. Matthew Passion." In addition to vocal soloists Adele Addison, Florence Kopleff, Donald Gramm and James Joyce, the Harvard Glee Club and the Radcliffe Choral Society will be heard.

PRESS CLIPPING BUREAU
165 Church Street - New York
CINCINNATI, OHIO
ENQUIRER
C. 206,408 - S. 279,780
JUN 10 1957

VACATIONISTS who enjoy Beethoven, Ginastera, and assortment of the Arts, Colo., will provide opera, Ravel.

Members of the Paganini music and orchestral Quartet, who performed on the renowned Berkshire set of Stradivarius instruments., Tanglewood, Mass., included Henri Temianka, violin; by Jacob's Pillow Fes- Gustave Fosseels, violin; Charles Lee will respectively Foidart, viola, and Lucien La- music and dance. porte, cello.

has a Summer Arts Festival of plays, jazz, poetry, ballet and art exhibits. Central City, Colo., lists an Opera Fiesta.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUN 28 1957

The 20th season of the Berkshire Festival opens the week of July 3 at Tanglewood, Lenox, Mass., with a concert by the Paganini String Quartet, Wednesday, at 8:30 p.m. in the Theatre-Concert Hall. Making its first appearance at Tanglewood, the quartet will present a program which includes Beethoven's Quartet Opus 18 No. 2 and Ravel's String Quartet in F Major. On Friday and Saturday evenings in the concert hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in the music of Bach, which will include the Brandenberg concertos. Sunday afternoon, July 7, at 2:30, the concert will be held in the Music Shed and will be devoted to Part II of the St Matthew Passion, with the Harvard Glee Club and the Radcliffe Choral Society singing the choruses. Adele Addison will be soprano soloist.

THE SPRINGFIELD UNION
SSU JULY 3, 1957 ...AS
NEW YORK, N. Y.
HERALD-TRIBUNE
...S. 528,253
JUL 5 1957

Paganini String ...ches ...tival

...n season ...stival at

aganini Quartet Concert pens Tanglewood Season

...d to the Herald Tribune
...X, Mass., July 4.—The ...kshire Festival season ...ast night with a con- ...hamber music by the ...d Quartet in the theater- ...ital: Tanglewood. The ...ssage the hall, and ...on the lawn outside

(Flute solo: Doriot Anthony Dwyer)
...Concerto in C minor for two ...pianos, No. 1
(Soloists: Lukas Foss, Seymour Lipkin)
Saturday, July 6 8:30 p. m., in the Theater-Concert Hall:
BACH Brandenburg Concerto No. 1, in F major
Brandenburg Concerto No. 2, in F major, for trumpet, flute, oboe, violin, and strings
(Trumpet, Roger Voisin; flute,

Paganini Quartet in Debut At Tanglewood Wednesday

6/29
Berkshire Eagle

TANGLEWOOD — The Paganini String Quartet launches the Berkshire Festival season Wednesday evening with a program of Beethoven and Ravel at 8:30 in the Theater-Concert Hall. This will be the quartet's first appearance at Tanglewood.

Concerts Friday and Saturday evenings in the Theater-Concert Hall will be devoted to the music of Bach. Director Charles Munch will lead a chamber orchestra of Boston Symphony players. Friday soloists will be Lukas Foss in the Brandenburg Concerto No. 5 and, with Seymour Lipkin, will also play the concerto for two pianos in C minor. Both men are on the Berkshire Music Center faculty.

Friday's program also will include Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Orchestra, and the Suite No. 3. Saturday's concert will consist of five Brandenburg Concertos, Nos. 1, 2, 3, and 4. Sunday afternoon, July 7, at 2:30 the season's first performance in the Shed will be given over to Part 2 of the "St. Matthew Passion." Soloists will be Adele Addison, Florence Kopleff, John McCollum, Donald Gramm and James Joyce. Choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth conducting.

Tomorrow the 15th season of the Berkshire Music Center will open with exercises in the Theater-Concert Hall at 3:30 p.m., followed by tea in the garden.

New guest conductor at Tanglewood this year for the first time will be Carl Schuricht, to lead the Boston Symphony Friday, Aug. 2, and Saturday, Aug. 10. Mr. Schuricht is known widely throughout Europe where he has conducted for many years. He also has been conductor at several European festivals and has made many recordings.

TIGHT BINDING

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
JUL 3 1957

Tanglewood Opens 1957 Season Tonight

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Box 2078. Boston 6 • RIchmond 2-4200
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NORTH ADAMS, Mass.
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Circ. 13,541
JUL 3 1957

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The Paganini String Quartet was founded in 1946 and gave a series of concerts at the Library of Congress in Washington that year, followed by a New York debut, and hundreds of appearances in the major cities of Europe, Canada and the United States. The Quartet play on four famous instruments, all Stradivari, which once belonged to Paganini. These "Paganini" instruments were reassembled after a century of dispersal following the death of the great violinist.

Other Artists

Other artists to appear in the series of Wednesday evening concerts include Seymour Lipkin and Ralph Berkowitz in piano duets by Schubert and Hindemith, followed by a performance of Brahms "Liebeslieder" Waltzes with Saramae Endich, Florence Kopleff, John McCollum and Donald Gramm, and Messr. Lipkin and Berkowitz on July 10; the Beaux Arts Trio on July 17; the Kroll String Quartet on July 24; a Song recital by Gerard Souzay, baritone and Ralph Berkowitz, piano, July 31; and the Zimbler Sinfonietta, Aug. 7.

Friday evening, Saturday evening, and Sunday afternoon, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in the opening weekend of Berkshire Festival concerts devoted entirely to the music of Bach. The concert of Sunday afternoon, a performance of Part II of Bach's St. Matthew Passion, with chorus and soloists, will be in the Music Shed.

Remaining tickets for tonight's concert and for the concert of Sunday, July 7 are available at the box office at Tanglewood. General admission, entitling holders to hear the concert from the lawn outside the theater, are sold a few hours before each performance.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 3 1957

Berkshire Music Starts Tonight With Quartet

The 20th season of the Berkshire Festival at Tanglewood, Lenox, will open tonight with the first appearance at Tanglewood of the Paganini String Quartet in the Theatre-Concert hall.

The quartet will perform the Beethoven Quartet Op. 18, No. 2; the String Quartet No. 1 by the Argentinian composer, Alberto Ginastera (a former student at the Berkshire Music Center); and will close the program with Ravel's Quartet in F minor. Members of the Paganini Quartet are: Henri Teminaka, violin; Gustave Rosseels, violin; Charles Foidart, viola; Lucien Laporte, cello.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 3 1957

Concert Tonight

Paganini String Quartet To Make Tanglewood Debut

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The Quartet will perform the Beethoven Quartet Op. 18, No. 2; the String Quartet No. 1 by the Argentinian composer, Alberto Ginastera (a former student at the Berkshire Music Center); and will close the program with Ravel's Quartet in F minor. Members of the Paganini Quartet are: Henri Teminaka, violin; Gustave Rosseels, violin; Charles Foidart, viola; Lucien Laporte, cello.

The net proceeds of the chamber music concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The amounts received for this Scholarship Fund are doubled by the Rockefeller Foundation under a five-year grant, now in its third year, to the Boston Symphony Orchestra's summer school of music, maintained in conjunction with the Berkshire Festival.

Founded in 1946

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 6 1957

anglewood's First Chamber Concert Attended by 2,755

The first chamber orchestra concert of the 1957 Berkshire Music Festival was held at the theater-concert hall at Tanglewood last night, with 2,755 persons attending.

Charles Munch, music director of the Boston Symphony, led the reduced orchestra in a program of music by Bach. The program opened with his "Suite No. 3 in D Major for Orchestra." Also heard were the "Brandenburg Concerto No. 5 in D Major," the "Concerto in C Minor for two pianos, No. 1," and the "Suite No. 2 in B Minor."

Soloists included pianist Lucas Foss, Doriot Anthony Dwyer, first flutist of the orchestra, and concert master Richard Burgin.

The second chamber orchestra concert will be given at 8:30 o'clock this evening in the theater-concert hall. Dr. Munch will conduct members of the orchestra in a concert of Bach's Brandenburg Concertos.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the music shed at 2:30 o'clock. The increased capacity there will allow a larger number of persons to attend the program, which will be devoted to the "St. Matthew Passion." In addition to vocal soloists Adele Addison, Florence Kopleff, Donald Gramm and James Joyce, the Harvard Glee Club and the Radcliffe Choral Society will be heard.

THE SPRINGFIELD UNION
SSII JULY 3, 1957 LAS

Paganini String Quartet Launches Music Festival

Lenox, July 3 The 20th season the Berkshire Music Festival at Tanglewood, launched tonight by a program by the Paganini String Quartet, continues this week end with three concerts by the festival chamber orchestra of Boston Symphony Orchestra players conducte by Charles Munch.

The programs will be as fo- lows:

Friday, July 5 at 8:30 p. m. in the Theater-Concert Hall:

BACH Brandenburg Concerto No. 5 in D major, for orchestra with piano, violin and flute; Lukas Foss, violin; Richard Burgin, flute; Doriot Anthony Dwyer

Suite No. 2 in B minor, for flute and strings (Flute solo: Doriot Anthony Dwyer)

Concerto in C minor for two pianos, No. 1 (Soloists: Lukas Foss, Seymour Lipkin)

Saturday, July 6 8:30 p. m., in the Theater-Concert Hall:

BACH Brandenburg Concerto No. 1, in F major

Brandenburg Concerto No. 2, in F major, for trumpet, flute, oboe, violin, and strings (Trumpet, Roger Voisin; flute,

PRESS CLIPPING BUREAU
165 Church Street - New York
CINCINNATI, OHIO
ENQUIRER
Circ. 206,408 - S. 279,780
JUN 10 1957

FOR VACATIONISTS who like an assortment of the Arts, Aspen, Colo., will provide opera, chamber music and orchestral music; the renowned Berkshire Festival, Tanglewood, Mass., and nearby Jacob's Pillow Festival at Lee will respectively provide music and dance.

Boston has a Summer Arts Festival of plays, jazz, poetry, ballet and art exhibits. Central City, Colo., lists an Opera Fiesta.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUN 28 1957

The 20th season of the Berkshire Festival opens the week of July 3 at Tanglewood, Lenox, Mass., with a concert by the Paganini String Quartet, Wednesday, at 8:30 p.m. in the Theatre-Concert Hall. Making its first appearance at Tanglewood, the quartet will present a program which includes Beethoven's Quartet Opus 18 No. 2 and Ravel's String Quartet in F Major. On Friday and Saturday evenings in the concert hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in the music of Bach, which will include the Brandenberg concertos. Sunday afternoon, July 7, at 2:30, the concert will be held in the Music Shed and will be devoted to Part II of the St Matthew Passion, with the Harvard Glee Club and the Radcliffe Choral Society singing the choruses. Adele Addison will be soprano soloist.

Paganini Quartet in Debut At Tanglewood Wednesday

TANGLEWOOD — The Paganini String Quartet launches the Berkshire Festival season Wednesday evening with a program of Beethoven and Ravel at 8:30 in the Theater-Concert Hall. This will be the quartet's first appearance at Tanglewood.

Concerts Friday and Saturday evenings in the Theater-Concert Hall will be devoted to the music of Bach. Director Charles Munch will lead a chamber orchestra of Boston Symphony players. Friday soloists will be Lukas Foss in the Brandenburg Concerto No. 5 and, with Seymour Lipkin, will also play the concerto for two pianos in C minor. Both men are on the Berkshire Music Center faculty.

Friday's program also will include Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Orchestra, and the Suite No. 3. Saturday's concert will consist of five Brandenburg Concertos, Nos. 1, 2, 3, and 4. Sunday afternoon, July 7, at 2:30 the season's first performance in the Shed will be given over to Part 2 of the "St. Matthew Passion." Soloists will be Adele Addison, Florence Kopleff, John McCollum, Donald Gramm and James Joyce. Choruses will be the Harvard Glee Club and the Radcliffe Chorol Society, G. Wallace Woodworth conducting.

Tomorrow the 15th season of the Berkshire Music Center will open with exercises in the Theater-Concert Hall at 3:30 p.m., followed by tea in the garden.

New guest conductor at Tanglewood this year for the first time will be Carl Schuricht, to lead the Boston Symphony Friday, Aug. 2, and Saturday, Aug. 10. Mr. Schuricht is known widely throughout Europe where he has conducted for many years. He also has been conductor at several European festivals and has made many recordings.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 1 1957

[84]

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Music Center Exercises Open Season

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The new student body of the Berkshire Music Center was welcomed to Tanglewood yesterday afternoon by the school faculty and Charles Munch, director of the Boston Symphony Orchestra, and an invited audience of Friends of the Center, whose president, William J. Cox, presided.

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Mr. Munch emphasized the function of music in international relations and quoted Goethe's aphorism to the effect that "There is no patriotic art and no patriotic science. Both, like everything high and good, belong to the whole world."

Faculty on Stage

The school faculty was seated on the stage and each one was presented to the students by Ralph Berkowitz, dean of the school. Changes in the various departments include the return to the conducting classes of Eleazar de Carvalho after an absence of several seasons, and the addition of Milton Babbitt of Princeton University to the composition department.

Boris Goldovsky, introduced by Mr. Berkowitz as "Mr. Opera," will devote the last four weeks of his stay in Tanglewood to a new departure in the preparation of stage direction for opera. Ludwig Zirner has been transferred from the opera department to the Tanglewood Study Group. Richard Burgin, concertmaster of the orchestra will be assisted in the chamber music department, as in years past, by William Kroll, eminent chamber musician.

Chorus Continues Tradition

The ceremonies in the hall closed with the singing by the new student group of the Randall Thompson "Hallelujah" composed in 1940 for the Berkshire Music Center's initial year and which Hugh Ross, head of the choral department, again conducted as he has for the school's 14 seasons.

Banner Summer Seen For Berkshire Area

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He said that despite complaints from North Berkshire that the new cross-state thruway has stolen traffic from the Mohawk-Taconic Trail area, indications are that the thruway and an already expanded promotional program will bring enough fresh travelers to more than balance the scales.

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The Berkshire Hills Conference executive said both Tanglewood and Berkshire Playhouse officials say the effect of the new thruway is especially evident through increased advanced bookings from the Springfield-Worcester-Boston area.

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He said the Red Lion at Stockbridge reports the thruway a big help in June and gives management of the inn reason to look forward to a better-than-average season. The Curtis Hotel in Lenox also is looking for a record year, with help from the thruway.

Inquiries Up 20 Per Cent

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He said the optimistic reports include word from four operators of county resorts—Eastover, Oak 'n Spruce, Avaloch, Jug End—that they expect capacity houses all summer. Capacity at such places as Eastover means that a good portion of the rooms available in private homes in that area will be taken up by the resort overflow.

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"The job now," he continued, "is to try and get them to stay longer than that one day."

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7-4-57

MILLBROOK ROUND TABLE

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Dr. Munch also spoke of the responsibility of an orchestra to perform contemporary music in addition to familiar classics. He said: "In defending the present, we are preparing the future without neglecting the past."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUL 1 1957

TANGLEWOOD'S MUSIC CENTER OPENS SEASON

Dr. Munch Discusses New Festival Program at Exercises

Tanglewood, June 30—Opening exercises of the Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra, were held here today in the theater concert hall.

Students Present

Students representing 35 states and 18 foreign countries joined with friends of this world renowned center of music to welcome Dr. Charles Munch of the Boston Symphony and his faculty associates. The occasion marked the beginning of the 15th season of the school, originated by the late Serge Koussevitzky.

William J. Cox introduced the internationally famous conductor as the man who "picked the lock of the Iron Curtain with the tip of his baton." He was referring to the triumphant tour of Russia by the orchestra following last year's festival here at Tanglewood.

Just returned from appearances in Prague and Strasbourg festivals, Dr. Munch was refreshingly frank in discussing the festival's proramming of much new music. "Is not this our duty?" he asked. "In defending

See TANGLEWOOD'S Page Seven

a nation or such and such a school."

Touching on criticism sometimes aimed at the Boston Symphony for playing so much contemporary music during the course of the festival season, he said, "It is obvious that for both the orchestra and the public it would be easier to play and replay the "Picture at an Exhibition" than to prepare a symphony of David Diamond. What we could be reproached for is that the work we offer is not to be taken seriously or is badly made. But even this is difficult to know. When the "Seventh Symphony" of Beethoven was played for the first time, the public manifested its hostility. We know that after the first performance of "Carmen," Bizet wanted to commit suicide, and that at the first performance of "Le Sacre du Printemps" the police had to intervene.

Difficult to Judge

"Nothing is more difficult than to pass definite judgment on the epoch in which we live. It is history, the future, that takes care of this. It is always the future that knows what is good and what is bad music."

The exercies were closed with the traditional singing of Randall Thompson's "Alleluia," originally written for the dedication ceremonies of the Berkshire Music Center, by the festival chorus under the direction of Hugh Ross.

In the gathering today were Gertrude Robinson Smith who originated the Berkshire symphonic festivals and Mrs. Serge Koussevitzky, wife of the late conductor who started Tanglewood on its way to international fame.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 1 1957

[84]

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Continued From Page 1

"the present, we are preparing the future without neglecting the past."

He said that everywhere the Boston Symphony Orchestra appeared during its triumphal 12-country tour from Ireland to the Soviet Union it found a burning curiosity to know American music. In Moscow the orchestra played an extra concert because the Russian people wanted to hear all the American music that director Munch and the Boston Symphony had with them.

Discussing this year's Berkshire Festival programs, he said "You will see the formula is a little different from that of the past, for each week is dedicated to one of the great masters of the past with a contemporary work on each program in the shed.

"The first week is devoted to Tschaikowsky with three works of Stravinsky, played in honor of his 75th anniversary. The second week is devoted to Berlioz and Hindemith, the third to Brahms with Barber, Piston, and Egk, and the fourth to Beethoven and works of Hanegger, Blacher and Copland," he said.

No Great Importance

"No doubt there is a certain interest in seeing what country, what school, what style these works belong to. But I have always found that this sort of preoccupation had no great importance. No great work that has found an important place in the history of art has done so because of its style alone, or because it belongs to such and such a nation or such and such a school."

Touching on criticism sometimes aimed at the Boston Symphony for playing so much contemporary music during the course of the festival season, he said, "It is obvious that for both the orchestra and the public it would be easier to play and replay the "Picture at an Exhibition" than to prepare a symphony of David Diamond. What we could be reproached for is that the work we offer is not to be taken seriously or is badly made. But even this is difficult to know. When the "Seventh Symphony" of Beethoven was played for the first time, the public manifested its hostility. We know that atfer the first performance of "Carmen," Bizet wanted to commit suicide, and that at the first performance of "Le Sacre du Printemps" the police had to intervene.

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TIGHT BINDING

[85]

Berkshire Eagle (e)
PITTSFIELD, Mass.
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TANGLEWOOD OPENING Mrs. Thomas D. Perry Jr., wife of the Boston Symphony Orchestra manager, chats with Richard Burgin, concertmaster of the BSO and head of the chamber music department of the Berkshire Music Center. Fifteenth annual opening exercises of center were held yesterday.

STOCKBRIDGE RESIDENTS at event are Mr. and Mrs. Henry W. Dwight and granddaughter, Margaret, with Miss Eleanor Wilson and William Miles, codirectors of the Berkshire Playhouse. Mr. Dwight, one of the original trustees of the Berkshire Festival, is on the Tanglewood Advisory Committee.

MRS. SERGE KOUSSEVITZKY, widow of the Boston Symphony Orchestra conductor, greets eminent American composer Aaron Copland at exercises, which were held outside of the Theater-Concert Hall on Tanglewood grounds. Mr. Copland is chairman of the faculty of the summer music school.

Transcript (e)
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JUL 1 1957

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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JUL 1 1957

Berkshire Music Center at 15

A Song for Open Ears

(Excerpted from the remarks of William J. Cox, president of the Friends of the Berkshire Music Center, at the 15th opening exercises of the Center June 30. Mr. Cox is secretary of Phillips Exeter Academy.)

Fifteen seasons of the Berkshire Music Center—by some standards, perhaps not a very lengthy span. But merchants of America tell us that this is significant enough to be marked only by gifts of crystal. Then silver, the gold and the diamond anniversaries come later. These things are crystal-clear to me, however, as the Berkshire Music Center, and the great festival at Tanglewood grow older. The first is the phenomenal growth in our population; the second is the phenomenal advance in what could be called man's material aspirations.

As the turn of the new century, the new millenium, the Berkshire Music Center will be scarcely as old as the Boston Symphony is today. And perhaps I should warn those of you who have entered New England for the first time, as you would enter a foreign country, that there is an overpowering temptation to measure worth in terms of years. And it almost follows that in the new century, the Berkshire Music Center will be 43 years older.

But by that time, the nation's population will have come perilously close to doubling. We may well wonder what kind of a country will absorb hordes of new citizens find? What will be the material aspirations of the 300 million people of the 21st century? The hallmarks of our material gains are everywhere about us: The astonishing new highways over which many of us drove to get here; the two-car garage of every split-level house; the power behind cars; and next, perhaps, the planes behind boats.

But are we not developing the split-level mind and the split-level culture alongside this mountain of material progress? Do we drive too fast to see the beauty of the country? Has our active leisure become so active that we no longer sit still to read, to listen, to think—and to nourish the human spirit? I submit that Tanglewood, and the Berkshire Music Center, is a place of nourishment. And we must nourish those who listen as well as those who perform, for if we do not, the spokesman of the new century may well repeat those words of James Stephens's from "The Crock of Gold":

> "I sing to the ears that are stopped, the eyes that are sealed, and the minds that do not labour."

Music, said Walt Whitman, "is what wakens in you when you are reminded by the instruments." But if we continue to be dazzled by speed and steel and the other symbols of our material aspiration, music for the man of the next millenium will indeed be a hollow sound, for there will be nothing within himself to be awakened.

Today, the noblemen of our society are too often identified as the princes of industry, the marvelous merchants who produce more oil, generate more kilowatts, or manufacture more horsepower than ever before. I submit that we need a new and higher order of noblemen, the people whom that great New Hampshireman, John Winant, meant when he spoke of "the aristocracy of those who care."

Tanglewood is more than a place where music is taught and studied and performed. Tanglewood is free expression of art within our people. And helping to keep it so are the Friends of the Berkshire Music Center who care enough to be a giving as well as living part of the institution.

Music Center Opens Its 15th Season At Tanglewood, Lenox

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra, opened its 15th season at Tanglewood in Lenox yesterday. The students come this year from 35 states and 18 foreign countries.

The orchestra's conductor, Charles Munch, just returned from appearances in Prague and Strasbourg, and members of the school faculty were introduced at the ceremonies, held in the theater-concert hall. Dr. Munch discussed the programming for the Berkshire Music Festival, which gets underway on Wednesday.

The program was closed with the traditional singing of Randall Thompson's "Alleluia," originally written for the dedication ceremonies at the center. Hugh Ross directed the festival chorus.

Editorials

Twenty Years of Tanglewood

There was scattered rain yesterday afternoon at Tanglewood's opening exercises. The traditional sherbet punch and cakes had to be consumed on the covered hard-top apron of the Theater-Music Hall instead of in the formal gardens whose hemlock hedges are bursting with new greenery. And it was a pity, for it was no ordinary tea party. Tanglewood openings never are. But yesterday's affair had reason to be more important than most. It marked the 15th year of the Berkshire Music Center, the teaching arm of Tanglewood, but also a more embracing and somewhat more ample date. It signalized the 20th year of Tanglewood concerts, certainly an event to hail and to ponder.

As a round-numbered anniversary is an occasion to savor recollections of the past, it is also a time to speculate on the future. However crystal clear the prodigious success of 20 years of music-making within ear-shot of the Hawthorne pines, the future is considerably less apparent. Population growth, a rising standard of living, a constantly expanding and improved national highway system, more vacation time, an incomparable musical feast in an incomparable natural setting for summer music—all can be counted on to sustain widespread interest in Tanglewood. But there are also at work other forces in other directions.

As such summer events go, Tanglewood is no longer the ravishing vision of a girl in her teens. Assuredly, she is no matron. And while age can never wither her artistically it can raise furrows in the brows of the box office. The audience for serious music, as for all high artistic endeavor, is a limited one, however much it may be growing relatively and absolutely because of the growing numbers of youth exposed to higher education and the high fidelity craze.

So Tanglewood is competing for this limited audience against a number of artistic attractions which did not prevail in her burgeoning years and which, ironically, her very success brought into [illegible] being. The two Stratfords, one in Ontario and the other in Connecticut, are two exciting cases in point. While the more recent Ellenville venture in symphonic music in the Catskills is a [illegible] of Tanglewood certainly in its [illegible] setting and probably in artistic excellence, nonetheless, it has its appeal in its diversification of program. Most assuredly it draws from the same audience in the general driving area. Other smaller efforts such as Marlboro in Southern Vermont and Castle Hill at Ipswich on the North Shore could be cited as events which, while not strictly competitive, do satisfy in some measure the artistic appetite of those living nearby who might otherwise drive to Tanglewood.

So on its 20th anniversary Tanglewood has no reason for complacency, especially with the marked decline in attendance at Music Shed concerts last year. Artistic integrity assumed, success or failure in the arts is governed by much the same factors as success in other less exalted endeavors. There must be new ideas, new faces, new approaches, new packaging—an urgent willingness to maintain preeminence. Some rain must fall, of course, but it must be the rain to nourish and to fructify; not the rain to make sodden the spirit, but to restimulate us from the weariness of well doing.

TIGHT BINDING

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 1 1957

[A5]

ANGLEWOOD OPENING Mrs. Thomas D. Perry Jr., wife of the Bos-
mphony Orchestra manager, chats with Richard Burgin, concertmaster of
O and head of the chamber music department of the Berkshire Music
r. Fifteenth annual opening exercises of center were held yesterday.

Editorials

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 2 1957

Berkshire Music Center at 15

A Song for Open Ears

Excerpted from the remarks William J. Cox, president of Friends of the Berkshire Mu- Center, at the 15th opening ises of the Center June 30. Cox is secretary of Phillips er Academy.)

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 1 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 1 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUN 26 1957

De Carvalho Returns To Head Conducting at Music Center

TANGLEWOOD — Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, will head the department of orchestral conducting at the Berkshire Music Center this season. Mr. de Carvalho, who has appeared here with the Boston Symphony Orchestra as a guest conductor with Dr. Charles Munch, is a former pupil of the late Dr. Serge Koussevitzky at the Music Center.

The center will open its 15th season Sunday afternoon at 3:30 when the students from 35 states, Canada and 17 other foreign countries, will be welcomed by Dr. Munch.

Copland To Assist

Dr. Munch, director of the summusic school, will have as top aides Aaron Copland as assistant director, Ralph Berkowitz as dean, and Leonard Burkat, who recently was appointed administrator.

Hugh Ross will return to head of the choral singing and choral conducting class. The composition class will be handled by Mr. Copland. The guest composer this season will be Milton Babbitt, associate professor of music at Princeton University. The opera department will be headed by Boris Goldovsky and Ludwig Zirner will be in charge of the Tanglewood Study Group.

Since musicians may enroll in the study group for the full six weeks or for periods of two or four weeks, applications are still being accepted here.

Lipkin Named

Assisting Mr. de Carvalho in the orchestral conducting department this season will be Seymour Lipkin. Richard Burgin, concertmaster of the Boston Symphony, and William Kroll are heads of the chamber music department. In the choral music department, Mr. Ross is assisted by Lorna Cooke de Varon of the New England Conservatory and Alfred Nash Patterson, conductor and director of the Chorus Pro Musica.

Mr. Copland and Mr. Babbitt will be joined by Irving Fine in the department of composition. Mr. Goldovsky is assisted in the opera department by Robert Gay, Ruth Glass and Arthur Schoep. Ludwig Zirner, head of the Tanglewood Study Group, will again be joined this summer by Karl Kohn of Pomona College, Claremont, Calif., and by Florence Dunn.

On leave of absence this year are Leonard Bernstein, head of the department of orchestral conducting, composer Lukas Foss, and James Aliferis of the choral department.

Many Scholarships

Berkshire Music Center scholarship grants have been awarded this year to more than 60 per cent of the student body, including many of the 100 musicians who comprise the student symphony orchestra, which gives weekly full-scale symphonic concerts open to Friends of the Berkshire Music Center, whose contributions help to support the school. In addition to the large enrollment from the United States, the Music Center has accepted musicians from Norway, Sweden, Hungary, Great Britain, Switzerland, Uruguay, Argentina, Peru, Venezuela, Cuba, Puerto Rico,

Eleazar de Carvalho

Israel, India, Japan, Korea and Netherlands Antilles.

A calendar listing the 40-odd concerts and performances to be given by Tanglewood students during the course of the Berkshire Festival may be obtained by writing to the Friends Office, Tanglewood, Lenox.

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

JUN 29 1957

Music

By Alfred W. Burke

LOWELL—Sunday afternoon will mark the opening of the Berkshire music center. This will be the fifteenth season. Students from 35 states and 18 foreign countries will gather in the Theatre-Concert hall at Tanglewood for the opening exercises.

The students will be addressed by William J. Cox, chairman of the Friends of the Berkshire Music center; by Dr. Charles Munch, music director of the Boston Symphony orchestra and director of the music center and by Aaron Copland, assistant director of the school. Introduction of the faculty members will be made by Ralph Berkowitz, dean of the Music center.

Teachers at the Music center for this season have been active in music centers throughout the world during the winter and spring season. They have been active in several fields of musical art.

Aaron Copland attended an Inter-American festival in Venezuela last spring where he conducted performaces of his own works. Early in June he appeared at the Ojai festival in California, also in the role of conductor.

Dean Berkowitz was soloist in a series of six concerts at the Albuquerque, N. M., Chamber Music festival. The pianist recently returned from there.

Elzear De Carvalho, conductor of the Rio de Janeiro Symphony orchestra, appeared as guest conductor throughout Europe during the winter months. This season at the Music center as guest conductor throughout Europe during the winter months. This season at the Music center he will head the orchestral conducting department. He will be assisted by Seymour Lipkin who during the past season made 26 appearances with the National Symphony orchestra during the winter tour.

Milton Babbitt, associate professor of music of Princeton university will be composer-in-residence at the music center. A specialist in twelve-tone technique, Mr. Babbitt has written a considerable amount of chamber music, music for piano and vocal music. Some of his music will be heard during the program of August 6, at which time there will be a concert of modern chamber music sponsored by the Frohm Music foundation, and more of his music will be heard on other occasions. Mr. Babbitt, who occupies the post held by German composer Boris Blacher and Italian composer, Goffredo Petrassi during the past two summers, will also teach composition classes at the center.

The Tanglewood study group, this year under the direction of Ludwig Zirner of the University of Illinois music department, will also be instructed by Karl Kohn of Pomona college in Claremont, Calif. Mr. Kohn, winner of a Fulbright award for study in Finland, was on leave of absence from the Music center last summer.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUN 29 1957

Berkshire Music Center Opens Sunday

The Berkshire Music Center, Summer school of music maintained by the Boston Symphony Orchestra at Tanglewood in Lenox, will open its 15th session tomorrow afternoon, when the students will be welcomed by Dr. Charles Munch. Music director of the Boston Symphony. Dr. Munch is also director of the Summer music school; composer Aaron Copland is assistant director; Ralph Berkowitz. Dean, and Leonard Burkat the recently appointed administrator.

To date, students have enrolled at Tanglewood from 35 states, Canada, and 17 foreign countries. They come to the Berkshire Music Center to study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro; choral singing and choral conducting under Hugh Ross; composition from Copland and guest composer Milton Babbitt, associate professor of music at Princeton University; opera under Boris Goldovsky; or they are enrolled in the Tanglewood Study Group under Ludwig Zirner.

Since musicians may enroll in the Study Group for the full six weeks or for periods of four or two weeks, applications are still being accepted. Study group students, professional and amateur musicians, have an opportunity to spend their vacations in chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in Berkshire Festival concerts.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUN 11 1957

Concerts at Tanglewood to Benefit Boston Symphony Summer Students

The Wednesday evening chamber music concerts to be held between July 3 and Aug. 7 at the Theatre-Concert Hall at Tanglewood, Lenox, Mass., will benefit the revolving scholarship fund to aid students at the Boston Symphony's summer school of music, the Berkshire Music Center.

* * *

THE PAGANINI String Quartet will present the July 3 program which will include the Beethoven Quartet, Opus 18, number 2; String Quartet number 1 by the Argentine composer, Alberto Ginastera; and Ravel's Quartet in F major.

The July 10 program will feature piano duets by Ralph Berkowitz and Seymour Lipkin and include Schubert's Variations on an original Theme in A-flat major and Fantasie in F minor; and Hindemith's Sonata for Piano Four Hands. The second half of the program will be given over to a performance of the Brahms Liebeslieder Waltzes and the closing waltz from the Neue Liebeslieder. The quartet of soloists includes Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm bass.

* * *

The Beaux Arts Trio will present the first of the Trio number 2, opus 53, by Robert Casadesus on July 17. Their program will open with Haydn's Trio in C major, number 3; and close with the "Archduke" trio of Beethoven.

The Kroll String Quartet will play on July 24 in Haydn's String Quartet in G major, opus 77, number 1; the String Quartet number 2 by Leo Janacek; and Schubert Quartet, "Death and the Maiden."

A song recital by Gerald Souzay baritone, with Berkowitz at the piano will be presented on July 31. It will feature several early French songs, groups by Schubert, Liszt, Brahms and Ravel.

* * *

THE ZIMBLER Sinfonietta will present the closing program on Aug. 7. It will include the Symphony number 1 by William Boyce; Triptych, Alexandre Tansman; Boccherini's Flute Concerto with James Pappoutsakis as soloist; Mozart's Serenata Notturna for two String Orchestras and Shostakovitch's Concerto for Piano and Strings, with Trompet Obliggato. Soloists will be Menahem Pressler, piano; and Roger Voisin, trumpet.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

JUN 29 1957

Tanglewood Music Center Opens Sunday

Lenox, June 28—The season at Tanglewood is ready to roll.

The Berkshire Music Center, summer school of music, opens its 15th annual session on Sunday when students from 35 states and 18 foreign countries are welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the school.

The box office personnel has moved into Tanglewood and is filling reservation requests by mail and telephone for the 20th season of the Music Festival which begins July 3 at 8.30 p. m. with a concert by the Paganini String Quartet in the Theater-Concert Hall. Beethoven's string quartet Op. 18, No. 2, and Ravel's string quartet in F major will be played.

Thereafter, concerts will be given on each Wednesday, Friday and Saturday nights and Sunday afternoon through Aug. 11.

On Friday, Saturday and Sunday, July 5, 6, 7, all-Bach programs will be given, including the six Brandenburg Concertos and, on Sunday, July 7, the St. Matthew Passion with Adele Addison as one of the soloists.

The second week's programs will be chamber music on Wednesday, July 10, including Hindemith and Schubert piano duets and Brahms' Liebeslieder Waltzes; and all-Mozart concerts on Friday, Saturday and Sunday July 14.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 127,209 - S. 178,348

JUN 23 1957

Music Center

LENOX, MASS.—This will be a major music center from July 3 to September 1, when the classical Berkshire Festival is in season from July 3 to August 11, and the Berkshire Music Barn puts the spotlight on jazz and folk music, July 6-September 1. Programs are arranged to avoid conflict.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 30 1957

Berkshire Music Center to Open

The Berkshire Music Center will begin its fifteenth season at Tanglewood, Lenox, Mass., this afternoon, when students from thirty-[illegible] and eighteen foreign [illegible] will attend the opening [illegible] Speakers will be William [illegible] chairman of the Friends [illegible] Berkshire Music Center; Charles Munch, director of the center and music director of the Boston Symphony Orchestra, and Aaron Copland, the center's assistant director.

Eleazar de Carvalho, conductor of the [illegible] Symphony Orchestra, again will head the center's conducting department this summer.

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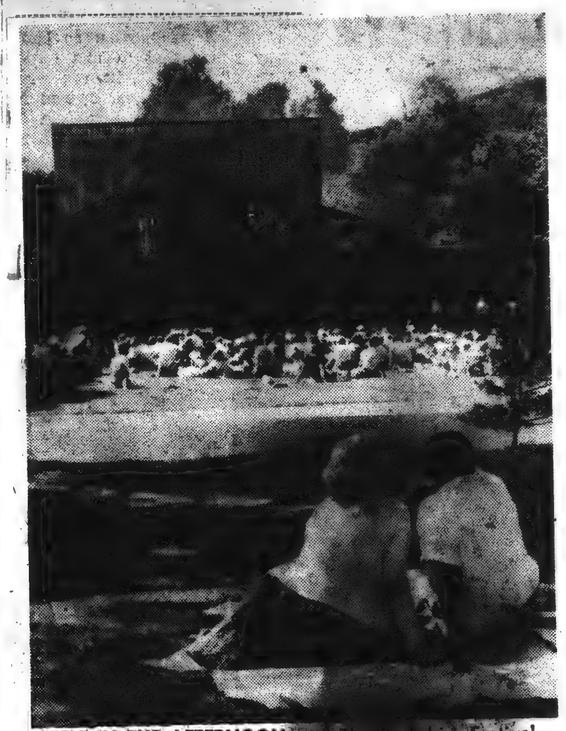
NEW YORK HERALD TRIBUNE, SUNDAY, JUNE 30, 1957

's Festival Time in the East

super-capacity audience at Tanglewood's Theater-Concert Hall, which is the scene of the Berk-
hire Music Festival's first fortnight. Later concerts will take place in the 6,000 seat Music Shed.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUN 16 1957

CP 71



MUSIC IN THE AFTERNOON ... The ...shire Festival at Lenox, Mass., draws music lovers ... all over the Eastern area. This year the Boston Symphony Orchestra will once again play a 24-season concert beginning July 3. Fans may either sit and hear the music inside the concert hall or out on the huge lawn.

THE NEW YORK TIMES, SUNDAY, JUNE 30, 1957.

Howard S. Babbitt Jr.

MECCA FOR MUSIC LOVERS—At Tanglewood in Lenox, Mass., on Wednesday the Berkshire Festival opens its annual six-week season with a concert by the Paganini Quartet. Next Sunday Charles Munch leads the first performance in the large Music Shed (shown above).

lusic Will eFeatured On 3 Bills

By FRANCIS D. PERKINS

The American summer music season enters its most intensive stage this week, which brings the opening of three major festivals in this state and New England.

The twentieth Berkshire Festival begins Wednesday night at Tanglewood, Lenox, Mass., with the first of six weekly chamber music concerts. Members of the Boston Symphony Orchestra will give six Bach-Mozart concerts in the Theater-Concert Hall on the next two Friday and Saturday nights and Sunday afternoons, and the full orchestra will play in the Music Shed on Fridays, Saturdays and Sundays from July 19 through Aug. 11. The Berkshire Music Center, which starts its fifteenth session today, will give its usual quota of programs during the festival period, beginning with a student orchestra concert Thursday night.

For its third season, the Empire State Music Festival offers seventeen performances during the next four weeks in the music tent at Ellenville, N. Y. The coming week end includes two concerts by the Symphony of the Air under Igor Markevich, and three different programs danced by soloists of the Royal Danish Ballet. The second week will be shared by Strauss' opera, "Elektra," Thursday and Saturday nights, July 11 and 13, and Jose Limon's choreographic version of "The Emperor Jones" with Heitor Villa-Lobos conducting his own score on Friday and Sunday nights, July 12 and 14.

Full information about the Empire State Festival can be obtained by telephoning OXford 7-0450; the telephonic source of Tanglewood information is Lenox (Mass.) 600.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUN 30 1957

JULY MUSIC SEASON HAS BACH TO BOOGIE

Choice of music lovers at the sound-off of New England's July music season is Bach or boogie, according to the New England Council.

The hot trumpet of Louis "Satchmo" Armstrong opens the four-day Newport Jazz Festival Thursday. Some 40,000 jazz fans from all over the country are expected to descent on the Rhode Island resort for the series. Among the 125 top performers are such names as Jack Teagarden, Count Basie, Dave Brubeck, Pee Wee Russell, Stan Kenton, Dizzy Gillespie, Ella Fitzgerald and Sara Vaughn. Three afternoon performances have been added to this year's series, including a Sunday appearance of gospel-singing Mahalia Jackson and Clara Ward.

First performances of the Boston Symphony's Berkshire Festival concerts at Lenox will be a trio of all-Bach programs. To conclude the three-day series on Sunday, July 7, the Harvard Glee Club, Radcliffe Choral Society and featured soloists join the orchestra under Charles Munch.

The Berkshire Festival opens a six-week season Wednesday with chamber music by the Paganini Quartet.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 65,580

JUN 30 1957

Concerts Begin At Tanglewood

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will open this week at Tanglewood, Lenox, Mass.

The 1957 season of six weeks and 24 concerts, running from July 3 to Aug. 11, will commence with a concert by the Paganini String Quartet on Wednesday evening at 8:30 in the Theatre-Concert Hall. The quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C Minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

The concert of next Sunday afternoon at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

Tanglewood's 20th Year Opens Wednesday

Principals in Opening Week of Berkshire Music Festival at Tanglewood

Top left: Doriot Anthony Dwyer, flutist, in Friday night's program at Theater-Concert Hall. Top center: View of the Music Shed at Tanglewood. Top right: Charles Munch, Boston Symphony conductor and Director of the Berkshire Festival. Lower left: Lukas Foss, pianist, in Theater-Concert Hall program Friday night. Lower center: The Paganini String Quartet which opens the Festival Wednesday night. Henri Temianka, first violin; Gustav Rossells, second violin; Charles Foidart, viola, and Luicien Laporte, cello. Lower right: Seymour Lipkin, pianist, in Friday's Concert-Hall program. The first program in the big Music Shed takes place one week from this afternoon when the concert will be devoted to Part II of Bach's Passion According to St. Matthew.

BERKSHIRE MUSIC CENTER SESSIONS WILL OPEN TODAY

Dr. Munch to Welcome Summer School Students

Lenox, June 29—The Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, will open its 15th session tomorrow afternoon, June 30, when the students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra. Dr. Munch is also director of the summer music school; composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Leonard Burkat is the recently appointed administrator.

From 35 States

To date, students have enrolled at Tanglewood from 35 states, Canada, and 17 foreign countries. They come to the Berkshire Music Center to study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro; choral singing and choral conducting under Hugh Ross; composition from Mr. Copland and guest composer Milton Babbitt, associate professor of music at Princeton University; opera under Boris Goldovsky; or they are enrolled in the Tanglewood Study Group under Ludwig Zirner.

Since musicians may enroll in the Study Group for the full six weeks or for periods of four weeks or two weeks, applications are still being accepted. Study Group students, professional and amateur musicians, have an opportunity to spend their vacations in chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in Berkshire Festival concerts.

[illegible], Uruguay, Argentina, Peru, Venezuela, Cuba, Puerto Rico, Israel, India, Japan, Korea, and Netherlands Antilles.

A calendar listing the 40-odd concerts and performances to be given by Tanglewood students during the course of the Berkshire Festival may be obtained by writing to the Friends Office, Tanglewood, Lenox, Mass.

PAGANINI STRING QUARTET STARTS MUSIC FESTIVAL

Tanglewood's Six-Weeks Season Will Open Wednesday

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, will open this week at Tanglewood, Lenox.

The 1957 season of six weeks and 24 concerts, running from July 3 to Aug. 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, July 3, at 8.30 in the Theater-Concert Hall. The quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

Music of Bach

The concerts of Friday and Saturday evenings in the Theater-Concert Hall at 8.30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday (July 5) will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor.

Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6 [illegible]

Bach Passion According to St. Matthew (Opening Chorus and Part II)
(Soloists: Adele Addison, soprano; Florance Kopleff, contralto; John McCollum, tenor; Donald [illegible], bass; Harry Lane Joyce, harpsichord; Harvard Glee Club; Radcliffe Choral Society; [illegible])

Berkshire Music Festival

Schon [illegible] hat es zu einer Tradition gemacht, dieses Musikfestival mit Bach beginnen zu lassen. Er hatte sich zumeist auf die Suiten konzentriert und die unvergesslichste Seite ihrer Darbietung war die Zartheit ihrer Empfindung und die Fülle ihres Gefühls. *Charles Munch* nimmt Bach ganz anders. In persönlicher Unterhaltung spricht er davon, wie unendlich nahe er Bach, vor allem unter dem Einfluss von Albert Schweitzer und Karl Straube, stand und wie seine Leipziger Jahre, während derer er u. a. die meisten Kantaten dirigierte, zu seinen schönsten Erinnerungen zählen.

Wenn man dann z.B. die sechs Brandenburgischen Konzerte unter Munch hört, spürt man eine tiefe Verbundenheit mit Bach, so herb, streng und stark. Hier [illegible] erlaubt, dass der Elsässer Charles Munch nicht nur früher einmal zu einem [illegible] Teil Karl Munch war, sondern [illegible] geblieben ist, und dass in [illegible] dieses Spezialisten französischer [illegible] zwei Seelen leben. Selbstverständlich kommt hinzu, dass Munch, der Boston Symphony Orchester eine Gruppe von Musikern findet, wie sie heute nur selten existiert, und dass diese Künstler jetzt nach jahrelanger Zusammenarbeit völlig auf ihn eingestellt sind. Auch die Solisten, die unübertreffliche Doriot Anthony Dwyer (Flöte), Lukas Foss (Piano), Richard Burgin (Violine) und [illegible] Votsin (Trompete), trugen zum Erfolge der Bach-Konzerte bei.

Die Eröffnungsfeier wurde abgeschlossen mit einer hervorragenden Darbietung des Eröffnungschores und des 2. Teiles der *Matthäuspassion*.

Auch hier war Munch wieder weit entfernt von Sentimentalität, die sich in guten und weniger guten Darbietungen so oft in dieses Werk einschleicht. An vereinzelten Stellen im Ton vielleicht zu scharf, war der Gesamteindruck überwältigend. Eine männliche Gestaltung, getragen von echtem Gefühl, ohne jedoch darin unterzugehen. Neben dem Harvard Glee Club und der Radcliffe Choral Society bewährte sich unter den Solisten besonders John McCollum als Evangelist. Die Begeisterung des hier überwiegend aus Jugendlichen bestehenden Zuhörerschaft nach den Konzerten war gross und echt.

Second Thoughts On Music

Tanglewood Bach Series Will Start Friday Night

Berkshire Festival to Open Wednesday With Concert by Paganini String Quartet

By WILLARD M. CLARK

The Berkshire Music Festival at Tanglewood opens Wednesday night with a concert of chamber music. From then until Aug. 11, Tanglewood will resound to the sounds of concerts practically every night. While the programs are little different than in other years, one has the experience of hearing the regular repertoire played just about as well as one has any reason to expect. Charles Munch and the members of the Boston Symphony Orchestra always put on a good performance, even though it may not be particularly imaginative or exciting.

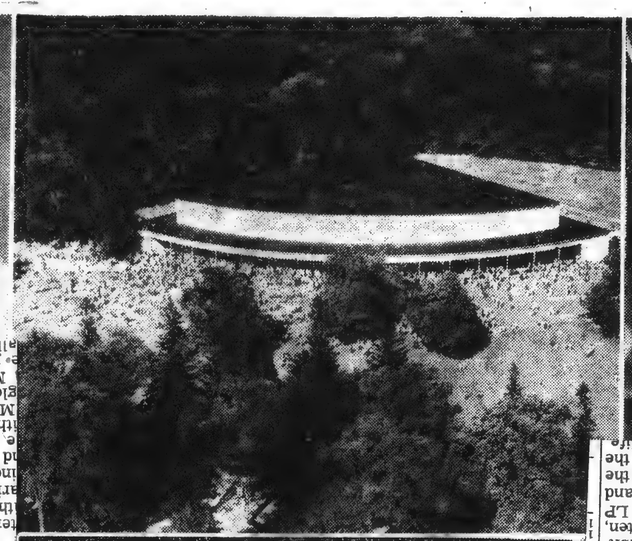
Over the years, the relatively youthful chamber music series has brought audience of steadily increasing numbers to the theater-shed. Thus it seems appropriate that one of the finest chamber music ensembles, the Paganini String Quartet, should open the season Wednesday night. They will play a program consisting of Quartet Op. 18, No. 2 by Beethoven; String Quartet No. 1 by Ginaster, and Ravel's String Quartet in F major.

On Friday, Saturday and Sunday the programs will be devoted to the music of Johann Sebastian Bach. Friday night Charles Munch will conduct and the program will include the Bach Suite No. 1, Brandenberg Concerto No. 2, with Lukas Foss at the piano and Suite No. 2 and the Concerto for Two Pianos with Foss and Seymour Lipkin as soloists.

[illegible] son after an absence of more than 20 years, plays these works charmingly. Her approach to them is simple, direct and filled with imagination. The piano tone is good.

Tanglewood's 20th Year Opens Wednesday

Principals in Opening Week of Berkshire Music Festival at Tanglewood



Top left: Doriot Anthony Dwyer, flutist, in Friday night's program at Theater-Concert Hall. Top center: View of the Music Shed at Tanglewood. Top right: Charles Munch, Boston Symphony conductor and Director of the Berkshire Festival. Lower left: Lukas Foss, pianist, in Theater-Concert Hall program Friday night. Lower center: The Paganini String Quartet which opens the Festival Wednesday night. Henri Temianka, first violin; Gustav Rossells, second violin; Charles Foidart, viola, and Luicien Laporte, cello. Lower right: Seymour Lipkin, pianist, in Friday's Concert-Hall program. The first program in the big Music Shed takes place one week from this afternoon when the concert will be devoted to Part II of Bach's Passion According to St. Matthew.

RECORD ROUNDUP

Classical

"Evening at the Chicago Lyric," Renata Tebaldi, Giuseppe Simionato and Ettore Bastianini collaborate in a concert of operatic excerpts for the benefit of the Chicago Lyric Opera. Georg Solti conducts the program, which includes a trio from "Gioconda." Available only by mail from London.)

Serenade No. 10 in B Flat (Mozart). Beautiful performance by an ensemble from the Berlin Philharmonic of Mozart's great work for 12 wind instruments plus string bass. Fritz Lehmann conducts, and the recording is particularly fine. (Decca.)

"Waltzes by Waldteufel." Finely prepared, elegantly phrased performances by the Philharmonia Orchestra under Fritz Lehmann of "Espana," "Les Patineurs" ("Skaters") and four other choice waltzes. Admirable sound. (Angel.)

Sonata for Piano and Violin (Busoni). One of the most ambitious works of the kind ever written, covering both sides of the LP record. Max Rostal, violin, and Noel Mewton-Wood, piano, are the well-mated team, though the work never quite come to life

Music

ach Series Friday Night

Wednesday With Con- String Quartet

Saturday night, Mr. Munch will present all the Brandenberg concertos except the fifth. The week end of Bach will culminate Sunday afternoon at 2.30 with a performance of the second part of "The Passion According to St. Matthew" sung by the Radcliffe Chorale Society and the Harvard Glee Club. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

Some Recent Recordings

"Finlandia," "The Swan of Tuonela" by Sibelius; "Peer Gynt Suite No. 1" by Grieg and "Swedish Rhapsody" by Alfven may all be heard on Columbia record ML 5158 played with sumptuous tones by the Philadelphia Orchestra under the direction of Eugene Ormandy. It is good listening from first to last.

Quite the finest performance on records of DeFalla's lovely "Nights in the Gardens of Spain" has been made possible by pianist Robert Casadesus and the New York Philharmonic Symphony Orchestra, Mitropoulos conducting. The French pianist has made this impressionistic work quite his own and he plays it with true imagination and wonderful display of colorations. On the reverse side of ML 5172, he is heard, with orchestra, in dances from "The Three Cornered Hat" and the "Interlude" and Dance" from "La Vida Breve." This is exciting music played with real brilliance.

From Epic come two charming works by Robert Schumann played with incomparable art by pianist Clara Haskil. They are, of course, "Waldscenen" and "Kinderscenen." Miss Haskil, who visited this country last season after an absence of more than 20 years, plays these works charmingly. Her approach to them is simple, direct and filled with imagination. The piano tone is good.

Berkshire Music Festival

Schon [illegible] hat es zu einer Tradition gemacht, dieses Musikfest mit Bach beginnen zu lassen. Es hatte sich zumeist auf die Suiten konzentriert und die unvergesslichste Seite ihrer Darbietung war die Zartheit ihrer Empfindung und die Fülle ihres Gefühls. *Charles Munch* nimmt Bach ganz anders. In persönlicher Unterhaltung spricht er davon, wie unendlich nahe er Bach, vor allem unter dem Einfluss von Albert Schweitzer und Karl Straube, stand und wie seine Leipziger Jahre, während derer er u. a. die meisten Kantaten dirigierte, zu seinen schönsten Erinnerungen zählen.

Wenn man dann z.B. die sechs Brandenburgischen Konzerte unter Munch hört, spürt man eine tiefe Verbundenheit, eine Bejahung, hart, streng und stark. Hier zeigt es sich, dass der Elsässer Charles Munch nicht nur früher einmal zu einem guten Teil Karl Munch war, sondern [illegible] geblieben ist, und dass in [illegible] dieses Spezialisten französischer und [illegible] zwei Seelen leben. Selbstverständlich kommt hinzu, dass Munch mit Boston Symphony Orchester eine Gruppe von Musikern sandet, wie sie heute nur selten existiert, und dass diese Künstler jetzt nach jahrelanger Zusammenarbeit völlig auf ihn eingestellt sind. Auch die Solisten, die unübertreffliche Doriot Anthony Dwyer (Flöte), Lukas Foss (Piano), Richard Burgin (Violine) und Roger Voisin (Trompete), trugen zum Erfolge der Bach-Konzerte bei.

Die Eröffnungswoche wurde abgeschlossen mit einer hervorragenden Darbietung des Eröffnungschores und des 2. Teiles der *Matthäuspassion*.

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COUNTRY DANCE FESTIVAL AT UM

Friday, July 12, Is Date For 12th Annual Event

Amherst, June 29—The traditional at the University of Massachusetts will continue with the 20th annual event to be held Friday, July 12, on the university's athletic field.

Friends and associates of the late Lawrence V. Loy, who started the festival in 1946 as an Extension Service project, will conduct the event under the leadership of a committee from the Western Massachusetts Callers' and Leaders' Association.

Proceeds of the festival will be contributed to the Lawrence V. Loy Memorial Fund, the Pioneer Valley Association, and folk and square dance leaders throughout the area are all cooperating with this committee for a gala occasion in which dancers and spectators from the whole of New England annually join.

The Memorial Fund is dedicated to encouraging and assisting persons in acquiring training and education for leadership in the field of recreation. Prof. Loy, who died in 1955, was an Extension specialist for 19 years, first in recreation

MR. LEINSDORF, head of the department of orchestral conducting, will be assisted by Seymour Lipkin. Richard Burgin, concertmaster of the Boston Symphony, and William Kroll are heads of the chamber music department. In the choral music department, Mr. Ross is assisted by Lorna Cooke deVaron of the New England Conservatory and Alfred Nash Patterson, conductor and director of the Chorus Pro Musica. Aaron Copland and Milton Babbitt will be joined by Irving Fine in the Department of Composition. Mr. Gudewsky is assisted in the latter department by Robert Gay, Ruth Glass and Arthur Schoep. Ludwig Zirner, head of the Tanglewood Study Group, will again be joined this summer by Karl Kohn of Pomona College in Claremont, Cal., and by Florence Dunn. On leave of absence this year are Leonard Bernstein, head of the department of orchestral conducting, composer Lukas Foss, and James Aliferis of the choral department.

Berkshire Music Center scholarship grants have been awarded this year to over 60 per cent of the study body, including many of the 100 musicians who comprise the student symphony orchestra, which gives weekly full-scale symphonic concerts open to Friends of the Berkshire Music Center whose contributions help to support the school. In addition to the large enrollment from the United States, the Music Center has accepted musicians from Norway, Sweden, Hungary, Great Britain, Switzerland, Uruguay, Argentina, Peru, Venezuela, Cuba, Puerto Rico, Israel, India, Japan, Korea, and Netherlands Antilles.

A calendar listing the 40-odd concerts and performances to be given by Tanglewood students during the course of the Berkshire Festival may be obtained by writing to the Friends Office, Tanglewood, Lenox, Mass.

The concert of Sunday afternoon (July 7) at 2.30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

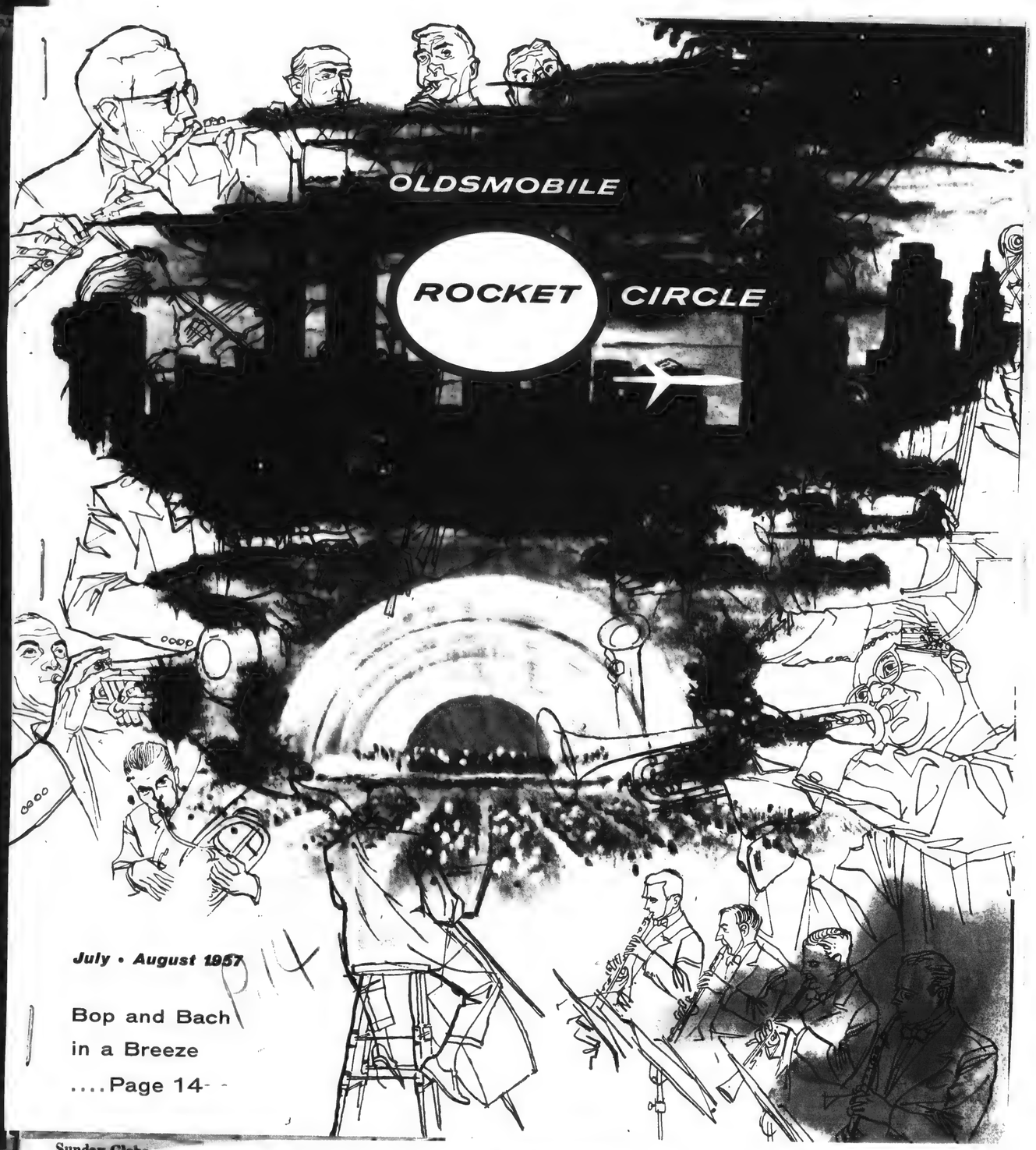
Complete programs for the week are as follows:

Wednesday, July 3—8.30 p. m.—Theater-Concert Hall—Chamber Music:
Beethoven String Quartet in G major, Op. 18, No. 2
Ginastera String Quartet No. 1
Ravel String Quartet in F major
The Pagnani String Quartet (Henri Temianka and Gustave Rossells, violins; Charles Foidart, viola; Lucien LaPorte, cello)

Friday, July 5—8.30 p. m.—Theater-Concert Hall—Chamber Orchestra of Boston Symphony players:
Bach Suite No. 3 in D major, for Orchestra
Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Flute and Violin
(Piano: Lukas Foss; Violin: Richard Burgin; Flute: Doriot Anthony Dwyer)
Suite No. 2 in B minor, for Flute and Strings
(Flute solo: Doriot Anthony Dwyer)
Concerto in C minor for Two Pianos, No. 1
(Soloists: Lukas Foss, Seymour Lipkin)

Saturday, July 6—8.30 p. m.—Theater-Concert Hall—Chamber Orchestra:
Conducted by Charles Munch
Bach: Brandenburg Concerto No. 1, in F major
Brandenburg Concerto No. 2, in F major, for Trumpet, Flute, Oboe, Violin, and strings
(Trumpet, Roger Voisin; Flute, Doriot Anthony Dwyer; Oboe, Ralph Gomberg; Violin, Richard Burgin)
Brandenburg Concerto No. 3 in G major, for Strings
Brandenburg Concerto No. 4 in G major for Violin, Two Flutes and Strings
(Violin, Richard Burgin; Flutes, Doriot Anthony Dwyer, James Pappoutsakis)

Sunday, July 7—2.30 p. m.—Music Shed—Chamber Orchestra: Conducted by Charles Munch
Bach: Passion According to St. Matthew
(Oratorio Chorus and Part II)
(Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; Harvard Glee Club and Radcliffe Choral Society)



[89]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUN 30 1957

Tanglewood Standards

Soon the summer music season will be in full swing. Tanglewood, of course, tops the list as far as serious music in New England is concerned, with the opening series of all-Bach programs scheduled for next week end and a series of all-Mozart programs a week later, preliminary to the major concerts in the great Music Shed featuring the full Boston Symphony Orchestra.

Throughout the United States there will be more summer music available this season than ever before. Some of these outdoor events have been in operation longer than the one at Lenox, now entering its 20th season. The 40th season at Lewisohn Stadium, New York, already has begun, as has the 40th series by the Goldman Band in Central Park. In Boston, the annual "Pops" concerts are followed by those in Hatch Shell on the Charles River Esplanade.

Philadelphia has its Robin Hood Dell concerts, with similar attractions at Chicago's Ravinia and Grant Park, Washington, D. C.'s Watergate, the Hollywood Bowl and elsewhere. The Aspen, Col., center has grown rapidly, while the third annual Empire State Festival at Ellenville, N. Y., where the Symphony of the Air holds forth, is about to enter its third season. Most of these enterprises, some of which are free, have found it necessary to include popular music on their programs, and some have secured industrial sponsors to help meet expenses.

So far, however, the Berkshire Festival has been able to hoe its own row, offering the broadest scope and heaviest concentration of classical music, and maintaining probably the highest musical standards of America, year after year. The four sets of Music Shed concerts, directed by Charles Munch, will again have the venerable Pierre Monteux as associate conductor, and will present for the first time Carl Schuricht of the Vienna Philharmonic as guest conductor. Each week the music of a single outstanding composer will be featured—Tchaikowsky, Berlioz, Brahms and Beethoven in that order, with the eminent violinist Isaac Stern as guest soloist on three occasions.

"Tanglewood on Parade" is scheduled Aug. 8, while the 75th birthday of the composer Igor Stravinsky will be marked by renditions of three of his works, all this in addition to the Wednesday evening chamber music concerts, the performance of scenes from operas, and the various student activities of the Berkshire Music Center.

The effect of the new Massachusetts Turnpike on attendance at Tanglewood will be interesting to note, for the broad and unimpeded highway is expected to relieve traffic congestion for patrons coming from this vicinity as well as from the eastern part of the state. Many have hesitated in the past to make the trip at night or on Sunday because of the fast travel and crowded conditions on the old narrow and winding route. Tanglewood has so much to offer those who crave and appreciate the best in music that the more means of access are available the better.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUN 30 1957

Berkshire Festival

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, will open this week at Tanglewood, Lenox, Mass.

The 1957 season of six weeks and 24 concerts, running from July 3 to Aug. 11, will start with a concert by the Paganini String Quartet on Wednesday evening, July 3, at 8:30 in the Theater-Concert Hall. The quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet, Op. 18 No. 2 and the String Quartet in F of Maurice Ravel.

The concerts of Friday and Saturday evenings in the Theater-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin in the Concerto for Two Pianos in C minor. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening will be devoted to a performance of five Brandenburg Concertas, Nos, 1, 2, 3, 6, 4.

The concert of Sunday afternoon, July 7, at 2:30, will be in the Music Shed and will be devoted to Part II of Bach's St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

43 NEW YORK POST, MONDAY, JULY 1, 1957

Berkshire Festival Opens This Week-End

The Berkshire Festival opens its six weeks' season of orchestral concerts at Tanglewood, Lenox, Mass., this week end with three all-Bach concerts. The first two will be in the Theater-Concert Hall Friday and Saturday nights, featuring all six of the Brandenburg Concertos plus two suits and the Concerto in C Minor for Two Pianos, with Lukas Foss and Seymour Lipkin as soloists.

Sunday afternoon's program in the gigantic 6,000-seat Music Shed, will consist of the opening chorus and Part II of The St. Matthew Passion. Soloists will be soprano Adele Addison, contralto Florence Kopleff, tenor John McCollum, bass Donald Gramm and bass James Joyce. The Harvard Glee Club and Radcliffe Choral Society will collaborate.

A chamber orchestra from the Boston Symphony is to participate in these events and in the following week-end of all-Mozart concerts. The full complement of the Bostonians arrives for the Tchaikovsky-Stravinsky week-end beginning July 19.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

JUN 30 1957

Berkshire Concerts to Open W

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, will open at Tanglewood, Lenox.

The 1957 season of six weeks and 24 concerts, running from Wednesday to Aug. 11, will commence with a concert by the Paganini String Quartet on Wednesday evening at 8:30 in the Theater-Concert Hall. The quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

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American (e)
BOSTON, Mass.
Independent
Circ. 181,325

Tanglewood Opens Tomorrow

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, music director, will open tomorrow at Tanglewood, Lenox.

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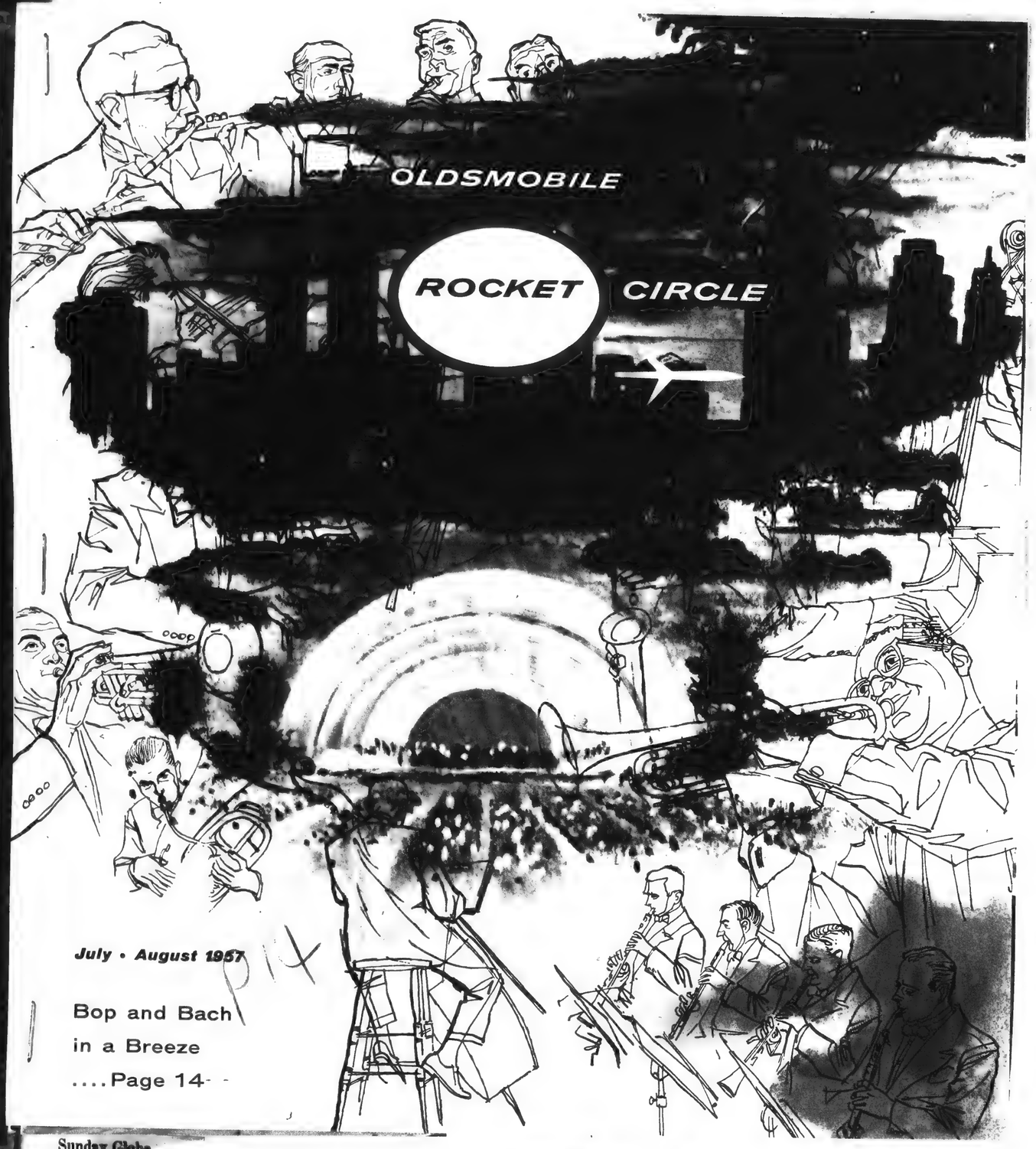

[89]

Sunday Republican
SPRINGFIELD, Mass.
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Circ. 111,788

JUN 30 1957

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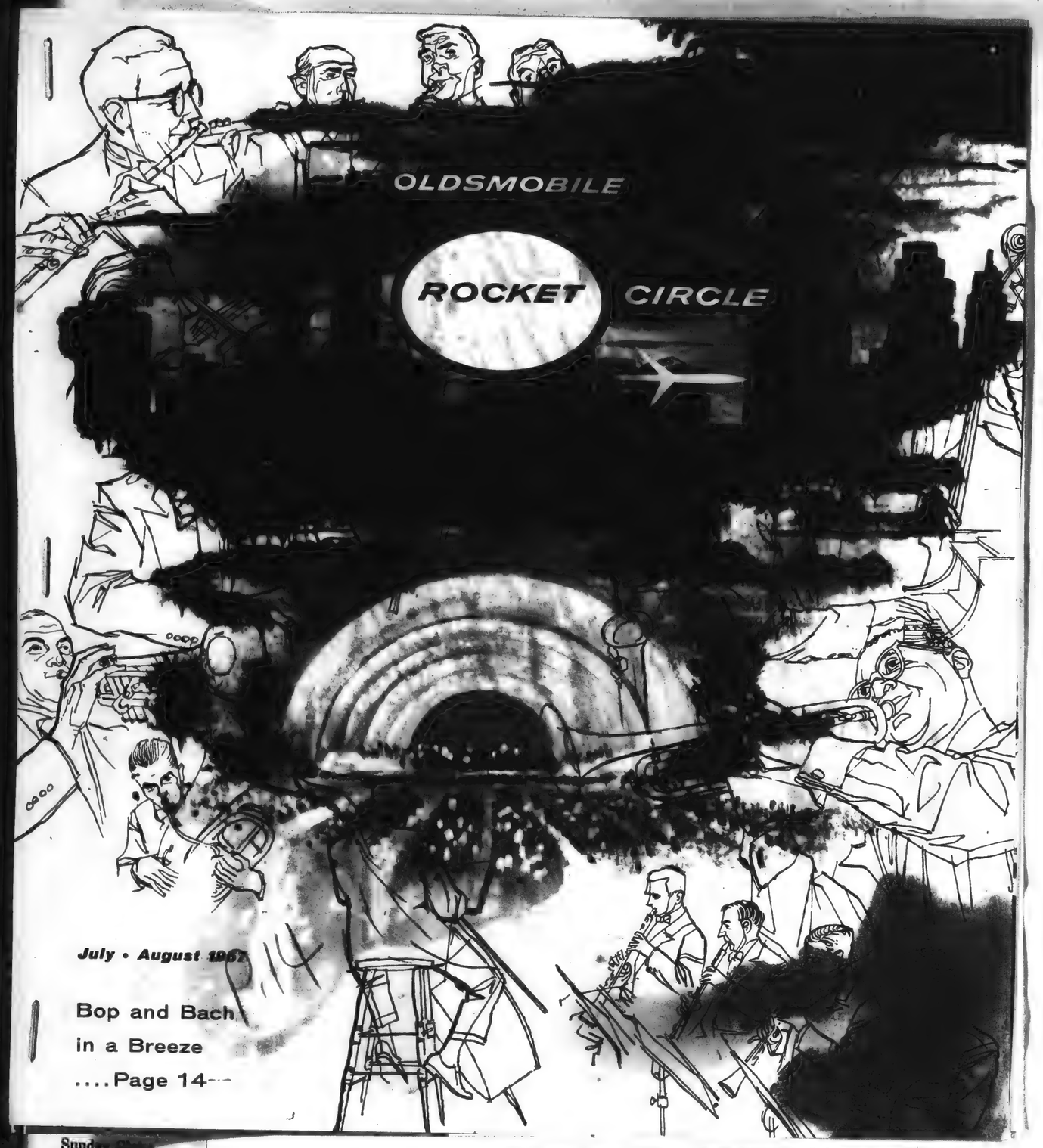

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BOP ... and BACH in a Breeze

Americans are taking their counterpoint with a dash of ozone this summer; a survey of the musical rush outdoors

MUSIC IN NATURAL SETTINGS . . . the rich curling notes of an oboe rustling through the trees . . . the splintering crash of a Turkish cymbal shimmering through the clear night . . . the lush concert throb of two-score violins, rushing through the bright summer air like a thousand thrushes . . .

It used to be, if you liked your pizzicato al fresco, you had to seek it out in the town square on Saturday night, when the Volunteer Firemen's Silver Cornet Band held forth from a hayrack. Then you could go to the county seat, and sip the schmaltzy semi-classics that wafted from the permanent circular bandstand. The big city offered a mammoth frenzy of a dozen bands booming across a stadium through loudspeakers ordinarily reserved for announcing football substitutions. That's the way it used to be . . . but, times have changed.

Americans, says composer-conductor Leonard Bernstein, have become closer to music, have a deeper appreciation, have become qualitative music lovers. And the outdoor music festival has had much to do with this. Somehow, the winter

(Continued on next page)

APOLLO Musical Club plays at Chicago's Grant Park bandshell. Park district music is free to public.

NEWPORT's afternoon jazz concert ensemble, above right, with Sonny Truit, trombone, and Bob Wilber, sax.

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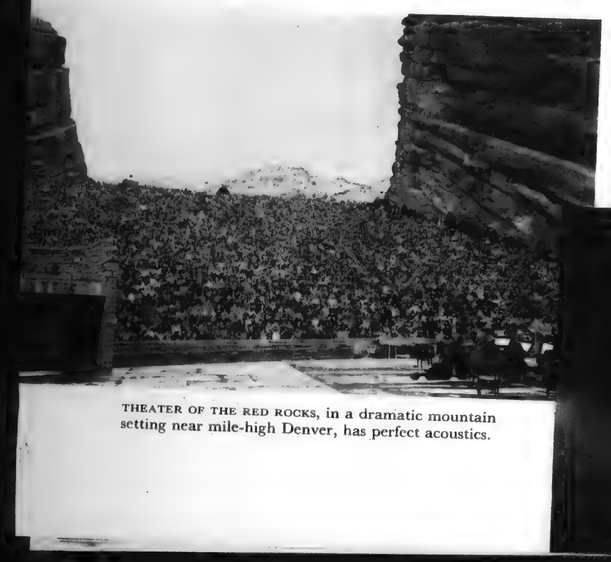
concert hall set didn't attract the nourishment necessary to a growing American musical audience. The young listeners found some inspiration in recordings and FM, but even that group was small. It took the picnic atmosphere of the outdoor festival to build the exciting new audience for fine music. "Familiarity breeds content," is the way Earle Ludgin, president of the Ravinia Festival, describes it.

Charming settings, a rich varied program with big musical names, and reasonable ticket prices will be irresistible to 10,000,000 Americans this summer. They'll attend one or more of the nearly 100 outdoor music festivals—in quaint spots like Falls Village, Conn., or Fish Creek, Wis., and in big stadiums like New York's vast neo-Grecian Lewisohn, which proudly calls its outdoor music series "the world's largest-scale cultural project."

The most romantic settings, of course, are the mountain festivals, such as Aspen's, high in the Rockies; Denver's Red Rocks, a spectacularly beautiful outdoor auditorium built by nature from red sandstone; the Hollywood Bowl, world's largest natural amphitheater; the Berkshire Festival at Tanglewood, Lenox, Mass., and the Empire Music Festival, in the Catskills at Ellenville, N.Y. The gentler slopes are endowed with some striking settings, too. The Omaha Symphony plays at Peony Park Royal Grove. Leopold Stokowski conducts classic and modern music in an old Spanish courthouse at Santa Barbara, Calif., and the Chicago

HOLLYWOOD BOWL, open through August 31, this season features such artists as Marian Anderson and William Steinberg.



THEATER OF THE RED ROCKS, in a dramatic mountain setting near mile-high Denver, has perfect acoustics.

LENOX, MASS. is summer music center, with Boston Symphony orchestra playing in the Tanglewood music shed (above), chamber music in the theater-concert hall and jazz concerts at the Berkshire Music Barn.

Symphony spells jazz greats, ballerinas and chamber groups in the wooded Ravinia Park, Highland Park, Ill. Pioneer Festival is at Philadelphia's Robin Hood Dell, near the Schuylkill river. Nearly every noted name in classical music has played at "The Dell." Grand opera and operettas are summer fare in St. Louis, Kansas City and Cincinnati's Zoo Pavilion. Watergate in Washington, D. C., and Carmel, California, have active summer symphony programs. The music schools at Interlochen, Mich., Lake Chautauqua, N.Y., Blue Hill, Me., and Brevard, N.C., in the Blue Ridge mountains, all dispense cooling summer music under the skies.

Most of the fresh air festivals are dedicated to classical music. The big symphonies like the Boston, Philadelphia, Chicago and New York's Symphony of the Air and its Philharmonic are the featured resident musicians. The modern idiom—in the form of jazz, from Dixie to the cool school—has each year found more space in the schedules. Lewisohn Stadium is as proud of its concerts by Frank Sinatra and Harry Belafonte as it is of the perennial Claremont Heights favorites: Heifetz, Rubinstein, Pons and Marian Anderson. Ravinia can thank a Benny Goodman concert in the late thirties for a fiscal rescue. Hollywood Bowl finds its Pop concerts (with the likes of Nat "King" Cole) perfectly compatible with its celebrated Symphony under the Stars (with the likes of Rise Stevens and Wallenstein). At Newport, R.I., an ancient and honorable resort, smart society was rent by a debate as to whether it would be proper to present the decibels of improvised jazz. Happily, the good sense leadership of Mr. and Mrs. Louis Lorillard prevailed. Society survived—and this July's American Jazz Festival celebrates the birthday of Mr. Louis Armstrong. In August, the classicists move in for Newport's Carnival of Music.

Whatever the program, you'll enjoy bop or Bach in the summer breezes. Some like to sit sedately in the music shed, pavilion or tent—others prefer to sprawl on a blanket, looking up at the stars flashing through the swaying trees as the full-throated band shell perfumes the air with inspired renditions. There's something about summer air that imparts a clarity of tone . . . an understanding of the universality of music.

JAZZ FESTIVALS, like this one at Newport, often feature critique sessions by distinguished panelists.

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THOUSANDS WILL LISTEN . . . while the baton of Dr. Charles Munch beckons music from the Boston Symphony Orchestra at Tanglewood. The famous Festival opens on July 3.
Contributed Photo

BERKSHIRE FESTIVAL WILL OPEN WEDNESDAY, JULY 4

The 20th season of the Berkshire Festival at Tanglewood, Charles Munch, director, officially opens July 3 (Wednesday) with a concert of chamber music. The "small shed" weekends begin July 5. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000 will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part I of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 1 - 1957

Tanglewood Opens This Week

The 20th season of the Berkshire Festival, presented by the Boston Symphony Orchestra, will open this week at Tanglewood, Lenox, Mass.

The season of six weeks and 24 concerts, running from July 3 to Aug. 11, will commence with a concert by the Paganini String Quartet on Wednesday evening at 8:30 in the Theater-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18, No. 2, and the String Quartet in F major of Maurice Ravel.

* * *

The concerts of Friday and Saturday evenings in the Theater-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday (July 5) will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor.

The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

* * *

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUN 27 1957

Tanglewood Concerts Begin Next Week

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The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, July 3, at 8:30 in the theatre-concert hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
JUN 30 1957

MUSIC

Berkshire Music Festival Will Open On Wednesday

By GORDON E. ARMSTRONG

The Berkshires will again become one of the most attractive vacation spots for music lovers during the next several weeks. With the opening of the Berkshire Music Festival this week, Tanglewood will become a mecca for music devotees from far and near. They will come to hear one of the world's great orchestras, the Boston Symphony, perform amidst the idyllic and historic surroundings of these western Massachusetts hills.

Though the first concert of the Festival is scheduled for Wednesday, activities at Tanglewood will commence today with the opening exercises of the Berkshire Music Center, the summer music school which has become an important part of the Festival during the past 15 years. Charles Munch, conductor of the Boston Symphony who also serves as the director of the school, will welcome this summer's group of students in an address this afternoon. Registrations this year include students from 35 states, Canada, and 17 foreign countries.

Many who plan to attend the Festival this summer will need to be reminded that student concerts, including weekly symphonic programs by a 100 piece student orchestra, are open free of charge to all who make a contribution to the Friends of the Berkshire Music Center. These donations help to support the school. Actually student concerts outnumber the Festival programs themselves. Some 40 student events are scheduled this summer, embracing chamber music, symphony, choral, and opera performances.

The Paganini String Quartet will give the first Festival concert on Wednesday evening at 8:30 in the Theater-Concert Hall. The program lists the Beethoven G major Quartet (Op. 18, No. 2). Ravel's Quartet in F major, and the Quartet No. 1 by Ginastera.

The Theater-Concert Hall will also be the locale for the concerts on Friday and Saturday evenings by a chamber orchestra of Boston Symphony musicians. Mr. Munch will conduct both of these concerts which will be devoted to the music of Bach. Friday's concert will present the following works: Suite No. 3 in D major; Brandenburg Concerto No. 5 in D major; Suite No. 2 in B minor (for flute and strings); Concerto in C minor for Two Pianos. Lukas Foss and Seymour Lipkin, both of whom are members of the faculty of the Berkshire Music Center, are to be the soloists in the latter work. Saturday evening's program lists five of the Brandenburg Concertos—Nos. 1, 2, 3, 4, and 6. Both of these concerts will commence at 8:30.

Next Sunday afternoon's concert in the Music Shed at 2:30 will have Mr. Munch on the podium for a performance of the Opening Chorus and Part II of Bach's "St. Matthew Passion." The Harvard Glee Club and the Choral Society of Radcliffe College will assist in the presentation. The soloists are to be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses.

Incidentally, a complete list of student concerts open to members of the Friends of the Berkshire Music Center may be obtained by writing to the Berkshire Music Festival, Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140
JUN 27 1957

Berkshire Festival Will Open July 3 At Tanglewood

The famed Boston Symphony Orchestra, Charles Munch, Music Director, will present the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to August 11, 1957.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

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Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUN 30 1957

Festival Opens

All roads will point to Lenox and Tanglewood in particular this week as the annual music festival gets under way at the famous mecca of music.

The 15th season of the Berkshire Festival gets under way tomorrow at 3.30 with a program in the theater-concert hall. A tea will be held in the garden.

The 20th season of the Berkshire Festival gets underway Wednesday and continues through Aug. 11. The six-week ends of concerts on Friday and Saturday evenings, plus the Sunday afternoon programs will be under direction of Charles Munch, music director of the Boston Symphony Orchestra, Pierre Monteux, and Carl Schuricht.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUN 27 1957

[90]

THOUSANDS WILL LISTEN . . . while the baton of Dr. Charles Munch beckons music from the Boston Symphony Orchestra at Tanglewood. The famous Festival opens on July 3.
Contributed Photo

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Town Times
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Weekly Independent
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 1 - 1957

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Hampshire Gazette (e)
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Independent
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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,558
JUN 30 1957

MUSIC

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By GORDON E. ARMSTRONG

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUN 30 1957

Festival Opens

All roads will point to Lenox, and Tanglewood in particular, this week as the annual music festival gets under way at the famous mecca of music.

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The 20th season of the Berkshire Festival gets underway Wednesday and continues through Aug. 11. The six-week ends of concerts on Friday and Saturday evenings, plus the Sunday afternoon programs will be under direction of Charles Munch, music director of the Boston Symphony Orchestra, Pierre Monteux, and [illegible]

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...Times
...E, Conn.
...Independent
...2,140
...7. 1957

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...sclip Agency, Inc. ...6 • RIchmond 2-4200
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News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330
JUN 27 1957

First Tanglewood Concert Leads Summer Openings

The summer season of music and dance festivals, art exhibitions and outdoor theater which traditionally gets under way around the Fourth of July holiday, is just around the corner with several of the more important perennial attractions in this area scheduled for opening during the coming week.

Next week marks the opening of the 20th season of the Berkshire Festival presented by the Boston Symphony orchestra, Charles Munsch, director, at Tanglewood, in Lenox, Mass.

The 1957 season of six weeks and 24 concerts will be inaugurated with a concert by the Paganini String Quartet on July 3 at 8:30 p.m. in the Theater-Concert hall. The program will include Beethoven's Quartet Op. 18, No. 2 and the String Quartet in F Major by Maurice Ravel.

Concerts on Friday and Saturday evenings, July 5 and 6, in the concert hall will be devoted to the music of Bach, with Charles Munsch leading a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday evening are announced as Lukas Foss and Seymour Lipkin, pianists, and Doriot Anthony Dwyer, flutist. On Saturday evening, five Brandenburg Concertos, Nos. 1, 2, 3, 4, and 6 will be performed.

The first concert in the Music shed is scheduled for July 7 at 2:30 p.m. and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gram and James Joyce, basses. Choruses will be the Harvard Glee club and the Radcliffe Choral society, G. Wallace Woodworth, conductor.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670
JUN 29 1957

Music Festival At Tanglewood Opens July 3rd

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to August 11. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20,28) and Carl Schuricht (Aug. 2,10). Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5,6,7) and all-Mozart (July 12,13,14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19,20,21), Berlioz (July 26,27,28) Brahms (August 2,3,4) and Beethoven (August 9,10,11).

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Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office, Tanglewood, Lenox, Mass.

Tanglewood Season Opens This Week

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The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet tomorrow evening, July 3 at 8:30 in the Theatre-Concert Hall.

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The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society.

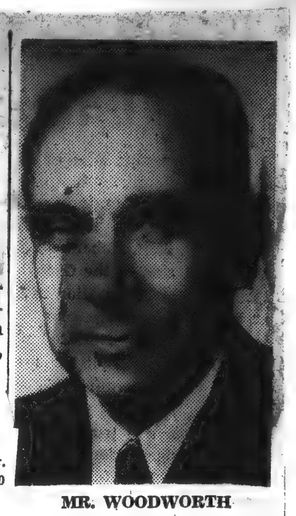
THE ECHO (JULY 2, 1957 • NEW LEBANON, NEW YORK

TALKING IT OVER

Harvard and Radcliffe Singers To Perform in 'Tanglewood'

By Emma Van Wormer

The Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, director, will present a special concert for Friends of the Berkshire Music Center in the Theater Concert-Hall in "Tanglewood," Lenox, Mass., Saturday afternoon at 2:30 o'clock.



MR. WOODWORTH

The singers from Harvard and Radcliffe also will make their third visit to "Tanglewood" for a performance of Bach's St. Matthew Passion next Sunday afternoon, singing in the Music Shed with the Boston Symphony Orchestra under direction of Dr. Charles Munch. This will mark the close of the first weekend of the 1957 season in "Tanglewood," summer home of the Boston Symphony Orchestra.

In the July 6 concert, the program will include Palestrina's Stabat Mater sung by the two choirs and groups by each of the choruses. The concert will close with two works by Randall Thompson, choruses from "Mass of the Holy Spirit" and the "Alleluia," written for the opening exercise of the Berkshire Music Center in "Tanglewood" in 1940 and performed annually there by the school's student body.

Director Woodworth is known in this area, not only through his work with students from the two colleges, but through friends in Cazenovia where members of his family lived.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUN 28 1957

Harvard Singers At Tanglewood

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The singers from Harvard and Radcliffe are making their third visit to Tanglewood this season for a performance of Bach's St. Matthew Passion on Sunday afternoon, July 7, with the Boston Symphony Orchestra under the direction of Charles Munch. This concert, which will take place in the Music Shed, will close the first weekend of the 1957 Berkshire Festival season. The two choruses appeared first at the Berkshire Festival in 1954 in a performance of "The Damnation of Faust" and again in 1955 in Bach's B Minor Mass.

The program will open with Palestrina's Stabat Mater for two choirs. A group by the Radcliffe chorus alone includes the madrigal "On the Plains, Fairy Trains" by Weelkes, the Benedictus from Palestrina's Mass "O Admirabile Commercium" and two madrigals by Thomas Beveridge, a Harvard student of the class of 1959. The Harvard Glee Club will present "Justorum Animae" by Byrd, Elegy by Arne, and "The Windhover" by Russell Woolen, which was written for the Glee Club in 1955. The concert will close with two works by Randall Thompson, choruses from "Mass of the Holy Spirit," and the Alleluia, a work written for the opening exercises of the Berkshire Music Center in 1940 and performed annually by the school's student body, who will again perform it at this year's opening on Sunday, June 30.

THE BOSTON HERALD, FRIDAY, JULY 5, 1957

Harvard Choruses At Berkshire Fete

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News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 14,176
JUL 11 1957

1957 Berkshire Festival Opening July 19 Weekend

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Tanglewood [illegible], approached by route [illegible] Taconic Parkway from New York City and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
JUL 11 1957

-:- HEADS SYMPHONY -:-

CHARLES MUNCH

Mr. Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, summer music school maintained by the Boston Symphony, shares direction of the orchestra at the 1957 Berkshire Festival with Conductors Pierre Monteux and Carl Schuricht. This summer the Berkshire Festival runs through August 11.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 9 - 1957

Selectmen Name Special Policemen Tor Tanglewood Duty

STOCKBRIDGE—The Selectmen last night appointed three special police officers for duty on the Tanglewood grounds and another for traffic duty during the Festival season.

Herbert Tenney, George W. Schneyer and Cornelius J. Obanhein were appointed for duty on the grounds. Charles E. Tenney was appointed for traffic duty.

The board issued the Boston Symphony Orchestra a permit to operate a cafeteria at Tanglewood.

Edward J. Johnston was issued a permit to erect a milk house at his property on Hill Road. John Edwards was issued a permit to sell soft drinks at his Gulf Service Station on South Street.

Guest house permits were issued to Mrs. James H. Dietrich of Main Street; Mrs. Robert K. Vincent, Church Street; Mrs. Emil Burling, Goodrich Street; Mrs. Bartlett A. Pitney Sr., Shamrock Street, and Richard Wells, East Main Street.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330

JUN 27 1957

First Tanglewood Concert Leads Summer Openings

The summer season of music and dance festivals, art exhibitions and outdoor theater which traditionally gets under way around the Fourth of July holiday, is just around the corner with several of the more important perennial attractions in this area scheduled for opening during the coming week.

Next week marks the opening of the 20th season of the Berkshire Festival presented by the Boston Symphony orchestra, Charles Munsch, director, at Tanglewood, in Lenox, Mass.

The 1957 season of six weeks and 24 concerts will be inaugurated with a concert by the Paganini String Quartet on July 3 at 8:30 p.m. in the Theater-Concert hall. The program will include Beethoven's Quartet Op. 18, No. 2 and the String Quartet in F Major by Maurice Ravel.

Concerts on Friday and Saturday evenings, July 5 and 6, in the concert hall will be devoted to the music of Bach, with Charles Munsch leading a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday evening are announced as Lukas Foss and Seymour Lipkin, pianists, and Doriot Anthony Dwyer, flutist. On Saturday evening, five Brandenburg Concertos, Nos. 1, 2, 3, 4, and 6 will be performed.

The first concert in the Music shed is scheduled for July 7 at 2:30 p.m. and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gram and James Joyce, basses. Choruses will be the Harvard Glee club and the Radcliffe Choral society, G. Wallace Woodworth, conductor.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670

JUN 29 1957

Music Festival At Tanglewood Opens July 3rd

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to August 11. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20,28) and Carl Schuricht (Aug. 2,10) Each weekend will emphasize the works of a specific composer—the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all Bach (July 5,6,7) and all-Mozart (July 12,13,14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19,20,21), Berlioz (July 26,27,28) Brahms August 2,3,4) and Beethoven August 9,10,11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Cantleum Sacrum" (July 21) "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part III of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Tanglewood Season Opens This Week

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SEYMOUR LIPKIN

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday (July 5) will be Lukas Foss in the Brandenburg Concerto No. 5 and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor, Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society.

THE BOSTON ECHO, JULY 2, 1957 - NEW LEBANON, NEW YORK

TALKING IT OVER

Harvard and Radcliffe Singers To Perform in 'Tanglewood'

By Emma Van Wormer

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In the July 6 concert, the program will include Palestrina's Stabat Mater sung by the two choirs and groups by each of the choruses. The concert will close with two works by Randall Thompson, choruses from "Mass of the Holy Spirit" and the "Alleluia," written for the opening exercise of the Berkshire Music Center in "Tanglewood" in 1940 and performed annually there by the school's student body.

Director Woodworth is known in this area, not only through his work with students from the two colleges, but through friends in Cazenovia where members of his family lived.

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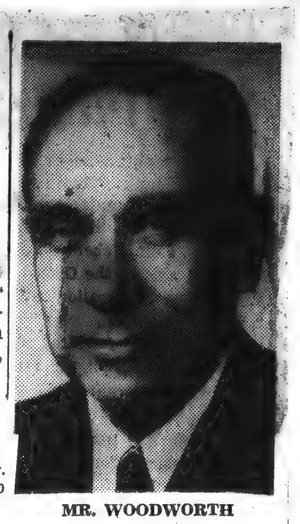

MR. WOODWORTH

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Box 2078, Boston 6 • Richmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUN 28 1957

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Sunday Republican
WATERBURY, Conn.
Independent
Circ. 44,706

JUN 30 1957

College Choral Groups To Sing At Tanglewood

The Harvard Glee Club and Radcliffe Choral Society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to friends of the Berkshire Music Center, on Saturday afternoon, July 6, at 2:30, in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The concert will include works from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

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NY -:-

CHARLES MUNCH

Mr. Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, summer music school maintained by the Boston Symphony, shares direction of the orchestra at the 1957 Berkshire Festival with Conductors Pierre Monteux and Carl Schuricht. This summer the Berkshire Festival runs through August 11.

THE BOSTON HERALD, FRIDAY, JULY 5, 1957

Harvard Choruses At Berkshire Fete

The Harvard Glee Club and Radcliffe Choral Society under the direction of their conductor, G. Wallace Woodworth, will present a special concert open to Friends of the Berkshire Music Center, tomorrow afternoon, at 2:30, in the Theatre-Concert Hall at Tanglewood, Lenox. The concert will include works from various periods of choral literature and several contemporary works performed by the two choruses together and separately.

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 14,176

JUL 11 1957

1957 Berkshire Festival Opening July 19 Weekend

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Tanglewood is easily approached by route the Taconic Parkway from New York City and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 9 - 1957

Selectmen Name Special Policemen Tor Tanglewood Duty

STOCKBRIDGE—The Selectmen last night appointed three special police officers for duty on the Tanglewood grounds and another for traffic duty during the Festival season.

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[92]

4—The Berkshire Eagle, Saturday, July 6, 1957

First Shed Concert Tomorrow Features St. Matthew Passion

Adele Addison

John McCollum

TANGLEWOOD — The second Chamber Orchestra concert in the 1957 Berkshire Festival will be held tonight in the Theater-Concert Hall, at 8:30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct members of the orchestra in a concert of Brandenburg Concertos by Bach.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music Shed at 2:30. The increased capacity of the Shed will allow a far greater number of people to attend this concert of the "St. Matthew Passion," including the Opening Chorus and Part II of this great monument of choral music.

Five Soloists

The solo singers are well known to Tanglewood audiences, having appeared many times at Berkshire Festival concerts —Adele Addison, soprano, a native of Springfield; Florence Kopleff, alto, from New York City; John McCollum, tenor, from Ossining, N.Y.; Donald Gramm, bass, also from New York City; and James Joyce, bass, native of Boston.

The Harvard Glee Club and the Radcliffe Choral Society will make a special trip from Boston with their conductor, G. Wallace Woodworth, to appear in this concert. The choruses presented a special a cappella concert, conducted by Mr. Woodworth, in the Chamber Music Hall this afternoon for friends of the Berkshire Music Center. The program will include works of Palestrina, Byrd, Arne, and contemporary works by Thomas Beveridge, a Harvard undergraduate, Russell Woollen, and Randall Thomson.

Tickets are available at the Tanglewood Box Office for the concert of Sunday, July 7, and for succeeding concerts of the Berkshire Festival. Telephone reservations are accepted at Lenox 600. The grounds will be open to concert-goers at 12 noon on Sunday afternoon for those who wish to picnic on the lawns before the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859

JUL 11 1957

Berkshire Concerts Begin On July 19 at Tanglewood

LENOX, Mass.—The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, in the 6,000-seat Music Shed on the weekend of July 19-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p. m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

The new Massachusetts Turnpike brings visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28.

Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend.

Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

JUL 11 1957

Tanglewood Concert Series Begin July 19

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Mass. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The Orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's twelve weekend concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert (July 19) conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work. The Variations were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in the order of the Variations. Mr. Mayes now performs them in the order intended by the composer, and is the first exponent in the Western world of this original version newly published in Moscow. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening, July 20, will be under the direction of the guest conductor, Pierre Monteux. Regular Conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston. He shared with Dr. Munch the concerts of the Orchestra's European tour in 1952, the transcontinental tour in 1952, and the European tour of last summer, conducting concerts in both Leningrad and Moscow, as well as in Edinburgh, London, Paris and Switzerland. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the performance took place. Mr. Monteux later introduced the work in Boston and in New York.

The concert of Sunday afternoon, July 21, to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the Orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark). The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September 1956. The first American performance was on the West Coast as part of a special birthday concert on June 17 conducted by Stravinsky's pupil, Robert Craft. Isaac Stern will be the soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (August 3) and Beethoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theatre-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio, which made its official debut in this same hall in the summer of 1955. The members of the trio, Daniel Guilet, violin: Bernard Greenhouse, cello; and Menahem Pressler, Piano, will present a program of trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio is performed for the first time at this concert.

Evening concerts at Tanglewood are at 8:30 p.m.; afternoon concerts at 2:30 p.m. The grounds open at 6 p.m. and 12 noon for those who wish to picnic on the lawns or tour the grounds before the concert starts General admission to the grounds is on sale the day of the performance. A Public Rehearsal of the Boston Symphony Orchestra in the Music Shed will be held on Saturday morning, July 20 at 10 o'clock. Admission is $1 for the benefit of the Boston Symphony Orchestra's Pension Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Graphic
BOSTON, Mass.
Weekly Independent
Circ. 5,000

JUL 6 - 1957

TANGLE WOOD

The 20th season of the Bershire Festival at Tanglewood, opened July 3 and will continue through Aug 11. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Charles Munch, musical director of the Boston Symphony orchestra, Pierre Monteux and Carl Schurecht. Each weekend will emphasize the works of a special composer, the first two weekends by an orchestra of chamber proportions in the Theatre Concert Hall with an all-Mozart program July 12, 13 and 14. The last four weekends of concerts by the full Boston Symphony Orchestra in THE MUSIC Shed will be devoted to Tchaikovsky, July 19, 20 and 21 Berlioz, July 26, 27 and 28; Brahms, Aug. 2, 3, and 4; Beethoven, Aug. 9, 10 and 11.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 11 1957

WGBH Airs Tanglewood Concerts on Saturdays

For the fourth consecutive year, WGBH-FM is presenting broadcasts of all 18 Boston Symphony Orchestra concerts at Tanglewood during the summer. Charles Munch, the Orchestra's musical director, will conduct many of the concerts. Guest conductors will include Pierre Monteux, Carl Schuricht and Hugh Ross.

In addition, concerts by student ensembles and recitals by chamber groups and soloists will be recorded. The broadcasts will again be under the direction of Jordan M. Whitelaw, the station's music manager.

Concerts from Tanglewood are broadcast in the regular Saturday night Boston Symphony time of 8:30. The program Saturday evening, July 13, includes Bach's Brandenburg Concertos Numbers -, 2, 3, 6 and 4.

The schedule in prospect is similar to that of 1956-57 during which WGBH-FM has presented 52 weeks of music by the Boston Symphony Orchestra in 48 concerts from the regular Friday-Saturday Symphony Hall subscription series, 18 from Tanglewood and eight by the Boston Pops Orchestra. In addition, performances by student ensembles, smaller chamber groups and soloists will be presented throughout the coming year.

Times (e)
HARTFORD, Co
Independent Democ
Circ. 116,012
JUL 6 - 1957

Music Co

SUNDAY
2:30 — Boston Orchestra, Harv Club, Radcliffe C ciety and soloist Munch conducting Bach St. Matthe Tanglewood She Mass.
2:30 — Symph Air, Igor Marke ducting, and Ame cert Choir directe garet Hillis, with Beethoven's phony; Empire S Festival, Ellenvill
3:30—In Trance Elizabeth Park,
4:00 — Berksh and gues artis Mountain Falls
8:30 — Royal let soloi Ro conductin Symp Air; Empire S Festival, Ellenvil
8:40—Dave Bru tet; Berkshire Lenox, Mass.

TUESDAY
8:00 — Starli of Chamber Mus Gallery Co tyre ven.
8:30 — Royal let soloists; Ja Dance Festival, Mass.

WEDNESDAY
7:15 — G. Ba Plumb Memori Trinity College
8:30 — Jey

Area Re
Report C
Weekend
LENOX—Reso ported full house even though this be the quietest Tanglewood sea
The Lenox said that busine Saturday morni ants said that p ing in for rooms day and filled room registere
Avaloch, M Curtis Hotel a the weekend Avaloch said staying in as 90 at the Reasons

THE WASHINGTON DAILY NEWS, WEDNESDAY, JULY 10, 1957

the Open Road

By JOHN F. McLEOD

SOME people go to Broadway openings or collect new postage stamps for kicks. Others like to be among the first to travel on the U. S. A.'s ever-increasing number of fabulous new highways.

This is an especially good summer for Americans to auto-adventure (or bus-adventure) on brand new roads.

Massachusetts, for instance, has a spanking new turnpike extending from Boston's suburbs to the New York state line. A lot of Washingtonians going to the Berkshire Music Festival—always a good idea—are expected to go a bit out of their way just to ride that turnpike.

TO POCONOS

THE SPRINGFIELD UNION,
MONDAY, JULY 15, 1957

Sunday Crowds Take to Open

Pittsfield, July 14—Perfect July weather brought thousands of Berkshire and out of state residents to local picnic and bathing areas during the day.

Vincent J. Hebert, superintendent of Dept. of Parks and Recreation, reported that 6500 persons jammed pine grove and beach facilities at Pontoosuc Lake during the morning and afternoon with almost as many Connecticut and New York cars in parking areas as Massachusetts registrations.

Fifty-five hundred were at Onta Lake where the second in the series of band concerts by the Eagles Band was held.

The concerts are provided through the co-operation of the Dept of Parks and Musicians Union Local 109.

Other thousands enjoyed a day in the open in various state forest areas and roadside picnic areas. Almost 1000 were at the music barn in Lenox tonight to hear the Gerry Mulligan Quintet and about 3000 heard the final concert in the Bach Mozart series at Tanglewood this afternoon.

[92]

4—The Berkshire Eagle, Saturday, July 6, 1957

First Shed Concert Tomorrow Features St. Matthew Passion

Adele Addison

John McCollum

TANGLEWOOD — The second Chamber Orchestra concert in the 1957 Berkshire Festival will be held tonight in the Theater-Concert Hall, at 8:30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct members of the orchestra in a concert of Brandenburg Concertos by Bach.

Tomorrow afternoon, the third all-Bach concert will be conducted by Dr. Munch in the Music Shed at 2:30. The increased capacity of the Shed will allow a far greater number of people to attend this concert of the "St. Matthew Passion," including the Opening Chorus and Part II of this great monument of choral music.

Five Soloists

The solo singers are well known to Tanglewood audiences, having appeared many times at Berkshire Festival concerts —Adele Addison, soprano, a native of Springfield; Florence Kopleff, alto, from New York City; John McCollum, tenor, from Ossining, N.Y.; Donald Gramm, bass, also from New York City; and James Joyce, bass, native of Boston.

The Harvard Glee Club and the Radcliffe Choral Society will make a special trip from Boston with their conductor, G. Wallace Woodworth, to appear in this concert. The chorus will presented a special a cappella concert, conducted by Mr. Woodworth, in the Chamber Music Hall this afternoon for friends of the Berkshire Music Center. The program will include works of Palestrina, Byrd, Arne, and contemporary works by Thomas Beveridge, a Harvard undergraduate, Russell Woollen, and Randall Thomson.

Tickets are available at the Tanglewood Box Office for the concert of Sunday, July 7, and for succeeding concerts of the Berkshire Festival. Telephone reservations are accepted at Lenox 600. The grounds will be open to concert-goers at 12 noon on Sunday afternoon for those who wish to picnic on the lawns before the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859
JUL 11 1957

Berkshire Concerts Begin On July 19 at Tanglewood

LENOX, Mass.—The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, in the 6,000-seat Music Shed on the weekend of July 19-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p. m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

The new Massachusetts Turnpike brings visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28.

Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend.

Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700
JUL 11 1957

Tanglewood Concert Series Begin July 19

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch the Orchestra's Music Director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Mass. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The Orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's twelve weekend concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert (July 19) conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work. The Variations were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in the order of the Variations. Mr. Mayes now performs them in the order intended by the composer, and is the first exponent in the Western world of this original version newly published in Moscow. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening, July 20 will be under the direction of the guest conductor, Pierre Monteux. Regular Conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston. He shared with Dr. Munch the concerts of the Orchestra's European tour in 1952, the transcontinental tour in 1952, and the European tour of last summer, conducting concerts in both Leningrad and Moscow, as well as in Edinburgh, London, Paris and Switzerland. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the performance took place. Mr. Monteux later introduced the work in Boston and in New York.

The concert of Sunday afternoon, July 21, to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the Orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum." (The Sacred Canticle in Honor of Saint Mark). The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September 1956. The first American performance was on the West Coast as part of a special birthday concert on June 17 conducted by Stravinsky's pupil, Robert Craft. Isaac Stern will be the soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (August 3) and Beethoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Graphic
BOSTON, Mass.
Weekly Independent
Circ. 5,000
JUL 6 - 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
JUL 11 1957

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By JOHN F. McLEOD

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TO POCONOS

THE WASHINGTON DAILY NEWS, WEDNESDAY, JULY 10, 1957

THE SPRINGFIELD UNION,
MONDAY, JULY 15, 1957

Sunday Crowds ...ake to Open

Pittsfield, July 14—Perfect July weather brought thousands of Berkshire and out of state residents to local picnic and bathing areas during the day.

Vincent J. Hebert, superintendent of Dept. of Parks and Recreation, reported that 6500 persons jammed pine grove and beach facilities at Pontoosuc Lake during the morning and afternoon with almost as many Connecticut and New York cars in parking areas as Massachusetts registrations.

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The concerts are provided through the co-operation of the Dept of Parks and Musicians Union Local 109.

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THE BOSTON SUNDAY GLOBE—JULY 14, 1957

MASSACHUSETTS CALENDAR OF EVENTS

Compiled by the MASSACHUSETTS DIVISION, AMERICAN AUTOMOBILE ASSOCIATION

Week of July 14-20

Every Friday—Tour of Cranberry Processing Plant, Wareham.
Every Friday—Tour of Cape Cod Light, Truro.
Every Tuesday—Air Force Tour, Otis Air Force Base, Falmouth.
Every Wednesday—Army Tour, South Wellfleet.
Every Thursday — Coast Guard Tour, Nauset Station, Eastham.
Until Sept. 1—Jazz Concerts every Sunday evening, 8:30, Berkshire Music Barn. Folk Concerts every Saturday at 4 p.m., Music Inn, Lenox.
Until July 31—Cape Cod Art Association Jury Show, 373 Main st., Hyannis.
Until Sept. 23 — "Art Schools U.S.A. 1957." Special Summer Exhibit, Weekdays 9-5 p.m., Sunday 2:30-5:00, Addison Gallery of American Art, Andover.
July 14—Cape Ann Yachting Regatta, Sandy Bay, Rockport.
July 14, Sunday Afternoon—Dr. Munch will present Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto, K 495. Program opens with Adagio and Fugue in C minor for strings, and closes with Sinfonia Concertante, K. 297B for oboe, clarinet, horn and bassoon; $2 outsihe, $4-$5 inside, Tanglewood, Lenox.
Week of July 15—"The Old Maid," with Miriam Hopkins and Sylvia Sidney, The Cape Playhouse, Dennis, Cape Cod.
Week of July 15—"The Reluctant Debutante," with Dennis King, 8:30 p.m., Falmouth Playhouse, Coonamesset.
Week of July 15—"The Great Sebastians," with Mary Wickes, Berkshire Playhouse, Stockbridge.
Week of July 15—"Pipe Dream," South Shore Music Circus, Cohasset.
July 15-20—"Hellzapoppin," North Shore Music Circus, Beverly.
July 15-20 "Witness for the Prosecution," Mountain Park Casino, Holyoke.
July 15-20—"Festival of Happiness," Merry-Go-Round Theater, Sturbridge.
July 16-20—"Doctor Knock" by Jules Romains, Tufts Arena Theater, Medford.
July 16-[illegible]—"Anniversary Waltz," Cross Eight Stage, Inc., Highfield Theater, Falmouth.
July 16-27—"Man and Superman," Bernard Shaw, Theater on the Green, Group 20 Players, Wellesley.
July 16-20—"Anastasia", Williamstown Theater Foundation, Williamstown.
July 13—Tour of Artists' Studios and Gardens. Leave Rockport Art Assn., 8 p.m. Rockport.
July 19, Friday Eve—Series A. "Cast Game" by Stravinsky. Rococo Variations for cello and orchestra by Tchaikovsky and "Pathetique" also by Tchaikovsky. $2 outside, $4-$5 inside, Tanglewood, Lenox.
July 19-20—Castle Hill Concert. 8:30 p.m., William Warfield. $2.50 a person. Castle Hill, Ipswich.
July 19-20—Massachusetts Golf Assn., Amesbury Country Club tournament, Amesbury.
July 20—Outdoor Summer Fair. 10 a.m. to 5 p.m., Fort Sewall Park, Marblehead Harbor.
July 20-27—Annual Marblehead Race Week, Marblehead Harbor.
July 20, Sat. Eve.—Pierre Monteux, guest conductor, Mendelssohn's "Fingal's Cave" Overture. Tchaikovsky's Fifth Symphony and "Rite of Spring" by Stravinsky. $2 outside, $4-$5 inside, Tanglewood, Lenox.
July 20—Pop Concert, Town Hall 8 p.m. Eastham.
July 20—"My Seeing Eye Dog and I," illustrated lecture—Rockport Art Assn., Rockport.
All Summer—Auctions, Odd Fellows Building, Marblehead.
All Summer—Exhibits of well-known artists, King Hooper Mansion, Hooper st., Marblehead.
July 16-22, Evenings—Jacob's Pillow Dance Festival—Erik Bruhn, an alumnus of the Royal Danish Ballet, will dance with Sonia Arova; Iva Kitchell will contribute more of her zany mimetic dances; and Jeon Leon Destine, Haiti's leading dancer, Lee.

News (e)
MALDEN, Mass.
Independent
Circ. 10,402

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JUL 6 - 1957

Music Calendar for Week

SUNDAY

2:30 — Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society and soloists, Charles Munch conducting Part II of Bach St. Matthew Passion; Tanglewood Shed, Lenox, Mass.

2:30 — Symphony of the Air, Igor Markevitch conducting, and American Concert Choir directed by Margaret Hillis, with soloists in Beethoven's Ninth Symphony; Empire State Music Festival, Ellenville, N. Y.

3:30—Insurance City Band; Elizabeth Park.

4:00 — Berkshire Quartet and guest artists; Music Mountain, Falls Village.

8:30 — Royal Danish Ballet soloists, Robert Zeller conducting Symphony of the Air; Empire State Music Festival, Ellenville, N. Y.

8:40—Dave Brubeck Quartet; Berkshire Music Barn, Lenox, Mass.

TUESDAY

8:00 — Starlight Festival of Chamber Music; Yale Art Gallery Courtyard, New Haven.

8:30 — Royal Danish Ballet soloists; Jacob's Pillow Dance Festival, outside Lee, Mass.

WEDNESDAY

7:15 — G. Safford Torrey, Plumb Memorial Carillon; Trinity College Chapel.

8:30 — Seymour Lipkin and Ralph Berkowitz, duo-pianists, with vocal soloists; Tanglewood Theater, Lenox, Mass.

THURSDAY

8:00 — Ronald Murat, violin; Valentin Pavlovsky, piano; Alfred Zega, baritone, in all Grieg program; Conn. Valley Music Festival, Regional High School, Deep River.

8:30 — "Electra" with Virginia Copeland, Elizabeth Hoengen, Marcello di Giovanni, Michael Bondin, etc.; Laszlo Halasz conducting; Empire State Music Festival, Ellenville, N. Y.

FRIDAY

8:30 — Boston Symphony Orchestra Charles Munch conducting; chorus and soloists, Hugh Ross conducting; Tanglewood Shed, Lenox, Mass.

8:30 — "Emperor Jones" with Jose Limon and dance company; Heitor Villa-Lobos conducting; Empire State Music Festival, Ellenville, N. Y.

SATURDAY

4:00 — Tom Lehrer, folk music; Berkshire Music Barn, Lenox, Mass.

8:30 — Boston Symphony Orchestra, Charles Munch conducting all Mozart program; Tanglewood Shed, Lenox, Mass.

8:30 — "Electra" as Thursday; Empire State Music Festival.

Vacation Music

Thousands of Americans begin their "musical vacations" the first week in July, which ushers in music festivals, notably in Lenox and Ipswich. And not to be outdone by their long-haired cousins, jazz aficionados set sedate Newport, R.I., rocking in the annual four-day hot-music festival which ended Sunday.

These al fresco concerts are getting to be the central events around which many vacations are planned. More than 80 festivals of music are held during the summer months, and that doesn't take into account the municipal outdoor concerts.

Attendance at the annual Tanglewood Festival at Lenox, which opened July 3, has grown from 15,000 to more than 136,000 since its first season in 1936. The six-week program, featuring the Boston Symphony Orchestra in week-end performances, extends through Aug. 11.

The Detroit Symphony gets $25,000 from the municipal parks and recreation department to meet costs of summer concerts. The Boston Pops Orchestra is back at the shell on the Charles, and the concerts on the Potomac have been resumed at Washington's Watergate shell. This summer's nights most certainly shall be filled with music, whether it's the three B's or Satch Armstrong blasting out that righteous jazz.

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,933
JUL 10 1957

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NEW YORK CITY, N. Y.
Circ. D. 38[illegible] S. 258,845
JUL 1 1957

Berkshire Festival Opens This Week-End

The Berkshire Festival opens its six weeks' season of orchestral concerts at Tanglewood, Lenox, Mass., this week-end with three all-Bach concerts. The first two will be in the Theater-Concert Hall Friday and Saturday nights, featuring all six of the Brandenburg Concertos plus two suits and the Concerto in C Minor for Two Pianos, with Lukas Foss and Seymour Lipkin as soloists.

Sunday afternoon's program in the gigantic 6,000-seat Music Shed, will consist of the opening chorus and Part II of The St. Matthew Passion. Soloists will be soprano Adele Addison, contralto Florence Kopleff, tenor John McCollum, bass Donald Gramm and bass James Joyce. The Harvard Glee Club and Radcliffe Choral Society will collaborate.

A chamber orchestra from the Boston Symphony is to participate in these events and in the following week-end of all-Mozart concerts. The full complement of the Bostonians arrives for the Tchaikovsky-Stravinsky week-end beginning July 19.

Area Resorts Report Good Weekend Crowds

LENOX—Resorts in the area reported full houses for the weekend even though this was considered to be the quietest weekend of the Tanglewood season.

The Lenox information center said that business picked up after Saturday morning's rain. Attendants said that people started coming in for rooms from 1 p.m. Saturday and filled up almost every room registered.

Avaloch, Music Inn and the Curtis Hotel all had full houses for the weekend. Roy A. Rappaport of Avaloch said that he had 90 guests staying in rooms in town as well as 90 at the resort itself. His 5 Reasons Tavern did a good business Saturday night.

Mrs. Stephany Barber said that Music Inn had a good week as well as a full weekend. The Curtis reported that next weekend is expected to be one of the heaviest of the season.

Eastover had 500 guests for the weekend and is keeping 400 for the full week. The resort had 150 guests staying in rooms on the grounds.

Bruno Aron of Festival House characterized his weekend as "not as good as the Fourth." He said that guests were beginning to stay for the full week at his resort.

The Berkshire Eagle, Monday, July 15, 1957

Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,936
JUL 8 - 1957

[93]

Music in the Air

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American (e)
WATERBURY, Conn.
Independent
Circ. 40,017
JUL 8 - 1957

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(Special to The American)

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S. M.

THE BOSTON SUNDAY GLOBE—JULY 14, 1957

MASSACHUSETTS CALENDAR OF EVENTS

Compiled by the MASSACHUSETTS DIVISION, AMERICAN AUTOMOBILE ASSOCIATION

Week of July 14-20

Every Friday—Tour of Cranberry Processing Plant, Wareham.
Every Friday—Tour of Cape Cod Light, Truro.
Every Tuesday—Air Force Tour, Otis Air Force Base, Falmouth.
Every Wednesday—Army Tour, South Wellfleet.
Every Thursday — Coast Guard Tour, Nauset Station, Eastham.
Until Sept. 1—Jazz Concerts every Sunday evening, 8:30, Berkshire Music Barn. Folk Concerts every Saturday at 4 p.m., Music Inn, Lenox.
Until July 31—Cape Cod Art Association Jury Show, 373 Main st., Hyannis.
Until Sept. 23 — "Art Schools U.S.A. 1957," Special Summer Exhibit, Weekdays 9-5 p.m., Sunday 2:30-5:00, Addison Gallery of American Art, Andover.
July 14—Cape Ann Yachting Regatta, Sandy Bay, Rockport.
July 14, Sunday Afternoon—Dr. Munch will present Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto, K 495. Program opens with Adagio and Fugue in C minor for strings, and closes with Sinfonia Concertante, K. 297B for oboe, clarinet, horn and bassoon; $2 outsihe, $4-$5 inside, Tanglewood, Lenox.
Week of July 15—"The Old Maid," with Miriam Hopkins and Sylvia Sidney, The Cape Playhouse, Dennis, Cape Cod.
Week of July 15—"The Reluctant Debutante," with Dennis King, 8:30 p.m., Falmouth Playhouse, Coonamesset.
Week of July 15—"The Great Sebastians," with Mary Wickes, Berkshire Playhouse, Stockbridge.
Week of July 15—"Pipe Dream," South Shore Music Circus, Cohasset.
July 15-20—"Hellzapoppin," North Shore Music Circus, Beverly.
July 15-20 "Witness for the Prosecution," Mountain Park Casino, Holyoke.
July 15-20—"In The Summer House" 8:30 p.m., Provincetown Playhouse on The Wharf.
July 15-20—"Thieves Carnival" Melville Cooper and Marjorie Gateson, nightly except Sun. 8:30 p.m., Boston Summer Theater, 225 Clarendon st.
July 15-20—"Theatre of Happiness," Merry-Go-Round Theater, Sturbridge.
July 16-20—"Doctor Knock" by Jules Roamins, Tufts Arena Theater, Medford.
July 16-..—"Anniversary Waltz," Cross Right Stage, Inc., Highfield Theater, Falmouth.
July 16-27—"Man and Superman," Bernard Shaw, Theater on the Green, Group 20 Players, Wellesley.
July 16-20—"Anastasia", Williamstown Theater Foundation, Williamstown.
July 18—Tour of Artists' Studios and Gardens. Leave Rockport Art Assn., 8 p.m. Rockport.
July 19, Friday Eve—Series A. "Card Game" by Stravinsky. Rococo Variations for cello and orchestra by Tchaikovsky and "Pathetique" also by Tchaikovsky. $2 outside, $4-$5 inside, Tanglewood, Lenox.
July 19-20—Castle Hill Concert. 8:30 p.m., William Warfield. $2.50 a person. Castle Hill, Ipswich.
July 19-20—Massachusetts Golf Assn., Amesbury Country Club tournament, Amesbury.
July 20—Outdoor Summer Fair. 10 a.m. to 5 p.m., Fort Sewall Park, Marblehead Harbor.
July 20-27—Annual Marblehead Race Week, Marblehead Harbor.
July 20, Sat. Eve.—Pierre Monteux, guest conductor, Mendelssohn's "Fingal's Cave" Overture. Tchaikovsky's Fifth Symphony and "Rite of Spring" by Stravinsky. $2 outside, $4-$5 inside, Tanglewood, Lenox.
July 20—Pop Concert, Town Hall 8 p.m. Eastham.
July 20—"My Seeing Eye Dog and I," illustrated lecture—Rockport Art Assn., Rockport.
All Summer—Auctions, Odd Fellows Building, Marblehead.
All Summer—Exhibits of well-known artists, King Hooper Mansion, Hooper st., Marblehead.
July 16-22, Evenings—Jacob's Pillow Dance Festival—Erik Bruhn, an alumnus of the Royal Danish Ballet, will dance with Sonia Arova; Iva Kitchell will contribute more of her zang mimetic dances; and Jeon Leon Destine, Haiti's leading dancer, Lee.

News (e)
MALDEN, Mass.
Independent
Circ. 10,402

Vacation Music

Thousands of Americans begin their "musical vacations" the first week in July, which ushers in music festivals, notably in Lenox and Ipswich. And not to be outdone by their long-haired cousins, jazz aficionados set sedate Newport, R.I., rocking in the annual four-day hot-music festival which ended Sunday.

These al fresco concerts are getting to be the central events around which many vacations are planned. More than 80 festivals of music are held during the summer months, and that doesn't take into account the municipal outdoor concerts.

Attendance at the annual Tanglewood Festival at Lenox, which opened July 3, has grown from 15,000 to more than 136,000 since its first season in 1936. The six-week program, featuring the Boston Symphony Orchestra in week-end performances, extends through Aug. 11.

The Detroit Symphony gets $25,000 from the municipal parks and recreation department to meet costs of summer concerts. The Boston Pops Orchestra is back at the shell on the Charles, and the concerts on the Potomac have been resumed at Washington's Watergate shell. This summer's nights most certainly shall be filled with music, whether it's the three B's or Satch Armstrong blasting out that righteous jazz.

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,933

JUL 10 1957

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Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,936

JUL 8 - 1957

[93]

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S. M.

dar for Week

Club, Radcliffe Choral Society and soloists, Charles Munch conducting Part II of Bach St. Matthew Passion; Tanglewood Shed, Lenox, Mass.

2:30 — Symphony of the Air, Igor Markevitch conducting, and American Concert Choir directed by Margaret Hillis, with soloists in Beethoven's Ninth Symphony; Empire State Music Festival, Ellenville, N. Y.

3:30—Insurance City Band; Elizabeth Park.

4:00 — Berkshire Quartet and guest artists; Music Mountain, Falls Village.

8:30 — Royal Danish Ballet soloists, Robert Zeller conducting Symphony of the Air; Empire State Music Festival, Ellenville, N. Y.

8:40—Dave Brubeck Quartet; Berkshire Music Barn, Lenox, Mass.

TUESDAY

8:00 — Starlight Festival of Chamber Music; Yale Art Gallery Courtyard, New Haven.

8:30 — Royal Danish Ballet soloists; Jacob's Pillow Dance Festival, outside Lee, Mass.

WEDNESDAY

7:15 — G. Safford Torrey, Plumb Memorial Carillon; Trinity College Chapel.

8:30 — Seymour Lipkin and Ralph Berkowitz, duo-pianists, with vocal soloists; Tanglewood Theater, Lenox, Mass.

THURSDAY

8:00 — Ronald Murat, violin; Valentin Pavlovsky, piano; Alfred Zega, baritone, in all Grieg program; Conn. Valley Music Festival, Regional High School, Deep River.

8:30 — "Electra" with Virginia Copeland, Elizabeth Hoengen, Marcello di Giovanni, Michael Bondin, etc.; Laszlo Halasz conducting; Empire State Music Festival, Ellenville, N. Y.

FRIDAY

8:30 — Boston Symphony Orchestra Charles Munch conducting; chorus and soloists, Hugh Ross conducting; Tanglewood Shed, Lenox, Mass.

8:30 — "Emperor Jones" with Jose Limon and dance company; Heitor Villa-Lobos conducting; Empire State Music Festival, Ellenville, N. Y.

SATURDAY

4:00 — Tom Lehrer, folk music; Berkshire Music Barn, Lenox, Mass.

8:30 — Boston Symphony Orchestra, Charles Munch conducting all Mozart program; Tanglewood Shed, Lenox, Mass.

8:30 — "Electra" as Thursday; Empire State Music Festival.

NEW YORK CITY, N. Y.
Circ. D. 38[illegible] S. 258,545
JUL 1 1957

Berkshire Festival Opens This Week-End

The Berkshire Festival opens its six weeks' season of orchestral concerts at Tanglewood, Lenox, Mass., this week-end with three all-Bach concerts. The first two will be in the Theater-Concert Hall Friday and Saturday nights, featuring all six of the Brandenburg Concertos plus two suits and the Concerto in C Minor for Two Pianos, with Lukas Foss and Seymour Lipkin as soloists.

Sunday afternoon's program in the gigantic 6,000-seat Music Shed, will consist of the opening chorus and Part II of The St. Matthew Passion. Soloists will be soprano Adele Addison, contralto Florence Kopleff, tenor John McCollum, bass Donald Gramm and bass James Joyce. The Harvard Glee Club and Radcliffe Choral Society will collaborate.

A chamber orchestra from the Boston Symphony is to participate in these events and in the following week-end of all-Mozart concerts. The full complement of the Bostonians arrives for the Tchaikovsky-Stravinsky week-end beginning July 19.

Area Resorts Report Good Weekend Crowds

LENOX—Resorts in the area reported full houses for the weekend even though this was considered to be the quietest weekend of the Tanglewood season.

The Lenox information center said that business picked up after Saturday morning's rain. Attendants said that people started coming in for rooms from 1 p.m. Saturday and filled up almost every room registered.

Avaloch, Music Inn and the Curtis Hotel all had full houses for the weekend. Roy A. Rappaport of Avaloch said that he had 90 guests staying in rooms in town as well as 90 at the resort itself. His 5 Reasons Tavern did a good business Saturday night.

Mrs. Stephany Barber said that Music Inn had a good week as well as a full weekend. The Curtis reported that next weekend is expected to be one of the heaviest of the season.

Eastover had 500 guests for the weekend and is keeping 400 for the full week. The resort had 150 guests staying in rooms on the grounds.

Bruno Aron of Festival House characterized his weekend as "not as good as the Fourth." He said that guests were beginning to stay for the full week at his resort.

The Berkshire Eagle, Monday, July 15, 1957

[94]

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUL 11 19[illegible]

Tanglewood Festival Opens Its 20th Season

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Continued on Page Three

Schurich (Aug. 2-10).

The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000 will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

All these concerts will be conducted by Charles Munch.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, a song recital by the baritone, Gerard Souzay on July [illegible], and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

WASHINGTON, D. C.
NEWS
Circ. D. 166,814
JUN 24 1967

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THE NEWS PLANS A MUSICAL VACATION

Berkshire Holiday

FOR Washingtonians who love music, one of the most rewarding of vacations is a stay in Massachusetts' Berkshire Hills during the annual music festival at Tanglewood. You can stay cool and listen to some of the world's finest music.

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For art lovers, there is the Clark Art Institute in Williamstown. Its collection of French masterpieces includes 33 Renoirs.

* * *

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A week's vacation, American plan, at most Berkshire resorts can be had from $70 to $90. Hotel, motel and inn rates range from $7 to $12 a day.

The Berkshire area is 385 road miles—about eight hours—from Washington via the Baltimore Parkway, New Jersey Turnpike and Taconic Parkway. You can arrange air transportation via Northeast Airlines; go by rail, from New York, via the New Haven.

If you drive, you may vary your return route to include a section of the new Massachusetts Turnpike which just opened a few weeks ago.

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For information about Festival music programs and tickets write: Berkshire Festival Office, Tanglewood, Lenox, Mass.

You can enjoy your resort swimming pool (left, the Eastover at Lenox) or lake (right, Pontoosuc, Pittsfield).

Travel and Resorts by Marjory Hall

Festival Time!

JULY 1957 YANKEE

ONE OF THE BETTER BLOSSOMS discovered on the vines of the last few decades has been the hardy and exuberant bloom known as the summer theatre. Straw-hat playhouses have been particularly successful and popular in our New England states, dotting the landscape at satisfactory intervals and drawing happy audiences like veritable pied pipers. Here's your chance to see the Broadway hits you missed, watch in the flesh that silver-screen idol, enjoy top entertainment in usually rustic surroundings. Said surroundings range all the way from converted (but not much) barns through school auditoriums on temporary detour to elaborate edifices built for the purpose. Not the least part of the enchantment is the knowledge that summer theatres, now an important training field for future stars, give you an opportunity to see many a budding genius in action, so that some day you can say, "I saw him when . . ." July Fourth to Labor Day you'll find top amusement not far from your vacation spot. Watch local papers, bulletin boards and nearby telephone pole posters for schedules!

Tanglewood and the Berkshire Festival have, as usual, magic tucked away for music lovers this summer. Under the direction of Charles Munch, the Berkshire Music Festival will call on the additional talents of Pierre Monteux, Carl Schuricht and Isaac Stern, to name a few who will carry on the Tanglewood tradition.

[94]

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Quart Jar
1P 55c

glewood Festival

Continued from Page One

signed to bring the best of modern music to the public.

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SAIL AT
LINEKIN BAY
CAMPS
BOOTHBAY
HARBOR, ME.
On the Ocean
Front in Maine's
Beautiful
BOOTHBAY
REGION

Lodge and Cabins. Sailing, Chris-Craft powe boat, water skiing, boating, fishing, swim ming, tennis, canoeing, shuffleboard, televisior Marvelous Maine meals, lobster cook-outs, a included in rate. No extras. Near golf course summer theater, movies, Protestant and Cath olic Churches. Write for folder.

The Laughing Loon
on
SEBAGO LAKE

WASHINGTON, D. C.
NEWS
Circ. D. 166,814
JUN 24 1957

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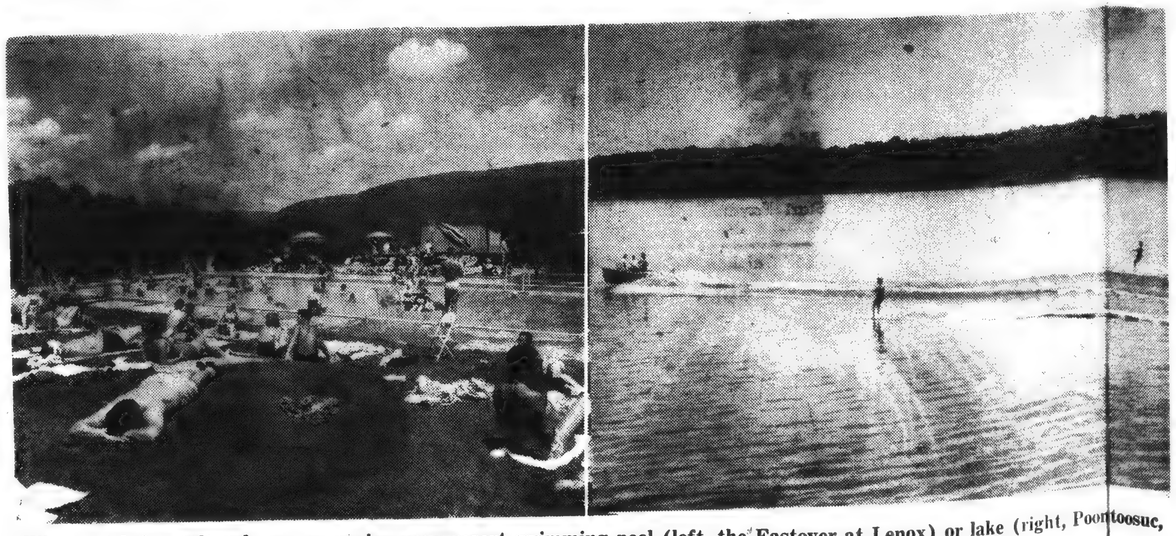

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TIGHT BINDING

[95]

New England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200
day Register
HAVEN, Conn.
ndependent
rc. 101,553
L 14 1957

unch Speaks About Music International Affairs

By GORDON E. ARMSTRONG

Words of wisdom for all lovers of the tonal art were tained in the address made by Charles Munch at the ening exercises of the Berkshire Music Center two weeks . The conductor of the Boston Symphony touched on the portant role of music in promoting international relations l he also defended the orchestra's inclusion of so much dern music in its regular programs.

The Boston Symphony has been criticized by many of its Symphony ll patrons for the performance of "too many" contemporary works. rhaps there has been a similar adverse reaction from some quarters ncerning this year's Berkshire Festival programs. A number of dern works are to be featured in the main Festival concerts by full Boston Orchestra which get under way this week. In any case, recent Munch address concentrated on a defense of the orchestra's minent role as an exponent of the music of our time.

Mr. Munch recalled his experiences during the Boston Orchestra's ropean tour last year and also those connected with his conducting signments in Czechoslovakia last month. He said that the Russians idenced an enormous and burning curiosity about our American usic and that the orchestra was obliged to give an extra concert in oscow "because the Russian public wanted to hear all the Am n usic we had with us." Mr. Munch added that his recent to zechoslovakia proved to him that the people there also have n ming interest in contemporary music. "And I think of the re h med at us because the Boston Symphony Orchestra plays w ew music on its programs," said the conductor ruefully. " t is our duty? In defending the present, we are preparing the future ithout neglecting the past."

The conductor continued, "It is obvious that for the orchestra and e—and for the public—it would be easier to play and to re-play the ictures at an Exhibition than to prepare a symphony of David Di nond. What we could be reproached for is that the work we offer is ot to be taken seriously or is badly made. But even this is difficult o know. When the Seventh Symphony of Beethoven was played for he first time, the public manifested its hostility. We know that after he first performance of Carmen, Bizet wanted to commit suicide and hat at the first performance of Le Sacre du Printemps the police had o intervene. Nothing is more difficult than to pass definitive judg- ment on the epoch in which we live. It is History, the future, that takes care of this. It is always the future that knows what is good and what is bad music."

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The Berkshire festival, located at Tanglewood, Lenox, Mass., draws, in addition to the 6,000 accommodated in the Music Shed, many music lovers who enjoy the season's weekend concerts from the lawns outside. The festival is in its 20th season. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and in the Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 through August 11. Chamber music concerts are given on Wednesday evenings at 8:30 in the Theater-Concert Hall. Many Nutmeg music lovers visit Tanglewood during the season.

GLOBE
July 14, 1957

MASSACHUSETTS TURNPIKE

New Scenic Highway Opens Up Berkshires to Bostonians

By MARY CREMMEN

What a leaning tower did to Pisa, the Massachusetts Turnpike is doing for the Berkshires.

"Bostonians always vacationed north or south—now they're looking west." John Downing, executive secretary of the Berkshire Hills Conference, has a lilt to his voice when he tells how the new 123-mile superhighway has "opened up a whole new market for us. In the past, 68 percent of our business came from the New York area. Now, for the first time, two million people around Metropolitan Boston are looking our way.

"A tremendous number of one-day visitors have already driven the length of the east-west highway—just to see what's at the end of it. They loved the ride. There's not a traffic light the whole route and the speed limit is 60.

★ ★ ★

"We make no bones about it," said Downing, "we'll be the second largest convention center—second only to Boston—in New England."

Five times as many sales meetings and conventions than ever before are scheduled to take place there. When the V.F.W. had its recent convention in Pittsfield 40 percent more attended than came eight years ago.

★ ★ ★

There are ten new motels in the Berkshires, each with 10 to 15 room units.

The famous Red Lion Inn at Stockbridge reported 125 guests from Boston for dinner last Sunday. Said Downing, "More than they've had in ten years."

Inquiries from Bostonians about vacationing in the Berkshires formerly averaged 3000 for a Summer. The figure is now over

square miles (three-quarters the area of Rhode Island) has always been full of great things for tourists. It is bordered by Vermont, New York, Connecticut and Hampden County, Mass.

"Appalachian trails run all through. There's Greylock Hill, the highest in Massachusetts at 3491 feet, and Big Balance Boulder in the Pittsfield State Forest. It's a 350-ton boulder balanced on a 3-foot base.

"North Adams has the only water eroded natural bridge in North America. Nathanial Hawthorne's home is on the grounds of Tanglewood and Herman Melville wrote "Moby Dick" in Pittsfield.

Besides the Tanglewood Festival, there's also a Jazz Festival (starting June 30) and the Jacob's Pillow Dance Festival (July 2 to August 31).

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
JUL 11 1957

Lots of Things to Do

Sometimes you hear visitors, here for the first time, remark that there's "just nothing to do" to keep them occupied in Southern Berkshire. At first thought, residents may be inclined to agree with them. But, if you think a bit, you realize that there must be some attractions to bring thousands of visitors back, summer after summer. Surely they don't all come here to sit on a hotel porch, or return to their summer homes just to look at the scenery.

True, we don't have a zoo, an aquarium or a Coney Island to help visitors pass the time. But we do have lots of things that are available in the metropolitan areas and many others that the city dweller does not have.

First off is Tanglewood at Lenox, the summer home of the Boston Symphony Orchestra, which makes Southern Berkshire the seasonal music capital of the East and perhaps of the entire country. Also at Lenox is the Music Barn which has specialized in popular music for the last several years. South Mountain at Pittsfield and Music Mountain at Falls Village, Conn., both offer fine musical programs. And there is the Theatre of the Dance at Lee.

For the theatre-goer there is the Berkshire Playhouse, one of the oldest and best summer theatres in the East. Summer stock also is offered at Sharon, Conn., and at Malden Bridge in nearby New York state. In addition there are both indoor and outdoor movie houses throughout the area which always have first-run films.

For the outdoor type there are fishing, swimming and boating at numerous lakes and streams; horseback riding along wooded trails; hiking on the Appalachian Trail, on old wood roads and to the tops of Monument Mountain and Mount Everett. Excellent views of the area are obtained from the tops of these two

TIGHT BINDING

England Newsclip Agency, Inc.
Boston 6 • RIchmond 2-4200
Day Register
HAVEN, Conn.
Independent
irc. 101,553
L 14 1957

unch Speaks About Music International Affairs

By GORDON E. ARMSTRONG

Words of wisdom for all lovers of the tonal art were tained in the address made by Charles Munch at the ning exercises of the Berkshire Music Center two weeks . The conductor of the Boston Symphony touched on the portant role of music in promoting international relations he also defended the orchestra's inclusion of so much dern music in its regular programs.

The Boston Symphony has been criticized by many of its Symphony l patrons for the performance of "too many" contemporary works. haps there has been a similar adverse reaction from some quarters ncerning this year's Berkshire Festival programs. A number of dern works are to be featured in the main Festival concerts by full Boston Orchestra which get under way this week. In any case, recent Munch address concentrated on a defense of the orchestra's ominent role as an exponent of the music of our time.

Mr. Munch recalled his experiences during the Boston Orchestra's ropean tour last year and also those connected with his conducting signments in Czechoslovakia last month. He said that the Russians fidenced an enormous and burning curiosity about our American usic and that the orchestra was obliged to give an extra concert in oscow "because the Russian public wanted to hear all the American usic we had with us." Mr. Munch added that his recent visit to zechoslovakia proved to him that the people there also have a burning interest in contemporary music. "And I think of the reproach imed at us because the Boston Symphony Orchestra plays only few music on its programs," said the conductor ruefully. "Is that not his our duty? In defending the present, we are preparing the future without neglecting the past."

The conductor continued, "It is obvious that for the orchestra and e—and for the public—it would be easier to play and to re-play the ictures at an Exhibition than to prepare a symphony of David Diamond. What we could be reproached for is that the work we offer is ot to be taken seriously or is badly made. But even this is difficult o know. When the Seventh Symphony of Beethoven was played for he first time, the public manifested its hostility. We know that after he first performance of Carmen, Bizet wanted to commit suicide and hat at the first performance of Le Sacre du Printemps the police had o intervene. Nothing is more difficult than to pass definitive judgment on the epoch in which we live. It is History, the future, that takes care of this. It is always the future that knows what is good and what is bad music."

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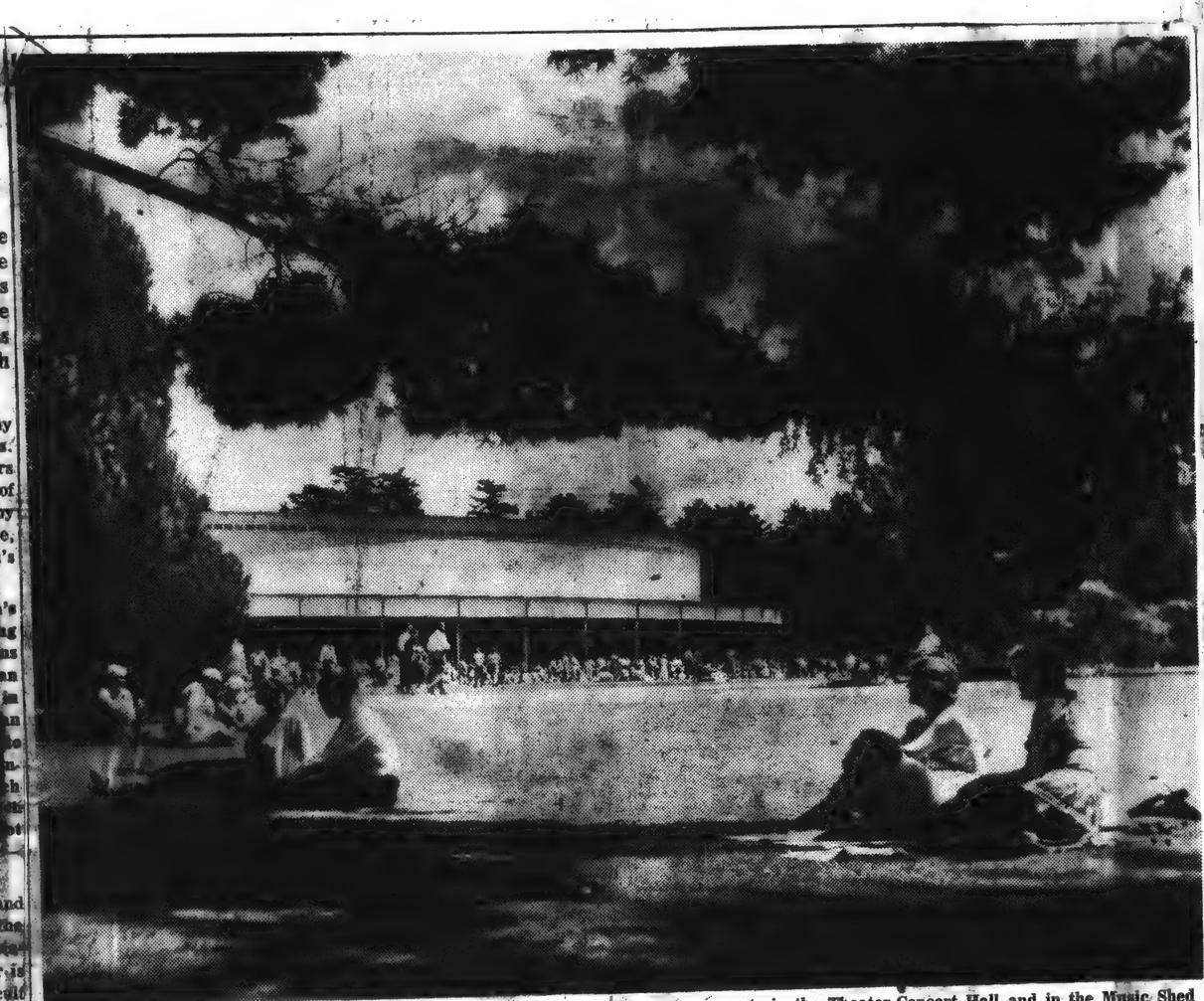


The Berkshire festival, located at Tanglewood, Lenox, Mass., draws, in addition to the 6,000 accommodated in the Music Shed, many music lovers who enjoy the season's weekend concerts from the lawns outside. The festival is in its 20th season. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and in the Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at [illegible]. Many Nu[illegible] concerts are given on [illegible] Concert Hall. the season.

GLOBE
July 14, 1957

MASSACHUSETTS TURNPIKE

New Scenic Highway Opens Up Berkshires to Bostonians

10,000.

Tourism, considered the second biggest industry in the county, was valued at an annual $40 million. This year it is expected to reach $50 million.

The great Tanglewood Music Festival (July 3-August 11) in Lenox has year after year been drawing 90 percent of its audience from New York and a mere 10 percent out of Boston.

"That's all over," predicted Gerry Hern, Public Relations Director of the Turnpike. "From now on Bostonians can take the highway and be in Lenox in 2½ hours. They'll go to an afternoon concert in the Berkshires and be home by dinner."

Hern told how "Symphony Hall has supplied every one of the 14 interchange stations of the Turnpike with Festival programs.

John Downing made it clear that even though most Bostonians might not have realized it "the Berkshire County, covering 941

About the new Sterling and Francine Clarke Art Institute, Downing frankly boasted, "They are tripping over Renoirs. They haven't unpacked even half of the treasures."

★ ★ ★

The next part of the interview ran:

Hotels?

"Fifty."

Motels?

"Twenty-five."

Restaurants?

"Scads."

Vincent Lanzarotto, owner of Vincent's Steak House at the Turnpike's Exit 4 in West Springfield, marveled at the "tremendous flow coming up from Boston early every day. I never open until 4:30 p.m. but there is such a big demand for lunch, I'll have to change.

He sounded like a most happy fella. "Nowadays Boston is just down the road a piece."

mountains on clear days.

Golf is available at two public courses and by introduction at a fine 18-hole course. There is the bird sanctuary in Lenox, a fine museum in Pittsfield, the Mission House in Stockbridge. For those who like an afternoon of reading there are excellent public libraries here and in Stockbridge.

For those who came by automobile there are numerous half-day and all-day drives to historic spots in the county and nearby counties. These visitors also can take in country auctions, church suppers and sales, drive to the numerous fine eating places in the area and perhaps try out a section of the Massachusetts Turnpike, the nation's latest modern expressway. And Bartholomew's Cobble in Ashley Falls should not be forgotten. There is found a collection of ferns not to be seen anywhere else in the world.

These by no means exhause "things to do" in Southern Berkshire. Readers undoubtedly will think of many others. But we believe the above suggestions will help to keep most visitors busy for a good part of their vacation in Southern Berkshire.

SUMMER IN THE BERKSHIRES: *To nature has been added man's own creative expression*

Living in the Berkshires is an experience few of us would trade with people anywhere, for this area is uniquely qualified to take advantage of the best in every season.

Autumn's colorful foliage and zestful atmosphere is an invitation to participate in outdoor activities. Wintry Berkshire landscapes not only represent a beautiful setting for work or play but also provide a built-in sports arena. The sudden appearance of spring is a stimulant to gardening and home chores and once more awakens our appreciation of our natural environment.

But it is in the summer that the Berkshires really come alive. It is then that man most fully supplements the endowments of nature with his own creative expression. The result of this blending is to make the Berkshires one of the richest cultural and entertainment capitals of the summer season.

Music in the open or theater in a converted barn is not a new concept to the entertainment world. The straw-hat circuit and the summer festival are terms familiar to everyone through long usage. But the natural beauty of the Berkshires makes the area a drawing card in itself for summer visitors.

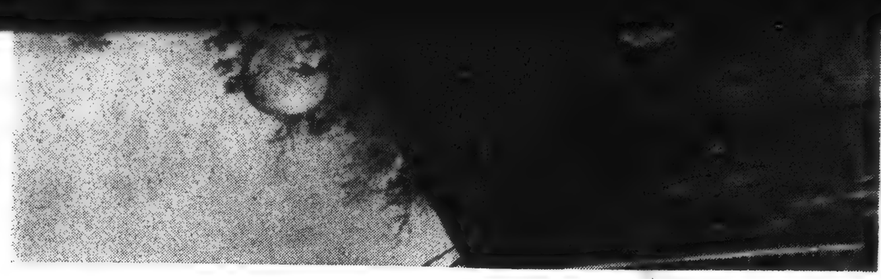
Tanglewood is the biggest and most spectacular of the summer entertainment features in the county. But it is by no means the whole show. In fact, some local attractions can claim beginnings before the Berkshire Festival. Jacob's Pillow and the Berkshire Playhouse both trace their start back before Tanglewood, the first-named celebrating its 25th anniversary this summer.

Perhaps most encouraging, however, is the appearance in recent years of two new attractions, both doing brisk business at the box office. They are the Williamstown Theater and the Music Barn.

Thus the Berkshires now offers almost everything a visitor seeks in summer entertainment. To its natural beauty have been added classical and jazz music, Broadway productions, and the varied forms of the dance.

The beauty of all this for the resident is, of course, that he has hardly to move at all for his entertainment. On the following pages, the GE News shows how some GE people are taking advantage of man's gift to the Berkshires.

GE News, Schenectady, N.Y.
July 20, 1957



MUSIC BARN—One of the Berkshires' newest and most popular summer attractions is the Music Barn, featuring jazz and folk music. Here Warren Maston, first class magnesium oxide operator in the Chemical Materials Department, and Mrs. Maston pause outside the "barn" to study the program. The "barn" is actually a tented area between two buildings with the stage set into what was once a barn. Some of the most outstanding jazz musicians in the country appear here. Already Ella Fitzgerald and Dave Brubeck have appeared with more headliners scheduled. It is located on Stockbridge Road in Lenox.

A ONE-WOMAN SHOW—Mr. and Mrs. Maston meet the star of last Saturday's show, ageless Ethel Waters, whose blues singing and comedy numbers had the audience alternately thoughtful and hilarious. Miss Waters' 41-year career has paralleled the rise of popularity for jazz in this country. Her name is practically synonymous with her most popular recordings, "Stormy Weather" and "Dinah," and she is the author of the best-selling autobiography "His Eye on the Sparrow."

WHAT THEY SAW—The Ok
kini; Lotus Blossom, the geish
the American officer delegate
the village of Tobiki, are pict
play the Higgins' saw. The
located on Route 2 in the

JACOB'S PILLOW—Energetic Ted Shawn, founder and director of the Jacob's Pillow Dance Festival, chats with Miss Borden and Miss Bailey before the performance. Shawn, who still dances occasionally, presents a tremendous variety of dancers including classical, modern, and ethnic. The Festival, celebrating its 25th year this season, is located on Route 20 in Becket, near the top of Jacob's Ladder.

IN CENTER RING, TANGLEWOOD—At the heart of Berkshire summer entertainment is the Berkshire Festival at Tanglewood in Lenox. Here each summer the Boston Symphony Orchestra with outstanding guest artists and soloists presents a six-week festival of fine music. Included in the thousands who have already visited Tanglewood this year are Donald Williams of DT lightning arrester cost accounting and Mrs. Williams. In the photos above and to the right, the Williams' study their program inside the enormous Shed and rest on the spacious Tanglewood lawn at intermission. What they saw is shown below. John McCollum, tenor, sings part of "The Passion According to St. Matthew" by Bach as Charles Munch conducts the BSO and Harvard and Radcliffe choral groups. Williams, a baritone in the First Baptist Church choir of Pittsfield, had sung passages from the work.

C973

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

Berkshire Festival At Tanglewood Opens July 3

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to August 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer - the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre- Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikosky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19), and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood Lenox

SYRACUSE, N. Y.
POST-STANDARD
C. . D. 89,399 - S. 101,254

JUN 30 1957

Berkshire Music Festival to Open

The 20th season of the Berkshire Festival, presented by the Boston Symphony orchestra, Charles Munch, music director, will open this week at Tanglewood, Lenox, Mass.

The season of six weeks, from July 3 to Aug. 11, will begin with a concert by the Paganini String Quartet at 8:30 p.m. Wednesday in the Theatre-Concert Hall.

The concerts Friday and Saturday evenings will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUN 29 1957

Lenox Music School To Open 15th Session

Th Berkshire Music Center, the summer music school maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will open its 15th session Sunday afternoon when students will be welcomed by Dr. Charles Munch.

Music director of the Boston Symphony Orchestra, Dr. Munch is also director of the summer music school.

Composer Aaron Copland is assistant director with Ralph Berkowitz as dean and Leonard Burkat, administrator.

Students have enrolled at the school from 35 states, Canada and 17 foreign countries. They came to the center to study orchestra playing and conducting under Eleazar deCarvalho, conductor of the Brazil Symphony of Rio de Janeiro; choral singing and choral conducting under Hugh Ross; composition under Mr. Copland and guest composer Milton Babbitt, association professor of music at Princeton University; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ludwig Zirner.

Berkshire Music Center scholarship grants have been awarded this year to over 60 per cent of the student body, including many of the 100 musicians who make up the student symphony orchestra.

In addition to the large enrollment from the United States the Music Center has accepted musicians from Norway, Sweden Hungary, Great Britain, Switzerland, Uruguay, Argentina, Peru Venezuela, Cuba, Puerto Rico Israel, India, Japan, Korea and Netherlands Antilles.

WORCESTER, MASS.
GAZETTE
Circ. D. 102,404

JUL 2 1957

NATHANIEL LEVY

Berkshire Festival Opens Today

"Today, July 2, the Berkshire Music Festival at Tanglewood opens its 17th year; this is of special interest to us because since the beginning of the Festival in 1940 Baldwin has been the official piano," points out Nathaniel Levy of the Berkeley Music Co., 278 Main St.

"As has been the custom throughout the years, the Baldwin pianos will be brought in from Tanglewood at the close of the Festival and the Berkeley Music Co. will have its annual Berkshire Music Festival sale. In previous years these pianos were available only in late August . . . at the end of the Festival. This year, however, a new policy enables you to place your order with us for a Baldwin piano in style and finish that you prefer and we'll guarantee its delivery in perfect condition as soon as the pianos arrive from Tanglewood.

"In past years our customers . . . recognizing the superior tonal qualities of the Baldwin piano . . . have shopped early to be sure of obtaining the piano of their choice. We are certain that this year will be no exception.

"Professional musicians, schools and colleges as well as the general public today recognize the Baldwin Acrosonic as a truly superior spinet piano. The fact, too, that more and more people come in and ask us 'What has the Acrosonic got that makes so many people

BERKSHIRE EAGLE, PITTSFIELD, MASS., THURS., JUNE 27, 1957 — PAGE 7

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Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

NEW YORKER
NEW YORK, N. Y.

JUL 6 1957

IN THE COUNTRY

BERKSHIRE FESTIVAL—Charles Munch directing a Boston Symphony chamber orchestra in three all-Bach programs. Friday, July 5, at 8:30: With Lukas Foss and Seymour Lipkin, piano. Saturday, July 6, at 8:30: No soloists. Sunday, July 7, at 2:30: Part II of Bach's "St. Matthew Passion," with Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses; the Harvard Glee Club; and the Radcliffe Choral Society. . . . ¶ Wednesday, July 10, at 8:30: A program of chamber music performed by Saramae Endich, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; and Seymour Lipkin and Ralph Berkowitz, piano. . . . ¶ Charles Munch conducting a Boston Symphony chamber orchestra in three all-Mozart programs. Friday, July 12, at 8:30: Directed, instead, by Hugh Ross, and with a chorus and soloists. Saturday, July 13, at 8:30: No soloists. Sunday, July 14, at 2:30: With Sherman Walt, bassoon, and James Stagliano, horn. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 11.)

— Jazz and folk concerts —

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000

JUL 5 1957

Tanglewood

FESTIVAL OPENS ITS 20th SEASON

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Seymour Lipkin

The concert of Sunday afternoon, July 7, at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

SAN JOSE, CALIF.
MERCURY-NEWS
Circ. S. 41,763

JUN 30 1957

Berkshire Festival In 20th Year

Boston Symphony Orchestra, directed by Charles Munch, will present the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to Aug. 11. The six weekends of concerts, under the batons of Dr. Munch, Pierre Monteux and Carl Schuricht, will emphasize the works of five different composers: Mozart, Tschaikowsky, Berlioz, Brahms and Beethoven.

Violinist Isaac Stern will perform the violin concertos of Tschaikowsky, Brahms and Beethoven and Rudolf Serkin will be heard in Brahms' Second Piano Concerto.

Other special features will include a salute to the 75th birthday of composer Igor Stravinsky with performances of his "Canticum Sacrum," "Jeu de Cartes" and "Sacre du Printemps."

Choral works to be heard during the Festival will include Bach's Passion According to St. Matthew, Berlioz's "L'Enfance du Christ" and Beethoven's Ninth Symphony.

Six concertos of chamber music will include scores by Haydn, Beethoven and Schubert, contemporary works by Gianastera, Janacek, Robert Casadeus and Shostakovitch, as well as a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a song recital by baritone Gerard Souzay, and performances by Zimbler Sinfonietta, Paganini String Quartet, Beaux Arts Trio and Kroll String Quartet.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

JUL 7 1957

Treats Offered Music Lovers In New England

PITTSFIELD, Mass.: A full schedule of entertainment will be offered in the Berkshire Hills this week, the second in the 1957 summer season.

At the Berkshire Festival in Tanglewood, the regular Wednesday evening chamber music concert will feature piano duets by Seymour Lipkin and Ralph Berkowitz. The Boston Symphony Orchestra's annual Mozart concerts will be given at 8:30 p. m. Friday and Saturday and at 2:30 p. m. next Sunday.

Ted Shawn's Jacob's Pillow Dance Festival in Lee will feature eight soloists of the Royal Danish Ballet this week, Tuesday through Saturday, with matinee performances Thursday, Friday and Saturday.

Today at Music Barn in Lenox the Dave Brubeck quartet will take the spotlight. Next Saturday afternoon folk singer Tom Lehrer is scheduled at Music Barn, and next Sunday the Gerry Mulligan Quintet with the Lee Becker Jazz Dancers will be featured.

In the theater, Paula Trueman will star in "Charm," John Kirkpatrick's comedy, at the Berkshire Playhouse in Stockbridge. "Teahouse Of The August Moon will finish its run at the Williamstown Theatre next Saturday and "Anastasia" will open a five-day stand in the air-conditioned Williams College theater July 16.

A special in the Berkshires this week will be the sixth annual Great Barrington Horse Show at the Barrington Fair Grounds Friday through Sunday. Capt. William Steinkrauss of the 1956 U. S. Olympic team will take part in the benefit.

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MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUN 27 1957

Berkshire Festival At Tanglewood Opens July 3

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to August 11, 1957. The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer - the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre- Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikosky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19), and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classica of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

The 20th season of the Berkshire Festival, presented by the Boston Symphony orchestra, Charles Munch, music director, will open this week at Tanglewood, Lenox, Mass.

The season of six weeks, from July 3 to Aug. 11, will begin with a concert by the Paganini String Quartet at 8:30 p.m. Wednesday in the Theatre-Concert Hall.

The concerts Friday and Saturday evenings will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUN 29 1957

Lenox Music School To Open 15th Session

Th Berkshire Music Center, the summer music school maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will open its 15th session Sunday afternoon when students will be welcomed by Dr. Charles Munch.

Music director of the Boston Symphony Orchestra, Dr. Munch is also director of the summer music school.

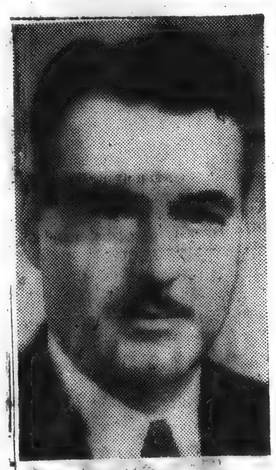
Composer Aaron Copland is assistant director with Ralph Berkowitz as dean and Leonard Burkat, administrator.

Students have enrolled at the school from 35 states, Canada and 17 foreign countries. They came to the center to study orchestra playing and conducting under Eleazar deCarvalho, conductor of the Brazil Symphony of Rio de Janeiro; choral singing and choral conducting under Hugh Ross; composition under Mr. Copland and guest composer Milton Babbitt, association professor of music at Princeton University; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ludwig Zirner.

Berkshire Music Center scholarship grants have been awarded this year to over 60 per cent of the student body, including many of the 100 musicians who make up the student symphony orchestra.

In addition to the large enrollment from the United States the Music Center has accepted musicians from Norway, Sweden, Hungary, Great Britain, Switzerland, Uruguay, Argentina, Peru, Venezuela, Cuba, Puerto Rico, Israel, India, Japan, Korea and Netherlands Antilles.

WORCESTER, MASS.
GAZETTE
Circ. D. 102,404
JUL 2 1957



NATHANIEL LEVY

Berkshire Festival Opens Today

"Today, July 2, the Berkshire Music Festival at Tanglewood opens its 17th year; this is of special interest to us because since the beginning of the Festival in 1940 Baldwin has been the official piano," points out Nathaniel Levy of the Berkeley Music Co., 278 Main St.

"As has been the custom throughout the years, the Baldwin pianos will be brought in from Tanglewood at the close of the Festival and the Berkeley Music Co. will have its annual Berkshire Music Festival sale. In previous years these pianos were available only in late August . . . at the end of the Festival. This year, however, a new policy enables you to place your order with us for a Baldwin piano in style and finish that you prefer and we'll guarantee its delivery in perfect condition as soon as the pianos arrive from Tanglewood.

"In past years our customers . . . recognizing the superior tonal qualities of the Baldwin piano . . . have shopped early to be sure of obtaining the piano of their choice. We are certain that this year will be no exception.

"Professional musicians, schools and colleges as well as the general public today recognize the Baldwin Acrosonic as a truly superior spinet piano. The fact, too, that more and more people come in and ask us 'What has the Acrosonic got that makes so many people

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Berkshire Festival Will Open July 3 At Tanglewood

The famed Boston Symphony Orchestra, Charles Munch, Music Director, will present the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. from July 3 to August 11, 1957.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer — the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolf Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berliozz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concerts will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

Six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek ,Robert Casadesus and Shostakovitch, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms "Liebeslieder" Waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay on July 31, and a concert by the Zimbler Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

Detailed programs and ticket information may be had from the Festival Office Tanglewood, Lenox, Mass.

NEW YORKER
NEW YORK, N. Y.

JUL 6 1957

IN THE COUNTRY

BERKSHIRE FESTIVAL—Charles Munch directing a Boston Symphony chamber orchestra in three all-Bach programs. Friday, July 5, at 8:30: With Lukas Foss and Seymour Lipkin, piano. Saturday, July 6, at 8:30: No soloists. Sunday, July 7, at 2:30: Part II of Bach's "St. Matthew Passion," with Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses; the Harvard Glee Club; and the Radcliffe Choral Society. . . . ¶ Wednesday, July 10, at 8:30: A program of chamber music performed by Saramae Endich, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; and Seymour Lipkin and Ralph Berkowitz, piano. . . . ¶ Charles Munch conducting a Boston Symphony chamber orchestra in three all-Mozart programs. Friday, July 12, at 8:30: Directed, in part, by Hugh Ross, and with a chorus and soloists. Saturday, July 13, at 8:30: No soloists. Sunday, July 14, at 2:30: With Sherman Walt, bassoon, and James Stagliano, horn. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 11.)

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000
JUL 5 1957

Tanglewood

FESTIVAL OPENS ITS 20th SEASON

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will open this week at Tanglewood, Lenox, Mass.

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players. Soloists on Friday, July 5, will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C minor. The concert of Saturday evening, July 6, will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

Seymour Lipkin

The concert of Sunday afternoon, July 7, at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

SAN JOSE, CALIF.
MERCURY-NEWS
Circ. S. 41,763
JUN 30 1957

Berkshire Festival In 20th Year

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Violinist Isaac Stern will perform the violin concertos of Tschaikowsky, Brahms and Beethoven and Rudolf Serkin will be heard in Brahms' Second Piano Concerto.

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CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780
JUL 7 1957

Treats Offered Music Lovers In New England

PITTSFIELD, Mass.: A full schedule of entertainment will be offered in the Berkshire Hills this week, the second in the 1957 summer season.

At the Berkshire Festival in Tanglewood, the regular Wednesday evening chamber music concert will feature piano duets by Seymour Lipkin and Ralph Berkowitz. The Boston Symphony Orchestra's annual Mozart concerts will be given at 8:30 p. m. Friday and Saturday and at 2:30 p. m. next Sunday.

Ted Shawn's Jacob's Pillow Dance Festival in Lee will feature eight soloists of the Royal Danish Ballet this week, Tuesday through Saturday, with matinee performances Thursday, Friday and Saturday.

Today at Music Barn in Lenox the Dave Brubeck quartet will take the spotlight. Next Saturday afternoon folk singer Tom Lehrer is scheduled at Music Barn, and next Sunday the Gerry Mulligan Quintet with the Lee Becker Jazz Dancers will be featured.

In the theater, Paula Trueman will star in "Charm," John Kirkpatrick's comedy, at the Berkshire Playhouse in Stockbridge. "Teahouse Of The August Moon will finish its run at the Williamstown Theatre next Saturday and "Anastasia" will open a five-day stand in the air-conditioned Williams College theater July 16.

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New England Newsclip Agency
Box 2078, Boston 6 • RIchmond
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 20 1957

Howard S. Babbitt, Jr.

Air view of Tanglewood in the Berkshires of Massachusetts during the Berkshire Music Festival. The Music Shed is to be seen in the center, with various parking areas around it.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
JUN 29 1957

Ella Fitzgerald Will Open Season, Other Music Centers Join Next Week

Jazz singer Ella Fitzgerald may not realize it, but she has the pleasant and responsible duty of opening the summer music season. She will do so tomorrow night at the Berkshire Music Barn.

Backing the Harlem artist will be guitarist Herb Ellis, bassist Ray Brown, drummer Jo Jones and pianist Don Abney.

In keeping with the Barn's policy of offering folk music on other than the jazzy Sunday nights, Ethel Waters, a deep-throated gal, will give a recital next Saturday afternoon, with Reginald Bean as accompanist.

The season opens on many fronts next week. Joining the Music Barn will be the Berkshire Festival, Empire State Music Festival and Jacob's Pillow Dance Festival.

For the next two weeks, chamber music will reign at Tanglewood's Berkshire Festival. It begins Wednesday night with the Paganini String Quartet (Henri Temianka and Gustave Rossells, violins; Lucien Laporte, cello) in a program of Beethoven, Ginastera and Ravel.

Charles Munch will lead the chamber group of the Boston Symphony Orchestra in weekend concerts devoted to Bach. Chief soloists will be pianists Lukas Foss and Seymour Lipkin, and the Brandenburg Concerto will comprise most of the fare.

Emprie State opens its third season Thursday night in the Ellenville tent with a two-part program — Beethoven's Ninth Symphony and Brahm's Alto Rhapsody. Leopold Stokowski won't be on hand until July 18, so Igor Markevitch will conduct the resident orchestra, the Symphony of the Air. The American Concert Choir will handle the voice parts in the Ninth Symphony.

The following two days at Ellenville will be ballet days, as the eight soloists of the Royal Danish Ballet dance a variety of numbers. "Swan Lake" will start the program, naturally. Robert Zeller will conduct the Symphony of the Air.

Ted Shawn is celebrating the 25th anniversary of his Jacob's Pillow with a nine-week, 54-performance season. In the Pillow tradition, most of the programs will be divided between classical, modern and ethnic dance.

The doors open Tuesday. Handling the chores the first week will be, in classic dance, Maria Tallchief and Andre Eglevsky, stars of the New York City Ballet Company; in modern dance, the Mary Anthony Dance Theater; and, in ethnic dance, Tom Two Arrows, an Iroquois Indian, and Bruce McClure, a Scots laddie.

To help celebrate the Silver Jubilee, Mr. Shawn is offering a dance appreciation series, which will be on the educational side.

John Lindquist, dance photographer, and Mr. Shawn will introduce the series at 4 p. m. tomorrow with a "Pictorial History of Jacob's Pillow."

The series actually starts at 8:30 p. m. the same day, when Walter Terry, dance critic of The Herald Tribune, gives the first of four talks, "The Dance Art of Martha Graham." Illustrating the talk with dancing will be Robert Cohan, principal male dancer of the Martha Graham Company.

The rest of the music events in the Albany area are biding their time and will join the parade shortly.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780
JUN 30 1957

Ella Opens Lenox Music

LENOX, Mass., June 29 — Singer Ella Fitzgerald will open the third Music Barn summer concert season with a concert Sunday evening, June 30, at 8:40.

She will be followed by other major jazz musicians each Sunday evening through Labor Day. Saturday afternoons during the Tanglewood concerts of the Boston Symphony and the Saturday before Labor Day will be given over to folk concerts. The first program, on July 6, will feature Ethel Waters.

Among the jazz musicians this summer will be the Dave Brubeck Quartet, the Gerry Mulligan Quintet, the Lionel Hampton band, Duke Ellington and his orchestra, the Woody Herman band, the Modern Jazz Quartet, Oscar Peterson Trio, Dizzy Gillespie, others.

Among the folk artists will be Richard Dyer-Bennet, Ma[illegible] and Miranda and the W[illegible]. Tom Lehrer will give [illegible] performance of his satiric folk songs. Opera will be added to the types of music offered this season. On August 5, 6 and 7, the After Dinner Opera Company will present four.

BROOKLYN, N. Y.
BROOKLYN RECORD
Circ. W. 9,300
JUN 21 1957

MAN ABOUT BROOKLYN

By Charles Richman

THE HEATS ON: When the sun comes striking down with its mighty power, Brooklyn folks start treking to the northern woodlands to keep cool. In our survey we find that borough folks are the most vacation minded of any community.

There is nothing like sitting in a charming musical atmosphere and many of us will be doing just that at the Berkshire Festival which gets under way on June 3rd:

The Boston Symphony Orchestra, Charles Munch, Music Director, presents the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 3 to August 11, 1957.

The six weekends of concerts, on Friday and Saturday evenings and Sunday afternoons, will be under the direction of Dr. Munch, Pierre Monteux (July 20, 28) and Carl Schuricht (Aug. 2, 10). Each weekend will emphasize the works of a special composer—the first two weekends by an orchestra of chamber proportions in the 1200-seat Theatre-Concert Hall will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last four weekends of concerts by the full Boston Symphony in the Music Shed, holding 6,000, will be devoted to Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4) and Beethoven (August 9, 10, 11).

Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms and Beethoven and Rudolph Serkin will be heard in the Brahms Second Piano Concerto.

Other special features will include a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20).

Choral works to be heard at the Festival will include Part II of Bach's St. Matthew Passion on July 7 in the Music Shed, Berlioz "L'Enfance du Christ" on Saturday, July 27, and at the closing concert on Sunday afternoon, August 11, Beethoven's Ninth Symphony. All these concert will be conducted by Charles Munch.

Hugh Ross will conduct several choral works of Mozart in the concert of Friday, July 12th.

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ALL OF THIS MAKES US FEEL we ought to have a musical festival here at either the Civic Center where there is a delightful lawn in front of the War Memorial Building or in Prospect Park.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
JUL 7 1957

Berkshire Mountain Music

The Berkshire Mountains form the backdrop for the annual Music Festival held at Tanglewood, in Lenox, Mass. This year, 24 concerts are scheduled for the six-week season, ending Aug. 11. Weekend concerts are held in the Music Shed, and in the Theatre-Concert Hall on Wednesday evenings. A number of all-inclusive bus and rail tours to the festival are scheduled.

BALTIMORE, MD.
SUN (Sunday)
Circ. S. 321,709
JUN 30 1957

Tanglewood Festival Programs

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has announced the programs for the orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

The first two week ends of the festival in the Theater-Concert Hall will be devoted to the works of Bach and Mozart, played by a chamber orchestra led by Dr. Munch. Opening the concerts of the Bach week end on July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin.

The concert on July 6 will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6, and 4. On July 7 the concert will be devoted to Part II of the St. Matthew Passion.

Mozart Week End

On July 12, Dr. Munch will commence the Mozart week end with the Divertimento K. 361 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of July 13, which will take place in the Music Shed, will consist of the three symphonies of Mozart in E-flat, G minor and C major ("Jupiter").

On July 14 Dr. Munch will present two of his players as soloists—Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495.

The first week end of concerts by the full Boston Orchestra will feature works of Tchaikovsky and Stravinsky. At the July 19 concert, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for cello and orchestra and the same composer's Symphony No. 6 ("Pathetique").

Conducted By Monteux

On July 20, Pierre Monteux will conduct a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all-Berlioz program will be performed July 26, including the Overture "The Corsair," "Harold in Italy," with Joseph de Pacquale as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Dr. Munch July 27.

Monteux will again be guest conductor on July 28. His program will be excerpts from Berlioz's "Romeo and Juliet," Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

Debut Of Schuricht

The first concert of the following week on August 2 will mark the Tanglewood debut of the German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony.

On August 3, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber.

On August 4 Dr. Munch will conduct Brahm's Academic Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahm's Second Piano Concerto, Rudolf Serkin as soloist.

Works Of Beethoven

The final week end of the Berkshire Festival will feature works of Beethoven. Dr. Munch will conduct the concert of August 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Stern.

Schuricht will be the guest conductor August 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven.

ATLANTIC CITY, N. J.
PRESS
Circ. D. 37,128 - S. 27,530
JUL 7 1957

Vacation Music

THOUSANDS OF AMERICANS begin their "musical vacations" the first week in July, which ushers in musical festivals at Cincinnati; Lenox, Mass.; Ipswich, Mass., and elsewhere. And not to be outdone by their long-haired cousins, jazz aficionados set sedate Newport, R. I., rocking in the annual four-day hot-music festival that began July 4.

These al fresco concerts are getting to be the central events around which many vacations are planned. More than 80 festivals of music are held during the summer months, and that doesn't take into account the municipal outdoor concerts.

Attendance at the annual Tanglewood Festival at Lenox, Mass., has grown from ~~15,000~~ to more than 136,000 since its first season in 1936. The six-week program, featuring the Boston Symphony Orchestra in week-end performances, extends through Aug. 11.

And when the main show closes at Tanglewood this year, the hot men will take over on Aug. 12 for the first session of the School of Jazz at the Berkshire Music Barn, adjacent to Tanglewood. Lecturing will be such jazz stars as Duke Ellington, Wilbur de Paris and Lennie Tristano.

The king of jazz summer festivals, though, is the one at Newport. This year more than 125 instrumentalists and singers will perform in the seven concerts. Louis Armstrong, who played at Newport on his birthday, July 4, then moved on to Lewisohn Stadium, New York City, where Satchmo's fans whopped up a delayed birthday celebration, July 6, to climax what they're calling "Satchmo Festival Week."

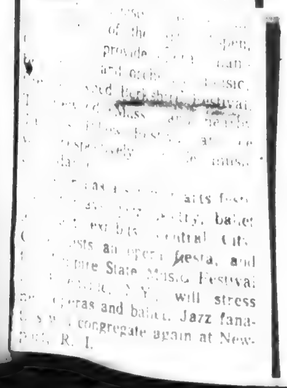
TUCSON, ARIZ.
STAR
JUN 23 1957

Broadway Heading For Big 'Straw Hat' Year

Vast Variety Set For Silo Theatres

By WILLIAM GLOVER

NEW YORK, June 22 (AP)—Sum-



of the ... provide ... and ... sic. ... Festival ... arts fest... ... exhibits ... Central City ... ists and opera ... fiesta, and ... Empire State Music Festival ... will stress ... operas and ballets. Jazz fana... congregate again at New... R. I.

COLUMBIA, S. C.
COLUMBIA RECORD
JUL 5 1957

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Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

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Circ. D. 2,092,455 - S. 3,652,302

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SUN (Sunday)
Circ. S. 321,709
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Circ. D. 37,128 - S. 27,530
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TUCSON, ARIZ.
STAR
Circ. D. 28,960 - S. 37,561
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By WILLIAM GLOVER

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Boston has a summer arts festival of plays, jazz, poetry, ballet and art exhibits. Central City, Colo., lists an opera fiesta, and the Empire State Music Festival at Ellenville, N.Y., will stress new operas and ballet. Jazz fanatics will congregate again at Newport, R. I.

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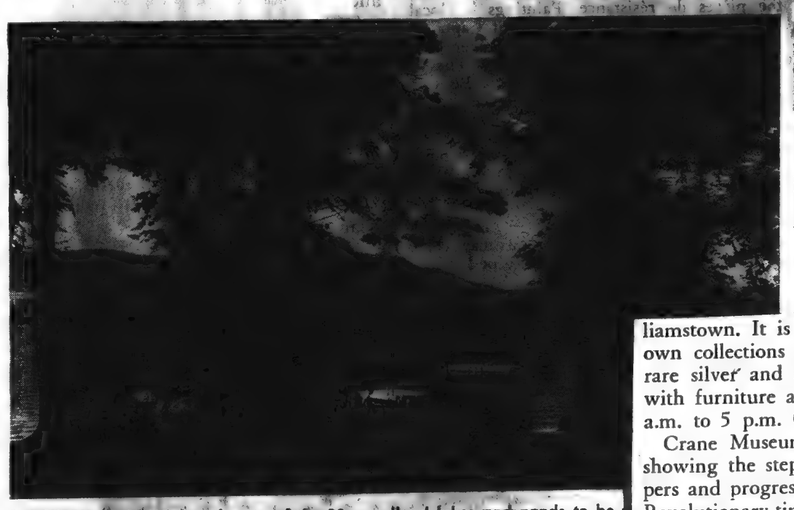

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TUCSON, ARIZ.
STAR
Cir. D. 28,960 - S. 37,5[illegible]
JUN 23 1957

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r Silo Theatres

By WILLIAM GLOVER

EW YORK, June 22 (AP)—Sum-
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ortment of the arts, Aspen,
olo., will provide opera, cham-
er music and orchestral music;
e renowned Berkshire Festival,
anglewood, Mass., and nearby
acob's Pillow Festival at Lee
ill respectively provide music
nd dance.

Boston has a summer arts festi-
al of plays, jazz, poetry, ballet
nd art exhibits. Central City,
olo., lists an opera fiesta, and
he Empire State Music Festival
t Ellenville, N.Y., will stress
ew operas and ballet. Jazz fana-
ics will congregate again at New-
port, R. I.

[160]

THE EVENING SUN, HANOVER, PA. SATURDAY, JULY 20, 1957

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch, Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concerts. The grounds are open at 6 p. m. for evening concerts and 12 noon for Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28. Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend. Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
JUL 14 1957

MUSIC LOVERS outside the shed at Tanglew... Mass. listen to the Boston Symphony Orchestra

PIQUA, OHIO
CALL
Circ. D. 9,446
JUL 6 1957

Vacation Days Full Of Music

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These al fresco concerts are getting to be the central events around which many vacations are planned. More than 80 festivals of music are held during the summer months, and that doesn't take into account the municipal outdoor concerts.

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SCRANTON, PA.
TRIBUNE
Circ. D. 40,733
JUL 5 1957

Music Al Fresco

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ATLANTIC CITY, N. J.
PRESS
Circ. D. 37,128 - S. 27,530
JUL 7 1957

ANNISTON, ALA.
STAR
JUL 4 1957

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EL PASO, TEX.
TIMES
JUL 3 1957

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PATERSON, N. J.
NEWS
Circ. D. 41,840
JUL 10 1957

Vacation Music

By RICHARD SPONG

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ST. PETERSBURG, FLA
TIMES
Circ. D. 68,623 - S. 78,467
JUL

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[100]

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NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
JUL 14 1957

MUSIC LOVERS outside the shed at Tanglewood, Lenox, Mass., listen to the Boston Symphony Orchestra in solid comfort.

SCRANTON, PA.
TRIBUNE
Circ. D. 40,733
JUL 5 1957

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ANNISTON, ALA.
STAR
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TIMES
JUL 3 1957

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100 Registered for Recreation Program; Golf Course Popular

MONTVILLE — Over 100 children registered at Central School on the opening day of the township's Summer recreation program last week, according to the report of Thomas Westling, director. During the first week the youngsters tried out the miniature 6-hole golf course located in the playground's wooded area. Croquet, badminton, horseshoes, basketball, volleyball and baseball also were popular activities. Westling said that all the necessary Little League equipment has been procured to insure maximum participation.

For Berhman, E. Coombs was on the mound and R. Smith behind the plate.

Dudley Calvert of Pine Brook is the manager of the winning team, having served in that capacity for four years.

Kevah Konner's team is the Babe Ruth League champion of the township this year, having won 7 out of 8 games.

The King of the Jazz Summer festivals, though, is the one at Newport. This year more than 125 instrumentalists and singers will perform in the seven concerts. Louis Armstrong, who will be playing at Newport on his birthday, then moves on to Lewissohn Stadium, New York City, where Satchmo's fans are whomping up a delayed birthday celebration to climax what they're calling "Satchmo Festival Week."

Out in Interlochen, Mich., the National Music Camp is celebrating its 30th anniversary this year in a season running from June 23 to Aug. 19. The camp is an outgrowth of a National High School Orchestra assembled in 1927 to play for a School Superintendents' convention in Dallas, Texas.

Over the years its permanent Michigan home has spread over 700 acres, embracing two lakes. The camp now has buildings and equipment valued at $2 million. More than 1200 students will attend this year, forming seven orchestras, five bands and 12 choruses.

In addition to this camp, as the Music Education Journal points out, there are "hosts of others on college and university campuses" giving to "many thousands of American youth" every Summer "opportunities . . . that are unequaled in the world". And the idea has spread to Canada, where, for example, the Royal Conservatory of Music in Ontario regularly schedules a Summer session.

ST. PETERSBURG, FLA
TIMES
Circ. D. 68,623 - S. 78,467
JUL 7 [illegible]

Music Events Are Attuned To Vacations

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[101]

ANN ARBOR, MICH. NEWS
JUL 11 1957

National Music Camp Marks 30th Anniversary

THE OUTGROWTH of a National High School Orchestra assembled in 1927 to play for a school superintendents' convention in Dallas, Texas, the National Music Camp at Interlochen this year is celebrating its 30th anniversary.

Interlochen near Traverse City is probably visited during the summer months by more Ann Arbor and Washtenaw county residents than any other place in northern Michigan. While its students come from all over the nation and some from foreign lands, a majority of them are from this area, and the hundreds of visitors to the camp include parents as well as persons who principle interest is music.

Interlochen has grown from the days when most persons arrived by train at the picturesque little station until it now covers some 700 acres of land. The camp embraces two beautiful lakes, and buildings and facilities—steadily expanding—are valued at two million dollars. More than 1,200 students will attend this year, forming seven orchestras, five bands and 12 choruses.

The music camp is fast becoming a branch campus of the University. Latest addition to its program is year-around instruction in the arts and academic subjects. Announced by the camp president, Dr. Joseph E. Maddy, the program will be known as the National Art Academy and is expected to start in the fall of 1958.

* * *

INTERLOCHEN, of course, is only one of scores of summer music programs, including the annual Tanglewood Festival at Lenox, Mass., where a six-week program featuring the Boston Symphony Orchestra in weekend performances extends through Aug. 11. And for the hot-music fans the first session of the School of Jazz at the Berkshire Music Barn, adjacent to Tanglewood, will open on Aug. 12, with such jazz stars as Duke Ellington, Wilbur de Paris and Lennie Tristano to "lecture."

More than 80 music festivals are held during the summer months, and right in this area the Plymouth Symphony Society has inaugurated a series of Sunday concerts which it hopes to expand later into a six-week festival.

Interlochen has something that makes both students and visitors want to return season after season. Music, art and vacation pleasures are blended nicely. The sound of the wind through the pines is music in itself; what better background for bringing out the talent of musically inclined youngsters.

TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
JUL 14 1957

THE LAWN before The Shed at Tanglewood, where the annual Berkshire Music Festival of the Boston Symphony Orchestra will begin this year July 19 and last for a succession of weekends until Aug. 11. German conductor, Carl Schuricht, makes his debut there Aug. 2.

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[102]

Festivals Offer Music, Drama

Summer festivals of music, drama and art will blossom again with new intensity across the nation this year.

The popularity of the warm weather culture events has developed so much in the last 10 years that the festivals can now take their place as a permanent and glorious part of Americana.

This year the programs of the festivals are as impressive as ever while the smaller ones are growing in stature.

Some of the top festivals are a day's drive from Cleveland:

BERKSHIRE FESTIVAL: July 3-Aug. 11 at Tanglewood in Lenox, Mass. Charles Munch with the Boston Symphony. 510 miles.

STRATFORD SHAKESPEAREAN MUSIC & DRAMA FESTIVAL: Canada's contribution to summer culture across the lake in Stratford, Ontario, July 1-Sept. 7. Besides the Bard, opera, symphony and jazz music. 315 miles.

CINCINNATI SUMMER OPERA: Eleven operas in the Zoo Pavilion for the 36th season, June 29-July 27. 250 miles.

EMPIRE STATE MUSIC FESTIVAL: Igor Markevitch is back conducting the Symphony of the Air July 4-28 for the third season in the Ellenville (N. Y.) music tent in the Catskills. 450 miles.

RAVINIA FESTIVAL: Drama and classical and jazz music June 17-Aug. 18 in Chicago's suburban Highland Park. 350 miles.

SHAKESPEARE-UNDER-THE-STARS FESTIVAL: Lyric music-dramas combined with plays at Antioch Theater, Yellow Springs, and at the Toledo Zoo Amphitheater, July 3-Sept. 6. Antioch 200 miles, Toledo 120 miles.

* * *

BERKSHIRE: Six weeks of great music, one each to Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. First shed concert July 7, features Bach's "St. Matthew Passion" Part 2. Following shed concerts on weekends, smaller concerts in the Theater-Concert Hall on Tuesdays and Wednesdays.

Guest conductors Pierre Monteux, Carl Schuricht. Soloists are Violinist Issac Stern (three concertos), Pianists Rudolf Serkin, Lukas Foss, Seymour Lipkin and Singers Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Arthur Fiedler and the Boston Pops Aug. 8.

STRATFORD: Shakespeare's "Hamlet" and "Twelfth Night" with Siobhan McKenna and Christopher Plummer. Benjamin Britten conducting his own opera, "The Turn of the Screw" with Peter Pears. The Canadian Broadcasting Co. Symphony with soloists Lois Marshal and Betty-Jean Hagen. Jazz concerts with Count Basie, Billie Holiday, Ron Collier, Gerry Mulligan, Teddy Wilson and Duke Ellington.

CINCINNATI: The Queen City has a popular bill with "Il Trovatore," "Madame Butterfly," "Lucia di Lammermoor," "The Marriage of Figaro," "Tosca," "Faust" "Der Rosenkavalier," "La Traviata," "La Boheme," and "Carmen."

Top singers are Antonietta Stella, Eleanor Steber, Laurel Hurley, Tomiko Kanazawa (as Butterfly, naturally), Nadine Conner, Eugene Conley, Frank Valentino and Giuseppe Campora. James Pease Maria Giovanna and Frances Bible are newcomers.

EMPIRE: Markevitch leads Beethoven's Ninth Symphony and Leopold Stokowsky conducts Carl Orffs' "Carmina Burana" and Stravinsky's "Canticum Sacrum." Other features are the Royal Danish Ballet, Richard Strauss' opera, "Elektra" and Villa-Lobos conducting his "Emperor Jones," with Jose Limon dancing.

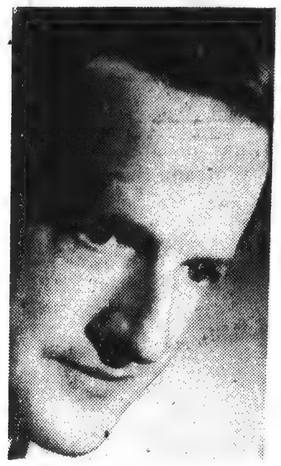
RAVINIA: The Chicago Symphony led by Markevitch, Monteux, Schuricht, George Solti and William Steinberg and composer-conductors Virgil Thomson, Roy Harris, Walter Piston and Lukas Foss.

Soloists include Pianists Eugene Istomen, Alec Templeton, Johana Harris, Gyorgy Cziffra, Menahem Pressler and Byron Janis, Cellist Janos Starker and Soprano Eileen Farrell.

The Royal Danish Ballet, Duke Ellington and Stan Kenton also are programmed.

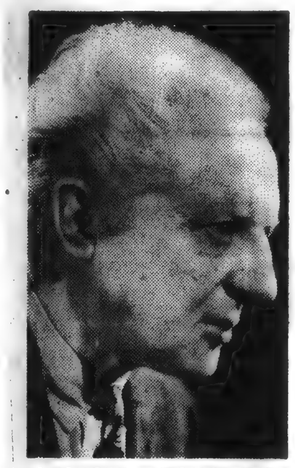
ANTIOCH: Benjamin Britten's "The Rape of Lucretia," Leonard Bernstein's "Trouble in Tahiti," Igor Stravinsky's "The Soldier's Tale," and Kurt Weill's "Lost in the Stars," with casts from Karamu Theater under Benno Frank. Four Shakespeares also.

SIOBHAN McKENNA will play in "Twelfth Night" at Stratford.



PETER PEARS sings in Britten's "The Turn of the Screw" at Stratford.

MARIA GIOVANNA will make her American debut in "Lucia" at Cincinnati.



LEOPOLD STOKOWSKY

ADELE ADDISON is soloist in Beethoven's Ninth Symphony at Tanglewood.

DUKE ELLINGTON will bring his jazz band to Ravinia Festival

COLUMBIA, S. C.
RECORD
Circ. D. 29,261

JUL 5 1957

Americans Enjoying Music Vacations

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The stay-at-homes are not being neglected either, musically speaking. The last week in June ushered in New York City's two major outdoor concert series, the Lewisohn Stadium performances, organized by Mrs. Charles S. (Minnie) Guggenheimer, and the Goldman Band concerts in Central Park Mall. Philadelphia's Robin Hood Dell is expanding its series this summer.

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HARRISONBURG, VA.
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JUL 5 1957

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STAR
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JUL 9 1957

WASHINGTON, PA.
REPORTER
Circ. D. 8,449

JUL 5 1957

ROANOKE, VA.
WORLD-NEWS
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JUL 5 1957

Comes Now Season Of Open Air Music For Americans

By Richard Spong
For Editorial Research Reports

Phoenixville, Pa.
Daily Republican

July 8, 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 6,200

JUL 18 1957

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[102]

Festivals Offer Music, Drama

Summer festivals of music, drama and art will blossom again with new intensity across the nation this year.

The popularity of the warm weather culture events has developed so much in the last 10 years that the festivals can now take their place as a permanent and glorious part of Americana.

This year the programs of the festivals are as impressive as ever while the smaller ones are growing in stature.

Some of the top festivals are a day's drive from Cleveland:

BERKSHIRE FESTIVAL: July 3-Aug. 11 at Tanglewood in Lenox, Mass. Charles Munch with the Boston Symphony. 510 miles.

STRATFORD SHAKESPEAREAN MUSIC & DRAMA FESTIVAL: Canada's contribution to summer culture across the lake in Stratford, Ontario, July 1-Sept. 7. Besides the Bard, opera, symphony and jazz music. 315 miles.

CINCINNATI SUMMER OPERA: Eleven operas in the Zoo Pavilion for the 36th season, June 29-July 27. 250 miles.

EMPIRE STATE MUSIC FESTIVAL: Igor Markevitch is back conducting the Symphony of the Air July 4-28 for the third season in the Ellenville (N. Y.) music tent in the Catskills. 450 miles.

RAVINIA FESTIVAL: Drama and classical and jazz music June 17-Aug. 18 in Chicago's suburban Highland Park. 350 miles.

SHAKESPEARE-UNDER-THE-STARS FESTIVAL: Lyric music-dramas combined with plays at Antioch Theater, Yellow Springs, and at the Toledo Zoo Amphitheater, July 3-Sept. 6. Antioch 200 miles, Toledo 120 miles.

* * *

BERKSHIRE: Six weeks of great music, one each to Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. First shed concert July 7, features Bach's "St. Matthew Passion" Part 2. Following shed concerts on weekends, smaller concerts in the Theater-Concert Hall on Tuesdays and Wednesdays.

Guest conductors Pierre Monteux, Carl Schuricht. Soloists are Violinist Issac Stern (three concertos), Pianists Rudolf Serkin, Lukas Foss, Seymour Lipkin and Singers Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Arthur Fiedler and the Boston Pops Aug. 8.

STRATFORD: Shakespeare's "Hamlet" and "Twelfth Night" with Siobhan McKenna and Christopher Plummer. Benjamin Britten conducting his own opera, "The Turn of the Screw" with Peter Pears. The Canadian Broadcasting Co. Symphony with soloists Lois Marshal and Betty-Jean Hagen. Jazz concerts with Count Basie, Billie Holiday, Ron Collier, Gerry Mulligan, Teddy Wilson and Duke Ellington.

CINCINNATI: The Queen City has a popular bill with "Il Trovatore," "Madame Butterfly," "Lucia di Lammermoor," "The Marriage of Figaro," "Tosca," "Faust" "Der Rosenkavalier," "La Traviata," "La Boheme," and "Carmen."

Top singers are Antonietta Stella, Eleanor Steber, Laurel Hurley, Tomiko Kanazawa (as Butterfly, naturally), Nadine Conner, Eugene Conley, Frank Valentino and Giuseppe Campora. James Pease Maria Giovanna and Frances Bible are newcomers.

EMPIRE: Markevitch leads Beethoven's Ninth Symphony and Leopold Stokowsky conducts Carl Orffs' "Carmina Burana" and Stravinsky's "Canticum Sacrum." Other features are the Royal Danish Ballet, Richard Strauss' opera, "Elektra" and Villa-Lobos conducting his "Emperor Jones," with Jose Limon dancing.

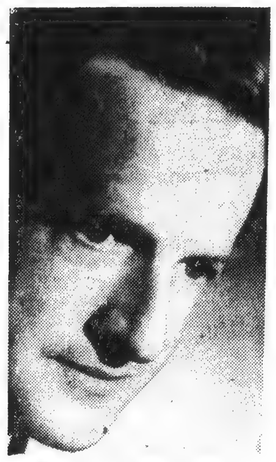
RAVINIA: The Chicago Symphony led by Markevitch, Monteux, Schuricht, George Solti and William Steinberg and composer-conductors Virgil Thomson, Roy Harris, Walter Piston and Lukas Foss.

Soloists include Pianists Eugene Istomen, Alec Templeton, Johana Harris, Gyorgy Cziffra, Menahem Pressler and Byron Janis, Cellist Janos Starker and Soprano Eileen Farrell.

The Royal Danish Ballet, Duke Ellington and Stan Kenton also are programmed.

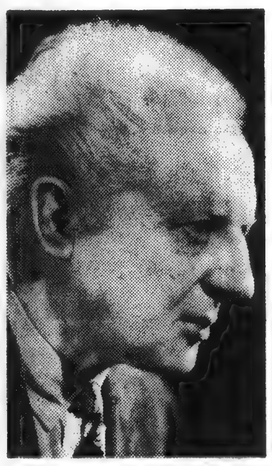
ANTIOCH: Benjamin Britten's "The Rape of Lucretia," Leonard Bernstein's "Trouble in Tahiti," Igor Stravinsky's "The Soldier's Tale," and Kurt Weill's "Lost in the Stars," with casts from Karamu Theater under Benno Frank. Four Shakespeares also.

SIOBHAN McKENNA will play in "Twelfth Night" at Stratford.



PETER PEARS sings in Britten's "The Turn of the Screw" at Stratford.

MARIA GIOVANNA will make her American debut in "Lucia" at Cincinnati.



LEOPOLD STOKOWSKY will conduct at Empire State Music Festival.

ADELE ADDISON is soloist in Beethoven's Ninth Symphony at Tanglewood.

DUKE ELLINGTON will bring his jazz band to Ravinia Festival

g Music Vacations

[illegible] their "[illegible] the first week in July [illegible] usners in music festivals at Cincinnati, Lenox, Mass., Ipswich, Mass., and elsewhere. And not to be outdone by their long-haired cousins, jazz aficionados will set sedate Newport, R. I. rocking in the annual four-day hot music festival which began on July 4.

These al fresco concerts are getting to be the central events around which many vacations are planned. More than 80 festivals of music are held during the summer months and this does not take into account the municipal outdoor concerts.

Attendance at the annual Tanglewood Festival at Lenox, Mass., has grown from 15,000 to 136,000 since its first season in 1936. The six-week program, featuring the Boston Symphony Orchestra in weekend performances, extends through August 11.

And when the main show closes at Tanglewood this year, the hot men will take over on August 12 for the first session of the school of jazz at the Berkshire Music Barn, adjacent to Tanglewood. Lecturing will be such jazz stars as Duke Ellington, Wilbur de Paris, Lennie Tristano.

The king of the summer jazz festivals, though, is the one at Newport. This year more than 125 instrumentalists and singers will perform in the seven concerts. Louis Armstrong, who played at Newport on his birthday, July 4, then moved on to Lewisohn Stadium, New York City, where Satshmo's fans are whomping up a delayed birthday celebration, July 6, to climax what they are calling "Satchmo Festival Week."

Out in Interlochen, Mich., the National Music Camp is celebrating its thirtieth anniversary this year, in a season running from June 23 [illegible] August 1[illegible] camp is an outgrowth of a National High School Orchestra assembled in 19[illegible] to play for a convention of school superintendents in Dallas, Tex.

Over the years its permanent Michigan home has spread over 700 acres, embracing two lakes. The camp now has buildings and equipment valued at $2,000,000. More than 1,200 students will attend this year, forming seven orchestras, five bands and 12 choruses.

In addition to this camp, as the Music Education Journal points out, there are "hosts of others on college and university campuses" giving to "many thousands of American youth" every summer "opportunities . . . that are unequaled in the world." And the idea has spread to Canada, where for example the Royal Conservatory of Music in Ontario regularly schedules a summer session.

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JUL 5 1957

Comes Now Season Of Open Air Music For Americans

By Richard Spong
For Editorial Research Reports

Phoenixville, Pa.
Daily Republican

July 8, 1957

TIGHT BINDING

[105]

New England Newsclip Agency, Inc.
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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181

JUL 14 1957

Lively Arts—

Reproach With Music

By T. H. Parker

...had not been my intention to ... on the programs now being ... by the Boston Symphony Or... at Tanglewood.

To do so would be to beat dead ... and I have already flailed ... years at the shopworn ma... being purveyed there by ... Munch and of this he (rea... even the late, good, great Serge ...ssevitzky.

As a matter of fact, when this ...ar's programs were announced, I ...ught down my urge to rise up. In ... unnatural impulse of charity, I ...en went so far as to say that if ... must have thrice-times-thrice ...ard composers, it is better to get ...em in the new Tanglewood package ...al which features one immortal ...ch week end. The effect is less ...odge-podge.

*

I should have been content to let ... go at that, even though such an ...titude might strike the purist rea... as quasi-defeatist. Last week, ...owever, the press department of the ...oston Symphony sent out a copy of ... talk given by Mr. Munch at the ...pening exercises of the Berkshire ...usic Center, the school maintained ... Tanglewood. In it, the conductor ... the Boston Symphony, telling of ...he experiences he and the orchestra ...ad enjoyed in Europe last fall, said ... part:

"I found there (Czechoslovakia) an ...terest in the music of the entire ...orld and at the same time so great ... desire to hear as much con...emporary music as possible that I ...as very much impressed.

"And this is of the reproach aimed ...s (at home) because the Boston ...ymphony Orchestra plays so much ...ew music on its programs.

"Is that not our duty? In defend... the present, we are preparing the ...ture—without neglecting the past."

Actually one surmised from words ...hich followed that Mr. Munch was ...ill feeling a little touchy over the ...eception given a specific contem...rary work by home-town hearers ... Boston this winter. "It is obvious ...at for the orchestra and me, and ...r the public, it would be easier to ...ay and re-play 'Pictures at an ...xhibition,' than to prepare a sym...hony by David Diamond," he said. ...e all remember the Diamond flurry. ... However, sticking to the main argu...ent and answering Mr. Munch's ...uestion, let me reply heartily that it ...deed is "our duty" to get some ...ontemporary music performed once ... a while. The point is, why limit ... to reproachful Boston? Why not ...ke it at Tanglewood, too?

*

If one examines the schedule now ...eing played up at Lenox, one finds ... concerts in which about 55 works ...re being done by the Boston Sym...hony under Mr. Munch, Pierre Mon...eux and Carl Schuricht. Pieces by ...ontemporary composers number 11. ...t first this looks like a modest but ...easonable representation, one out of ...ve or 20 per cent. However, it would ...e difficult to call Stravinsky's "Jeu ...e Cartes" or "Sacre du Printemps" ...ith material, or Hindemith's ...Mathis der Maler." Nor Honegger's Symphony No. 3 or Copland's "Quiet City." They have all been done many times, happily too because they are patently excellent music.

Nevertheless, they are not new to Tanglewood audiences. They may continue to give satisfaction, but they are not pushing back any new boundaries, lighting any new horizons, giving rise to any new speculations. The days when "The Rite of Spring" kept a police van backed up at the concert hall door are only history now. It is as accepted, and almost as familiar as Brahms' First Symphony. Thus, when the five familiars are scratched from the list above, the number of contemporary works, in any sense approaching new, to be done at Tanglewood this summer drops to six or about one in 10.

This is not much. Surely, there will be no reproaches here for any overly amount of contemporary music set for the Berkshire Music Festival. Nor is the general situation improved by the fact that the other works, drawn from the standard repertoire, include the most hackneyed scores of Tschaikowsky, Brahms, Beethoven and for the most part, of Berlioz.

In the way Mr. Munch summed up the programs in his talk, it all sounded a little different. He said:

"The first week is devoted to Tschaikowsky, with three works of Stravinsky played in honor of his 75th anniversary. The second week is devoted to Berlioz and Hindemith, the third to Brahms with Barber, Piston and Egk, and the fourth to Beethoven and works of Honegger, Blacher and Copland."

Four "old masters" are mentioned, and eight contemporaries. The ring of it is impressive, but, alas, the facts do not bear out anywhere near that wealth of modern composition.

*

This herewith piece is not a plea for modern composition, or for contemporary composers, *per se*. I hold to no such flubdub that because a man wants to write music, the world owes him a hearing. On the other hand, the ear, mind, spirit of the honest music-fancier need forever to be kept on the alert. Otherwise, taste and perception grow flabby. To this end, we need the challenge of the new on which to hone our musical wits. It is up to the professionals like Mr. Munch to separate the wheat from the chaff at the outset. Audiences must take it from there. For the sake of music as an art, and to the end of having both receptive and discriminating audiences, we cannot soak in the warm bath of familiar symphonies and their familiar sensations, all the time.

It cannot be repeated too often to the keepers of the Boston Symphony Orchestra that if Tanglewood is to be kept alive, in face of growing musical knowledge on the part of the public and in face of competition from other festivals, something new must be added and soon.

Review
BRANFORD, Conn.
Weekly Independent
Circ. 1,68[illegible]

JUL 18 1957

Pot Pourri

Louise Lusk Hains

The main diversion for ...ingsters, particularly by ... is Cowboy Village, over ...illingworth where the old ... lives again, with guns, ...ich do not harm.

See you at the Saturday morn... rehearsal at Tanglewood, ... has only a dollar, (which ... to the Musicians' Fund). No ...affle and take a picnic. Here ... get all or most of the mu... of the Saturday and Sunday ...concerts and the musicians are ...n their shirt sleeves instead of ...dress suits.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

JUL 21 1957

Here Is The Kaleidoscope

TONIGHT AT 7:30 the third ... Industrial Pops Concert will be held in Institute Park. Now in its sixth season, the series of outdoor concerts given by the Worcester Orchestra is an enjoyable summer tradition that give listening pleasure to large audiences from Worcester and suburbs alike. ...nities. A concert will be given each Sunday night through Aug. 11, and will be held Monday evening in case of rain. The series of six concerts is sponsored by a group of local industries.

For music-lovers who can travel farther afield, the world-famous Berkshire Music Festival at Tanglewood in the Berkshire Hills offers programs of classical and modern works given by the Boston Symphony Orchestra. Tanglewood in Lenox has become within easier reach of us this summer with the opening of the new cross-state expressway. On Friday evening, the second of four weekend concert series in the Music Shed will begin, with concerts by the orchestra on Friday and Saturday evenings and Sunday afternoon.

For children a weekly story hour is held during the summer on Wednesday mornings at 10:30 in the Main Children's Room of the Free Public Library. A series of children's films is being shown in conjunction with the story hour, offering a variety of carefully-chosen films of special merit. On Wednesday morning the f... ...ll be "Steadfast Tin Soldier" and "Andy and the Lion." For the final program on July 31 the films will be "Stone Soup," "Jenny's Birthday," and "Hello Pirro." The story hours and films are open without charge and are planned particularly for younger children.

Summer classes held at the Worcester Art Museum for children and young people will finish at the end of this week. During the week the work of the young artists will be on exhibition in the children's summer studio at the museum and will include examples of watercolor, block printing, and drawing in pencil and pen and ink. Also shown will be the work of a class in outdoor landscape painting held for students of high school age. Miss Mary Murphy of the museum staff has been supervisor of the summer classes.

BROOKLYN NEWS PICTURE RECORD
RAY ELLIS
Page 8—Phone: TRiangle 5-8800 Brooklyn, Friday, July 19, 1957 20th Year — No. 100
PICTURE RECORD 2¢

MAN ABOUT BROOKLYN

By Charles Richman

TANGLEWOOD FESTIVAL TIME: Nestling in the cool, charming woodlands of another world stands an estate devoted to the love of music. Geographically, the charts call the area Lenox, Mass., but from our observation post, its an independent state, being in its field the equivalent to the United Nations.

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Even the cafeterias are dreamy. You purchase a very reasonable priced box dinner and sit out on long wooden benches for this snack before concert time and at concert breaks.

Our introduction this year was again pleasant thanks to the efficient Miss Smith of the Tanglewood press department. We sought her out through the "Friends of Music" department and their courteous manner assures a financial success to the program. Donors with this treatment are delighted to help along with their dollars. We didn't get the names of the telephone switchboard operator who was on duty the night we arrived, but in our book she keeps the operation moving as the hub of a well oiled wheel with the spokes extending everywhere.

Only one thing marred the set-up. Just like our Coney Island, when the folks leave some are careless enough to leave newspapers on the lawn. Shame, shame.

Lenox reflects this tempo with its lovely buildings. Even the merchants keep this Brooklyn Heights-like theme.

WASHINGTON, D. C.
NEWS
Circ. D. 166,814

JUL 10 1957

By JOHN F. McLEOD

SOME people go to Broadway openings or collect new postage stamps for kicks. Others like to be among the first to travel on the U. S. A.'s ever-increasing number of fabulous new highways.

This is an especially good summer for Americans to auto-adventure (or bus-adventure) on brand new roads.

Massachusetts, for instance, has a spanking new turnpike extending from Boston's suburbs to the New York state line. A lot of Washingtonians going to the Berkshire Music Festival—always a good idea—are expected to go a bit out of their way just to ride that turnpike.

TIGHT BINDING

[103]

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181

JUL 14 1957

Lively Arts—

Reproach With Music

By T. H. Parker

It had not been my intention to
ring up all over again this season
matter of the programs now being
yed by the Boston Symphony Or-
estra at Tanglewood.

To do so would be to beat dead
rses and I have already flailed
way for years at the shopworn ma-
rial being purveyed there by
harles Munch and (if this be trea-
n) even the late, good, great Serge
ussevitzky.

As a matter of fact, when this
ar's programs were announced, I
ught down my urge to rise up. In
unnatural impulse of charity, I
en went so far as to say that if
must have thrice-times-thrice
eard composers, it is better to get
em in the new Tanglewood package
eal which features one immortal
ch week end. The effect is less
odge-podge.

★

I should have been content to let
go at that, even though such an
titude might strike the purist rea-
ner as quasi-defeatist. Last week,
wever, the press department of the
oston Symphony sent out a copy of
talk given by Mr. Munch at the
pening exercises of the Berkshire
usic Center, the school maintained
Tanglewood. In it, the conductor
the Boston Symphony, telling of
e experiences he and the orchestra
d enjoyed in Europe last fall, said
part:

"I found there (Czechoslovakia) an
terest in the music of the entire
orld, and at the same time so great
desire to hear as much con-
mporary music as possible that I
as very much impressed.

"And I think of the reproach aimed
us (at home) because the Boston
mphony Orchestra plays so much
w music on its programs.

"Is that not our duty? In defend-
the present, we are preparing the
ture—without neglecting the past."

Actually one surmised from words
hich followed that Mr. Munch was
ll feeling a little touchy over the
ception given a specific contem-
rary work by home-town hearers
Boston this winter. "It is obvious
at, for the orchestra and me, and
the public, it would be easier to
y and re-play 'Pictures at an
hibition,' than to prepare a sym-
ony by David Diamond," he said.
e all remember the Diamond flurry.
However, sticking to the main argu-
ent and answering Mr. Munch's
estion, let me reply heartily that it
deed is "our duty" to get some
ntemporary music performed once
a while. The point is, why limit
to reproachful Boston? Why not
ay it at Tanglewood, too?

★

If one examines the schedule now
ing played up at Lenox, one finds
concerts in which about 55 works
e being done by the Boston Sym-
ony under Mr. Munch, Pierre Mon-
ux and Carl Schuricht. Pieces by
ntemporary composers number 11.
s first this looks like a modest but
asonable representation, one out of
ve or 20 per cent. However, it would
difficult to call Stravinsky's "Jeu
e Cartes" or "Sacre du Printemps"
ch material, or Hindemith's
Mathis der Maler." Nor Honegger's
Symphony No. 3 or Copland's "Quiet City." They have all been done many times, happily too because they are patently excellent music.

Nevertheless, they are not new to Tanglewood audiences. They may continue to give satisfaction, but they are not pushing back any new boundaries, lighting any new horizons, giving rise to any new speculations. The days when "The Rite of Spring" kept a police van backed up at the concert hall door are only history now. It is as accepted, and almost as familiar as Brahms' First Symphony. Thus, when the five familiars are scratched from the list above, the number of contemporary works, in any sense approaching new, to be done at Tanglewood this summer drops to six or about one in 10.

This is not much. Surely, there will be no reproaches here for any overly amount of contemporary music set for the Berkshire Music Festival. Nor is the general situation improved by the fact that the other works, drawn from the standard repertoire, include the most hackneyed scores of Tschaikowsky, Brahms, Beethoven and for the most part, of Berlioz.

In the way Mr. Munch summed up the programs in his talk, it all sounded a little different. He said:

"The first week is devoted to Tschaikowsky, with three works of Stravinsky played in honor of his 75th anniversary. The second week is devoted to Berlioz and Hindemith, the third to Brahms with Barber, Piston and Egk, and the fourth to Beethoven and works of Honegger, Blacher and Copland."

Four "old masters" are mentioned, and eight contemporaries. The ring of it is impressive, but, alas, the facts do not bear out anywhere near that wealth of modern composition.

★

This herewith piece is not a plea for modern composition, or for contemporary composers, *per se*. I hold to no such flubdub that because a man wants to write music, the world owes him a hearing. On the other hand, the ear, mind, spirit of the honest music-fancier need forever to be kept on the alert. Otherwise, taste and perception grow flabby. To this end, we need the challenge of the new on which to hone our musical wits. It is up to the professionals like Mr. Munch to separate the wheat from the chaff at the outset. Audiences must take it from there. For the sake of music as an art, and to the end of having both receptive and discriminating audiences, we cannot soak in the warm bath of familiar symphonies and their familiar sensations, all the time.

It cannot be repeated too often to the keepers of the Boston Symphony Orchestra that if Tanglewood is to be kept alive, in face of growing musical knowledge on the part of the public and in face of competition from other festivals, something new must be added and soon.

Review
BRANFORD, Conn.
Weekly Independent
Circ. 1,689

JUL 18 1957

Pot Pourri

Louise Link Helps

The main diversion for the youngsters, particularly by the boys, is Cowboy Village, over in Killingworth where the old West lives again, with guns which do not harm.

See you at the Saturday morning rehearsal at Tanglewood, which is only a dollar, (which goes to the Musicians' Fund). No traffic and take a picnic. Here you get all or most of the music of the Saturday and Sunday concerts and the musicians are in their shirt sleeves instead of dress suits. Pot Pourri

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

JUL 21 1957

Here Is The Kaleidoscope

TONIGHT AT 7:30 the third Industrial Pops Concert will be held in Institute Park. Now in its sixth season, the series of outdoor concerts given by the Worcester Orchestra is an enjoyable summer tradition that give listening pleasure to large audiences from Worcester [illegible] begin, with concerts by the orchestra on Friday and Saturday evenings and Sunday afternoon.

For children a weekly story hour is held during the summer on Wednesday mornings at 10:30 in the Main Children's Room of the Free Public Library. A series of children's films is being shown in conjunction with the story hour, offering a variety of carefully-chosen films of special merit. On Wednesday morning the film will be "Steadfast Tin Soldier" and "Andy and the Lion." For the final program on July 31 the films will be "Stone Soup," "Jenny's Birthday," and "Hello Pirro." The story hours and films are open without charge and are planned particularly for younger children.

Summer classes held at the Worcester Art Museum for children and young people will finish at the end of this week. During the week the work of the young artists will be on exhibition in the children's summer studio at the museum and will include examples of watercolor, block printing, and drawing in pencil and pen and ink. Also shown will be the work of a class in outdoor landscape painting held for students of high school age. Miss Mary Murphy of the museum staff has been supervisor of the summer classes.

BROOKLYN RECORD
Brooklyn, Friday, July 19, 1957 — 20th Year — No. 100
Page 8 — Phone: TRiangle 5-8330
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PATERSON RECORD
RAY BU

MAN ABOUT BROOKLYN

By Charles Richman

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NEWS
Circ. D. 166,814

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News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850
JUL 18 1957

Tanglewood Tips . . .

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Thursday, July 18, 1957

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FAIRFIELD COUNTY FAIR

Thursday, July 18, 1957

American (e)
BOSTON, Mass.
Independent
Circ. 181,325
JUL 26 1957

These Days

Summer Theaters And Tanglewood

By GEORGE E. SOKOLSKY

More and more the Summer Festival becomes not only a musical treat but also a fashion. And each year, it increases in number and variety. The Shakespeare Festivals in Stratford, Connecticut and in Canada, are unfolding the virtues of the bard to generations that have not known the great actors of the 19th century up to 1912, whose careers inthe theater reached their glory when Hamlet or Juliet was achieved. Who, who ever heard them, can forget Sothern and Marlowe or Ellen Terry or Richard Mansfield?

Today, there is a resurgence of the live theater, as it is called in contrast with movies and television, and actors and actresses who are accustomed to the fabulous salaries which these commercial media are willing to pay, turn to "off Broadway" or "on Broadway" or even summer stock to be themselves and not the shadow of a director or even a banker who has sunk his money in a tin-can full of film.

So the summer stock companies proliferate all over the United States in out-of-the-way places where it is possible to play without paying so much for stage hands and stand-ins and similar exorbitantly paid personages,

BERKSHIRE MUSIC

The Music Festival is also proliferating, but it involves much more than the theater, for a symphony orchestra consists of at least a hundred persons, not including guest conductors and choruses. It takes considerable organization and housing to move such an army about.

I usually go to the Summer Festival at Tanglewood which is now a hoary institution on the road in Lenox, Mass., where Hawthorne wrote his "Tanglewood Tales" and not far from the Stockbridge of the Sedgwicks and the Pittsfield of Oliver Wendell Holmes, the elder, he who wrote of the breakfast table as his son wrote decisions for the courts.

The Berkshires have long possessed an atmosphere of American culture and Tanglewood sits in the midst of it, quite property not merely an orchestral performance for the cognoscenti, which used to be a New England word for those of great knowledge and taste who could listen to Brahms before recordings made him a household problem but also a school for the young and ambitious, many of whom have already proved their virtues and their virtuosity.

It is a lovely grove where one sits and listens. This year, there is much Tchaikovsky and Stravinsky, the former being easy to take even by those whose main musical treat is the radio; the latter still being a bit of a problem to many who wonder why he has to make so much noise to get over the point that when the earth was created it was done by things banging into others

A PROPHET

However, as Stravinsky is the father of all modern music, some of which disguised by vulgarity opens most movies, it is something for the intellect to listen to him and to try to discover why dissonance is as beautiful, if it is, as consonance and harmony.

Stravinsky wrote his "Le Sacre Du Printemps" in 1913, even before World War I brought disasters upon the world. Therefore he must be regarded as a prophet, because so little else has been right since then.

I was talking to a Republican congressman at Tanglewood who enjoys good music when he can get away from the cacophony of the House of Representatives. He, too, listened to Stravinsky; nevertheless, he thought that all was well because the Republicans possessed such virtue. I could not help asking him how he or anyone else can believe that we are safe and secure when the government of the United States has to pay four per cent for short term bonds. Either the bankers have no faith in the credit of the country or we are being robbed.

Therefore, Stravinsky was right, even if he said it on a cymbal.

Copyr., 1957, King Feat. Synd., Inc.

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,542
JUL 26 19

Music Festival Involves More Than Theater

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So the summer stock companies proliferate all over the United States in out-of-the-way places where it is possible to play without paying so much for stage hands and stand-ins and similar exorbitantly paid personages, who add little to the show but "on Broadway" can close the theater down and end the career of author and actor.

The music festival is also proliferating, but it involves much more than the theater, for a symphony orchestra consists of at least a hundred persons, not including guest conductors and choruses. It takes considerable organization and housing to move such an army about.

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It is a lovely grove where one sits and listens. This year, there is much Tchaikovsky and Stravinsky, the former being easy to take even by those whose main musical treat is the radio; the latter still being a bit of a problem to many who wonder why he has to make so much noise to get over the point that when the earth was created it was done by things banging into others. Atoms can be frightfully noisy, particularly when they explode.

However, as Stravinsky is the father of all modern music, some of which disguised by vulgarity opens most movies, it is something for the intellect to listen to him and to try to discover why dissonance is as beautiful, if it is, as consonance and harmony. Yet, we live in a dissonant world, one of wars, confusion, falsehood and oppression. It is a world of politics instead of philosophy.

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Therefore, Stravinsky was right even if he said it on a cymbal.

WEST[illegible]FORD,
Conn.
Weekly Independent
Circ. 6,000
JUL 25 1957

west hartford news

bill of fare

things to see, hear, do, enjoy

A Trip To Tanglewood

Place To Enjoy Fine Music, But With Hazards As Well

By JOHN ROHRBACH

The Berkshire Festival at Tanglewood is in its 20th season, and once again it is proving to be something more than a spot for music lovers. In fact, if the weekend audience is any guide, it might almost be said to be a spot for lovers of any kind.

The concert series, which generally features the notable Boston Symphony begins in early July and continues through August 11th, a period of about six weeks.

This year the Festival programs week by week stress the works of specific composers. This weekend, for example, Berlioz and Hindemith hold court; next week it is to be Brahms; and the series concludes the following week with Beethoven.

While we should not want to depreciate the very fine music that is being offered, last Saturday night's experience gave us some instruction that had very little to do with the concert itself.

One of the pleasantest parts of a trip to Tanglewood is the trip itself. The drive on the one hand is short enough to be comfortable, and the countryside between Hartford and the Berkshires is something to enjoy even on the warmest day.

But prepare yourself. Those quaint little wayside inns and eateries that seem to blossom so profusely along the road are a serious delusion the closer you get to your Tanglewood goal. If they're any good, they're jammed, and if they aren't crowded, you don't want to make the mistake of stopping.

Next item, time of arrival. If you have seats, you're in good shape, but if you propose to relax on the considerable lawn, you'd better be early, that is if you want to hear much of anything. We discovered that long before concert time, 8:30, the regular patrons had generally found all the right spots.

It is unbelievable to see literally acres of greensward absolutely covered with blankets and bodies. Somehow this is not as unpleasant as it may sound, for in a sense the audience tends to be as fascinating as the music. And in general, once the music gets under way, it proves to be as quiet and appreciative as any music-loving audience can be.

The concert moves along most happily. Good music, and last weekend, a handsome starlit Saturday night. By 10:15 when the last note fades away, you've almost forgotten the last trouble you had.

But if you've waited to savour that last note, you've got real trouble ahead. The knowledgeable lawn tenant has long since disappeared, and that's whom you've felt for the preceding 15 minutes stomping across your ankles or worse.

Where are they going? To their cars, and you'll wish you had joined them unless you picked that lucky parking slot that guarantees you a quick exit.

What we're saying is that Tanglewood is fun; you can indeed hear some mighty fine music. But forewarned is forearmed, and we encourage you to be that way.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
JUL 14 1957

TRIP TIP

One-day excursion trips by rail to the Berkshire Music Festival at Tanglewood, Mass., are being offered every Sunday until Aug. 11 for an all-inclusive rate of $7.65.

The price includes all transportation and general admission to the music shed. Picnicking on the grounds surrounding the music shed is permitted, and milk, coffee and ice cream may be purchased there. Trains will leave New York at 8:20 A.M. for the four-hour ride, returning to Grand Central at 11:30 P.M.

Information about the operator of these tours and where tickets may be purchased can be obtained from THE NEWS ***Travel Bureau, 224 E. 42d St., MUrray Hill 2-1234.***

t-Telegram (e)
OKE, Mass.
ent Republican
c. 26,496
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Sunday Globe
OSTON, Mass.
Independent
Circ. 442,970
L 28 1957

FAMILIAR FACES
phony's concert maste
cellist Alfred Zighera
quale at right.

TANGLEWOOD PI
MOUTH PICTURES
IPSWICH

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850
JUL 18 1957

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Independent
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BERKSHIRE MUSIC

The Music Festival is also proliferating, but it involves much more than the theater, for a symphony orchestra consists of at least a hundred persons, not including guest conductors and choruses. It takes considerable organization and housing to move such an army about.

I usually go to the Summer Festival at Tanglewood which is now a hoary institution on the road in Lenox, Mass., where Hawthorne wrote his "Tanglewood Tales" and not far from the Stockbridge of the Sedgwicks and the Pittsfield of Oliver Wendell Holmes, the elder, he who wrote of the breakfast table as his son wrote decisions for the courts.

The Berkshires have long possessed an atmosphere of American culture and Tanglewood sits in the midst of it, quite property not merely an orchestral performance for the cognoscenti, which used to be a New England word for those of great knowledge and taste who could listen to Brahms before recordings made him a household problem.

It is a lovely grove where one sits and listens. This year, there is much Tchaikovsky and Stravinsky, the former being easy to take even by those whose main musical treat is the radio; the latter still being a bit of a problem to many who wonder why he has to make so much noise to get over the point that when the earth was created it was done by things banging into others

A PROPHET

However, as Stravinsky is the father of all modern music, some of which disguised by vulgarity opens most movies, it is something for the intellect to listen to him and to try to discover why dissonance is as beautiful, if it is, as consonance and harmony.

Stravinsky wrote his "Le Sacre Du Printemps" in 1913, even before World War I brought disasters upon the world. Therefore he must be regarded as a prophet, because so little else has been right since then.

I was talking to a Republican congressman at Tanglewood who enjoys good music when he can get away from the cacophony of the House of Representatives. He, too, listened to Stravinsky; nevertheless, he thought that all was well because the Republicans possessed such virtue. I could not help asking him how he or anyone else can believe that we are safe and secure when the government of the United States has to pay four per cent for short term bonds. Either the bankers have no faith in the credit of the country or we are being robbed.

Therefore, Stravinsky was right, even if he said it on a cymbal.

Copyr., 1957, King Feat. Synd., Inc.

A ...volves More Than Theater

More at ...tival beco... ...musical treat but a... ...tion. And each year, it increases in number and variety. The Shakespeare festivals in Stratford, Connecticut and in Canada, are unfolding the virtues of the Bard to generations that have not known the great actors of the 19th century up to 1912, whose careers in the theater reached their glory when Hamlet or Juliet was achieved. Who, who ever heard them can forget Sothern and Marlowe or Ellen Terry or Richard Mansfield?

Today, there is a resurgence of the live theater, as it is called in contrast with movies and television, and actors and actresses who are accustomed to the fabulous salaries which these commercial media are willing to pay, turn to "off Broadway" or "on Broadway" or even summer stock to be themselves and not the shadow of a director or even a banker who has sunk his money in a tin can full of film.

So the summer stock companies proliferate all over the United States in out-of-the-way places where it is possible to play without paying so much for stage hands and stand-ins and similar exorbitantly paid personages, who add little to the show but "on Broadway" can close the theater down and end the career of author and actor.

The music festival is also proliferating, but it involves much more than the theater, for a symphony orchestra consists of at least a hundred persons, not including guest conductors and choruses. It takes considerable organization and housing to move such an army about.

I usually go to the summer festival at Tanglewood which is now a hoary institution on the road in Lenox, Massachusetts where Hawthorne wrote his "Tanglewood Tales" and not far from the Stockbridge of the Sedgwicks and the Pittsfield of Oliver Wendell Holmes, the elder, he who wrote of the breakfast table as his son wrote decisions for the courts.

The Berkshires have long possessed an atmosphere of American culture and Tanglewood sits in the midst of it, quite properly not merely an orchestral performance for the cognoscenti, which used to be a New England word for those of great knowledge and taste who could listen to Brahms before recordings made him a household problem but also a school for the young and ambitious, many of whom have already proved their virtues and their virtuosity.

It is a lovely grove where one sits and listens. This year, there is much Tchaikovsky and Stravinsky, the former being easy to take even by those whose main musical treat is the radio; the latter still being a bit of a problem to many who wonder why he has to make so much noise to get over the point that when the earth was created it was done by things banging into others. Atoms can be frightfully noisy, particularly when they explode.

However, as Stravinsky is the father of all modern music, some of which disguised by vulgarity opens most movies, it is something for the intellect to listen to him and to try to discover why dissonance is as beautiful, if it is, as consonance and harmony. Yet, we live in a dissonant world, one of wars, confusion, falsehood and oppression. It is a world of politics instead of philosophy.

Stravinsky wrote his "Le Sacre du Printemps" in 1913, even before World War I brought its disasters upon the world. Therefore he must be regarded as a prophet, because so little has been right since then.

I was talking to a Republican congressman at Tanglewood who enjoys good music when he can get away from the cacophony of the House of Representatives. He, too, listened to Stravinsky; nevertheless, he thought that all was well because the Republicans possessed such virtue. I could not help asking him how he or anyone else can believe that we are safe and secure when the government of the United States has to pay four per cent for short term bonds. Either the bankers have no faith in the credit of the country or we are being robbed. Not since the worst days of the depression, in 1933, has the government of the United States been required to pay such a high rate of interest.

Therefore, Stravinsky was right, even if he said it on a cymbal.

WEST ...FORD,
Conn.
Weekly Independent
Circ. 6,000
JUL 25 1957

west hartford news

bill of fare

things to see, hear, do, enjoy

A Trip To Tanglewood

Place To Enjoy Fine Music, But With Hazards As Well

By JOHN ROHRBACH

The Berkshire Festival at Tanglewood is in its 20th season, and once again it is proving to be something more than a spot for music lovers. In fact, if the weekend audience is any guide, it might almost be said to be a spot for lovers of any kind.

The concert series, which generally features the notable Boston Symphony begins in early July and continues through August 11th, a period of about six weeks.

This year the Festival programs week by week stress the works of specific composers. This weekend, for example, Berlioz and Hindemith hold court; next week it is to be Brahms; and the series concludes the following week with Beethoven.

While we should not want to depreciate the very fine music that is being offered, last Saturday night's experience gave us some instruction that had very little to do with the concert itself.

One of the pleasantest parts of a trip to Tanglewood is the trip itself. The drive on the one hand is short enough to be comfortable, and the countryside between Hartford and the Berkshires is something to enjoy even on the warmest day.

But prepare yourself. Those quaint little wayside inns and eateries that seem to blossom so profusely along the road are a serious delusion the closer you get to your Tanglewood goal. If they're any good, they're jammed, and if they aren't crowded, you don't want to make the mistake of stopping.

Next item, time of arrival. If you have seats, you're in good shape, but if you propose to relax on the considerable lawn, you'd better be early, that is if you want to hear much of anything. We discovered that long before concert time, 8:30, the regular patrons had generally found all the right spots.

It is unbelievable to see literally acres of greensward absolutely covered with blankets and bodies. Somehow this is not as unpleasant as it may sound, for in a sense the audience tends to be as fascinating as the music. And in general, once the music gets under way, it proves to be as quiet and appreciative as any music-loving audience can be.

The concert moves along most happily. Good music, and last weekend, a handsome starlit Saturday night. By 10:15 when the last note fades away, you've almost forgotten the last trouble you had.

But if you've waited to savour that last note, you've got real trouble ahead. The knowledgeable lawn tenant has long since disappeared, and that's whom you've felt for the preceding 15 minutes stomping across your ankles or worse.

Where are they going? To their cars, and you'll wish you had joined them unless you picked that lucky parking slot that guarantees you a quick exit.

What we're saying is that Tanglewood is fun; you can indeed hear some mighty fine music. But forewarned is forearmed, and we encourage you to be that way.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
JUL 14 1957

TRIP TIP

One-day excursion trips by rail to the Berkshire Music Festival at Tanglewood, Mass., are being offered every Sunday until Aug. 11 for an all-inclusive rate of $7.65.

The price includes all transportation and general admission to the music shed. Picnicking on the grounds surrounding the music shed is permitted, and milk, coffee and ice cream may be purchased there. Trains will leave New York at 8:20 A.M. for the four-hour ride, returning to Grand Central at 11:30 P.M.

Information about the operator of these tours and where tickets may be purchased can be obtained from THE NEWS Travel Bureau, 224 E. 42d St., MUrray Hill 2-1234.

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Sunday Globe
OSTON, Mass.
Independent
Circ. 442,970
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IPSWICH

TIGHT BINDING

[105]

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 23 1957

Tanglewood Nearer Now

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an easy hour and a half to Tanglewood over the ful turnpike. We advise the Lee cutoff despite ns urging you to go on to Stockbridge. Seats in the shed are fairly expensive, t can get on the grounds and that is where a great people prefer to be. A

The pleasures of this kind of listening are manifold. Though silence is mandatory, the rest- less listener can move away from the crowd and stroll smoking under the stars while the mag- nificent music flows around him. Some bring folding chairs to sit on the green Tanglewood lawns, though flat on the back is the preferred method of the young people. The world's best music is heard nowhere, live, under such comfortable and beautiful conditions.

And it is the best music. The Boston Symphony has no super- ior. It plays programs that lean heavily to the great masterpieces of traditional music — Brahms, Beethoven, Schubert, Tschai- kowsky, and this year Berlioz. Though the connoisseurs com- plain that they like more new or seldom heard music, most peo- ple seem to like hearing the great symphonies year after year. Furthermore, outdoors at Lenox, they have a way of cap- turing the interest of people who find them strictly ho-hum on the hard seat of a concert hall.

The Berkshire Festival, at mid- season, offers a dozen concerts before it ends on August 11, and this includes the major part of the big programs. Tanglewood s one of the things this part of he United States is famous for round the world. But a lot of s who live right next to it have ot been there yet.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUL 28 1957

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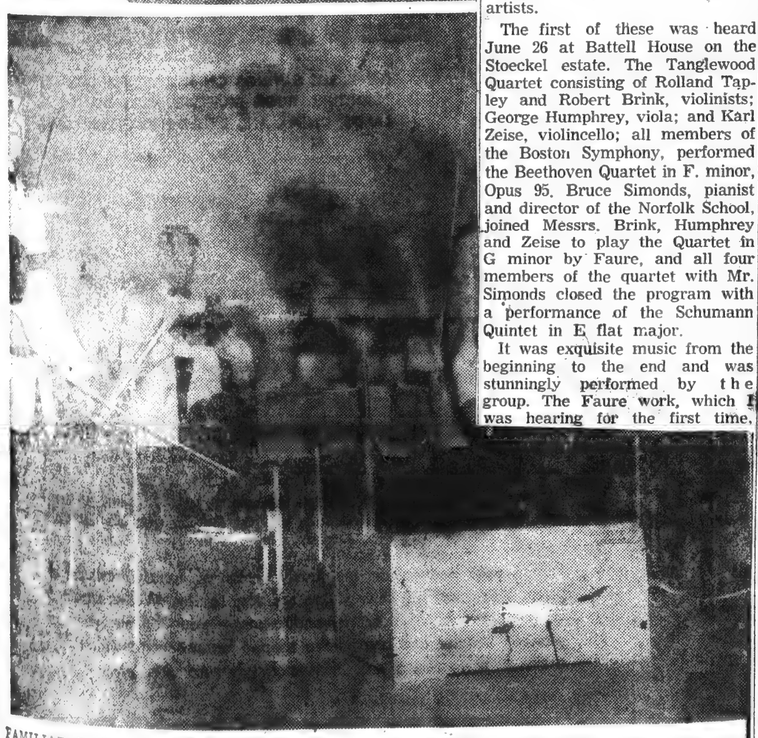

FAMILIAR FACES in a far setting—Richard Burgin, Symphony's concert master is at the left, Dr. Munch in the center, with cellist Alfred Zighera just behind, and first violinist Joseph de Pasquale at right.

TANGLEWOOD PICTURES BY WILLIAM TAGUE

FALMOUTH PICTURES BY BOB RUTTER AND JOHN BELL

IPSWICH PICTURE BY ZAHARIS

FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286
JUL 3 1957

'NOTES FROM THE BERKSHIRES'

Vacation Spot Said to Offer Treasury for Music Lovers

(The following "Notes from the Berkshires" were written by The News-Sentinel's music critic, Mrs. Monica Marshall Agnew, who writes from the Norfolk Music School, Norfolk, Conn., "I am so full of the wonders of this school, the out- standing concerts within short driving distances, the charm of the towns and villages and the beauty of the countryside that I am nearly exploding with the desire to share it with everyone in Fort Wayne—particularly the lovers of fine music." More articles are promised.)

By MONICA MARSHALL AGNEW

NORFOLK, Conn. — For the music-lover there is probably no other vacation spot in America that offers so varied a treasury of musical performances as the Berkshires in Western Massachusetts and Northwestern Connecticut.

Known worldwide are the summer concerts of the Boston Symphony Orchestra at Tanglewood, near Lee, Mass. The 15th season begins today.

At South Mountain, near Pittsfield, Mass. recitals and chamber music programs will be given weekly through the summer.

The Jacob's Pillow Dance Festival, under the direction of Ted Shawn, will be celebrating its 25th season with a very outstanding series of performances by visiting dancers and companies at its home in Becket, Mass., only a few miles east of Lee. Among the attractions are Maria Tallchief and Andre Eglevsky, eight soloists of the Royal Danish Ballet, Iva Kitchell, the National Ballet of Canada, Alicia Markova and Hugh Laing, the Mary Anthony Dance Company and many others.

Music Mountain at Falls Village, Conn., is the summer home of the Berkshire Quartet. (It's winter home is at Indiana University). Chamber Music concerts will be given every Sunday afternoon by the quartet, which will be assisted throughout the series by invited guest artists.

Recitals Each Wednesday

The town of Norfolk, in the Litchfield hills of Northwestern Connecticut, will play host for the 17th year to the Norfolk Music School, which is the summer session of the Music School of Yale University, and which, at the moment, your correspondent is attending. During its six weeks' session, Chamber Music concerts and recitals are to be presented every Wednesday afternoon by members of the faculty and invited guest artists.

The first of these was heard June 26 at Battell House on the Stoeckel estate. The Tanglewood Quartet consisting of Rolland Tapley and Robert Brink, violinists; George Humphrey, viola; and Karl Zeise, violincello; all members of the Boston Symphony, performed the Beethoven Quartet in F. minor, Opus 95. Bruce Simonds, pianist and director of the Norfolk School, joined Messrs. Brink, Humphrey and Zeise to play the Quartet in G minor by Faure, and all four members of the quartet with Mr. Simonds closed the program with a performance of the Schumann Quintet in E flat major.

It was exquisite music from the beginning to the end and was stunningly performed by the group. The Faure work, which I was hearing for the first time, was particularly impressive as music and as a performance. It is rhythmically complex and quite exciting. The third movement is one of the most tenderly beautiful I have ever heard. It is a little dark in color, decidedly lyric and intensely rich harmonically, with a slightly impressionistic flavor. The audience, which far exceeded the capacity of the Hall and which included students, townspeople and visitors from near and far, gave the artists an ovation that lasted several minutes. (From the violist and cellist I learned that Winifred Winograd is already in her new home outside of Boston and hard at work rehearsing with the Zimbler Sinfonietta with which she will go on tour to South America in August).

The Berkshire Quartet opened the 28th season of Chamber Music concerts at Music Mountain on Sunday June 30. High on top of Canaan Mountain, Jacques Gordon, for many years leader of the Gordon Quartet, established in 1929 a musical tradition which has been carried on since 1948 by the Berkshire Quartet, Urico Rossi and Albert Lazan, Violins; David Dawson, viola; and Fritz Magg, cello. The program on Sunday consisted of three works, the "Sunrise" Quartet by Haydn, the Trio for violin, viola and piano by Ravel, and the Quartet in F. major, Opus 135 by Beethoven. Bruce Simonds was the assisting artist in the Ravel.

Quartet a Delight

The Haydn quartet is a delight and the performance of it was excellent. The third movement was particularly charming and gay, suggesting the style of a German dance. And a robin's persistent call from a nearby treetop, though not included in the score by "Papa" Haydn, didn't seem at all out of place. The second and third movements of the Beethoven work were given uncommonly fine interpretations. The scherzo character of the second movement was heightened by the interruptions in the rhythmic flow where Beethoven givens sudden emphasis to weak beats. At a fast tempo this effect is very exciting. The third movement, quiet and very slow, was a song of great lyric beauty that soared from one lovely phrase to the succeeding one.

The Ravel Trio is music of another cloth, and what music it is! There is no mistaking the composer for it abounds in "Daphnis-like" figures, in broad sweeps and swirls of color in sound, and in the frequent changes in rhythm. Though Ravel was not noted as a pianist, he knew how to write for the instrument. The masses of sound created, at times, by these three instruments was more than amazing. The artists gave the work a performance of such beauty, brilliance and polish that I find it difficult to describe in words. This concert, like the previous one mentioned, was attended by a capacity audience which applauded long and loudly.

BEAUTIFUL TANGLEWOOD, scores of Boston families represented in the great audiences that gather for the summer festival in the Berkshires, founded by the late Serge Koussevitzky. Mrs. Koussevitzky, Mrs. Philip Sherwood, Mrs. William Aldrich, Mrs. Francis B. Crowninshield, are among the noted Bostonians who are box-holders for the concert series continuing through August 11.

BOXFUL of distinguished guests at Tanglewood, President James Phinney Baxter of Williams College, Dean Roy Lamson, Prof. Robert Allen, and Joseph Johnson, president of the Carnegie Endowment for International Peace, and in front, Mrs. Lamson, Mrs. Allen, and Mrs. Johnson.

TIGHT BINDING

[105]

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 23 1957

Tanglewood Nearer Now

A trip to Tanglewood takes on the aspects of a pilgrimage for the devotee of music. After all these years, however, the idea is very slow to take root among those who don't take to classical music particularly, that Tanglewood can be a very special experience for them too.

With the new turnpike bringing Tanglewood closer than ever to Holyoke, it is again time to say that whether you have a musical ear or not, Tanglewood is worth trying at least once.

There were 27,000 people who went so over this past sizzling weekend. They are not all of them musicians or listeners, by any means. If there is anything that distinguishes the crowd from any other crowd it is the number of young people in it. It is not a place for small children, but the teenagers and collegiate people come in droves.

It is an easy hour and a half from Holyoke to Tanglewood over the beautiful turnpike. We advise taking the Lee cutoff despite signs urging you to go on to Stockbridge. Seats in the shed are fairly expensive, but you can get on the grounds for free and that is where a great many people prefer to be. All you need to sit on is all you need; the acoustics are superb and the view is breathtaking. Picnicking is very popular before the concerts, brought from home or bought on the grounds.

The pleasures of this kind of listening are manifold. Though silence is mandatory, the restless listener can move away from the crowd and stroll smoking under the stars, while the magnificent music flows around him. Some bring folding chairs to sit on the green Tanglewood lawns, though flat on the back is the preferred method of the young people. The world's best music is heard nowhere, live, under such comfortable and beautiful conditions.

And it is the best music. The Boston Symphony has no superior. It plays programs that lean heavily to the great masterpieces of traditional music — Brahms, Beethoven, Schubert, Tschaikowsky, and this year Berlioz. Though the connoisseurs complain that they like more new or seldom-heard music, most people seem to like hearing the great symphonies year after year. Furthermore, outdoors at Lenox, they have a way of capturing the interest of people who find them strictly ho-hum on the hard seat of a concert hall.

The Berkshire Festival, at midseason, offers a dozen concerts before it ends on August 11, and this includes the major part of the big programs. Tanglewood is one of the things this part of the United States is famous for around the world. But a lot of us who live right next to it have not been there yet.

FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286
JUL 3 1957

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Society

MARJORIE WATTS SHERMAN *Editor*

FAMILIAR FACES in a far setting—Richard Burgin, Symphony's concert master is at the left, Dr. Munch in the center, with cellist Alfred Zighera just behind, and first violinist Joseph de Pasquale at right.

AT BEAUTIFUL TANGLEWOOD, scores of Boston families are represented in the great audiences that gather for the summer Festival in the Berkshires, founded by the late Serge Koussevitzky. Mrs. Koussevitzky, Mrs. Philip Sherwood, Mrs. William Aldrich, Mrs. Francis B. Crowninshield, are among the noted Bostonians who are box-holders for the concert series continuing through August 11.

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TANGLEWOOD PICTURES BY WILLIAM TAGUE

FALMOUTH PICTURES BY BOB RUITER AND JOHN BELL

IPSWICH PICTURE BY ZAHARIS

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 7 1957

[108]

Tanglewood Hall Sold Out For Week End of Bach

By Jay S. Harrison

BERKSHIRE FESTIVAL

TANGLEWOOD, LENOX, MASS.

Boston Symphony Chambr Orchestra, Charles Munch, conductor; soloists, Lukas Foss, Seymour Lipkin, pianists; Richard Burgin, violinist; Doriot Anthony Dwyer, flutist. The program: Suite No. 3 in D major, for Orchestra; Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Flute and Violin; Supite No. 2 in B minor, for Flute and Strings; Concerto in C minor, for Two Pianos, No. 1...Bach.

LENOX, Mass., July 6.—The interest of Bach fans are usually divided when the chips are down concerning their hero. Some intellectualize about his life and times, others marvel at his inexhaustible genius and technical ingenuity, and a third group, while listening to his music, is content merely to bask in the presence of a great creative mind. But these factors, so far as Bach's continuing reputation is concerned, are essentially unimportant. What really counts is this: he makes money at the box office.

Why else, for example, would the Berkshire Music Festival begin last night its twentieth season at Tanglewood with a week end devoted entirely to the works of the Cantor of Leipzig? Of course, the fact that it has on hand a host of specialists in matters Bachian is not to be likely discounted; but as a profit-making institution Tanglewood is perfectly willing to help fill the public's voracious appetite for the divine Johann, the wisdom of its policy being best indicated by the fact that the Theater-Concert Hall, in which the event took place, was sold out to the doors.

Not a ticket buyer, I suspect, despite a sudden rain that drenched late comers and held the audience on the lawn to a minimum, had cause for disappointment. What the listeners heard was good Bach, lots of it, and played to the hilt.

The Suite No. 3, with which Charles Munch and the Boston Symphony Orchestra opened the [illegible] throughout elegant and notable for its lack of greasy exaggeration in phraseology and dynamics. In addition, the maestro's reading was more exact and regular in rhythm than I recall it from previous performances, though this regularity did not in the least preclude resilience and flexibility. Indeed, the rubbery bounce and energy of it all was as infectious as the laugh of a child. To Mr. Munch's enormous credit, may also be added that he is fully aware that the baroque was an era of unmixed orchestral color, precisely as the Nineteenth Century was an era of color blending. And thus the individual sonority planes of the score each stood out brightly for their own sake and were not submerged in a welter of homogeneous sound.

It was the presence of Lukas Foss that galvanized the Fifth Brandenburg Concerto into the spectacular achievement it quickly became. And it was spectacular, ever though some of the work's implied poetry was scuttled in the process of allowing Mr. Foss to overpower his concertino colleagues, Richard Burgin and Doriot Anthony Dwyer. Nonetheless, his sense of style, his impeccable musicianship and his nimble fingers frequently caused deserved gasps of admiration throughout the hall.

No less marked in its dexterity was Mrs. Dwyer's account of the B Minor Suite for which Mr. Munch supplied an orchestral accompaniment of leaf silver depth and texture. Actually, Mrs. Dwyer is not a flutist of the high-powered school, her tendencies leaning toward gentility of statement and aristocracy of phrase. Her instincts, furthermore, are ever right, as she clearly appreciates that the grand manner is not for her and therefore avoids an artistic pose that would ill suit her temperament. What she gave us, in all, was a gracious, charming, alert suite which, when it was over, brought the audience to its feet.

In response to the applause, Mrs. Dwyer finally took a deep, deep breath and encored the concluding Badinerie.

The evening closed with a superb performance of the Concerto in C Minor for two pianos, played by Mr. Foss and Seymour Lipkin, and it is hard to imagine any two gentlemen not professionally allied as duo-pianists doing as well. The reading had spunk, pace and power. It was vital, too, and rich in keyboard color. More important still—and this was the clew to listening pleasures received—it was at once carefully rehearsed and yet as spontaneous as tomorrow's news.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUL 4 1957

Berkshire Festival Concerts July 3-5-6-7

The 20th season of the Berkshire Festival presented by the Boston Symphony Orchestra Charles Munch, Music Director will open this week at Tanglewood, Lenox Mass.

The 1957 season of six weeks and 24 concerts, running from July 3 to August 11, will commence with a concert by the Paganini String Quartet on Wednesday evening, July 3, at 8:30 in the Theatre-Concert Hall. The Quartet, which makes its first Tanglewood appearance at this concert, will present a program including Beethoven's Quartet Op. 18 No. 2 and the String Quartet in F Major of Maurice Ravel.

The concerts of Friday and Saturday evenings in the Theatre-Concert Hall at 8:30 will be devoted to the music of Bach, and Charles Munch will lead a chamber orchestra of Boston Symphony Orchesrta players. Soloists on Friday (July 5) will be Lukas Foss in the Brandenburg Concerto No. 5, and Mr. Foss with Seymour Lipkin will be heard in the Concerto for Two Pianos in C. Minor. Both Mr. Foss and Mr. Lipkin are members of the faculty of the Berkshire Music Center. The Friday program will also include the Suite No. 2 with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra and the Suite No. 3. The concert of Saturday evening (July 6) will be devoted to a performance of five Brandenburg Concertos, Nos. 1, 2, 3, 6, 4.

The concert of Sunday afternoon (July 7) at 2:30 will be held in the Music Shed and will be devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprono, Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

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HERALD-TRIBUNE
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JUL 8 1957

All-Bach Week End Opens Berkshire Music Festival

By Jay S. Harrison

LENOX, Mass., July 7.—Generally speaking there are only two ways in which it is possible to emerge from ah all-Bach week end — overwhelmed or overtired. The current first-week activities of the Berkshire Music Festival at Tanglewood, however, have contrived to induce simultaneously both states, what with a performance yesterday afternoon in the Music Shed of the opening chorus and complete second part of "The Passion According to St. Matthew" and the presentation on Saturday night, in the Theater-Concert Hall, of a Brandenburg Concerto marathon that offered all but one of the composer's six works in this form. As ever, Charles Munch was on hand to conduct the Boston Symphony Orchestra, assisted, in response to the requirements of the individual numbers, by a veritable platoon of instrumental and vocal soloists.

Deep Delight

It made the head reel, for listening to Bach's music demands, by and large, such powers of attention not necessary to lavish on most other masters. He does not lull you like Schumann, wash over you like Bruckner or caress you like Debussy. Thus, given no cause for reverie or flights into personal fancy, there is no change but to concentrate and listen hard. And that, precisely is what a combined Saturday-Sunday audience of 8,000 did to their obvious satisfaction and deep delight.

Certainly a large share of that delight derived from yesterday's profoundly stirring account of the "Matthew Passion," a work that may boldly lay claim to being the greatest choral piece in the literature. It is true, of course, that the performance flew in the face of the most resolute purist tradition, but then it almost always does, a situation that seems to bother no one save the purists themselves. At any rate, the joint Harvard Glee Club and Radcliffe Choral Society, a group confessedly too large to deal subtly with Bach's contrapuntal amenities, looked to the massed numbers, while a quintet of absolutely superb vocalists were in charge of the solos. They included Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm and James Joyce, bassos.

All of them, too, it might be said, are Bach singers whose traditions are born of the nineteenth rather than the eighteenth century, for they work on the broadest of all possible scales. I fail to see how they could do otherwise in a hall seating 6,000, nor would I want them to. The point is that the "Matthew Passion," as they read it, jarred the senses and pierced the heart, as did also the thoroughly admirable singing of the chorus. And if there are those who snicker that such an outlay of grandiose forces was unknown to Bach himself, let them be reminded that it is music's immediate effect, not its distant history, that in the final analysis counts for anything.

An Adventure

It would e sheer folly to single out among the singers one or two for a special word of praise—they were all that good. And the orchestra was throughout perfectly handled under Mr. Munch's firm grasp. In consequence, the rendition as an entity was an adventure of the ear and feast for the spirit.

Saturday night's Brandenburg excursion, on the other hand, was disappointing simply because the ensemble was not all one has come to expect of Boston's artistic pride and joy. The first concerto began with all its proper seasoning measured out, and it seemed, as it often has in the last three days, that Mr. Munch is presently of a more sanguine and ebullient disposition that he has been for some time, but then, suddenly, the playing turned rather commonplace and perfunctory. Nor was there any exceptional improvement in the second concerto which, as Bachians well know, is the trumpeter's piece hands down if he is able to get through it without swallowing his mouthpiece.

Lack Thrust

But Roger Voisin, the trumpeter, was far from being at his technical best and the remaining concertino members—Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin—lacked the thrust to carry the number off. As for the third concerto, it can be and has been performed in the worst tradition of choo-choo-train Bach with all rhythmic tugging, chugging and grunting that implies. Fortunately, this condition Mr. Munch assiduously avoided; the notes had air around them and the phrases were plastically bent to suit the whirlwind dramatic patterns that are the warp of the composer's design. Still, the orchestra sounded a bit scratchy, a bit at odds with itself. There was much of vigor but to the exclusion of sonority refinement.

By all the standards, the most substantial playing of the evening was to be heard in the fourth concerto, featuring Mrs. Dwyer and James Pappoutsakis as the solo flutes. In it, Bach's rapid figurations were ever lively and mobile, and the slow movement was especially beautiful in its chiseled intensities. The fact that the work was presented at the close of a concert dedicated to five numbers that were never intended to be given consecutively speaks nobly for both its rendition and its creator. So it is always with Bach. Even when you imagine the saturation point has been reached, he manages to prove that your receptive capacities are not nearly brimful as you think.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
JUL 8 1957

Music: Bach Week-End

St. Matthew Passion Is Berkshire Feature

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 7—The first week-end of the Berkshire Festival was like a festival in itself—a Bach festival. And Charles Munch chose the programs so that they led the listeners by deepening stages into the composer at his most profound level.

The concertos and suites of the Friday night program introduced the secular Bach, a high-spirited composer of prodigal gifts who could write for the entertainment of princes and devise passages of brilliant solo display.

With the five Brandenburg Concertos of Saturday night, one heard the same baroque master writing more deeply meditative slow movements and experimenting more radically with differing instrumental combinations.

This afternoon showed that man bending all his gifts to dramatizing and illuminating the trial and death of Christ.

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The work that closed the week-end was the festival's first presentation of the Passion According to St. Matthew. Because of its dimensions, the Passion was not given in the theatre-concert hall, as were two earlier concerts. Instead, it was given in the Shed. With a golden summer afternoon adding to its appeal, it attracted an audience of 3,470. This brought the total attendance for the week-end to 10,725.

Dr. Munch, however, did not lead the whole of the Passion. In order to keep the program within the accepted Sunday afternoon time span, he led the great opening double chorus and then leaped directly to part two, which was given virtually complete.

The omission of the more meditative part one, of course, was a serious loss. But, because of the familiary of the story and of the work itself, most listeners could supply the missing part either from imagination or memory.

Because the chorus of the newly opened Berkshire Music Center has not yet been sufficiently trained, Dr. Munch recruited his choristers from the Harvard Glee Club and the Radcliffe Choral Society. The vocal soloists were singers familiar to Tanglewood: Adele Addison soprana; Florence Kopleff, contralato; John McCollum, tenor and Donald Gramm and James Joyce, basses.

The thirty-nine-piece orchestra consisted of members of the Boston Symphony. Daniel Pinkham was at the harpsichord and Alfred Nash Patterson at the organ. Alfred Zichera played the viola da gamba.

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Dr. Munch's tempos were admirably chosen. He brought excitement to the moments of dramatic intensity, but he also allowed the soloists plenty of time to sing without strain, and the slow chorales were beautifully sustained without ever being dragged.

Florence Kopleff

The chorus attacked the violent and taunting choruses with vigor, but on the whole it was best in the soft ones. Especially lovely was the one just after the crucifixion, which is generally translated "Be near me, Lord, when dying." The chorus, too, sang beautifully in the long closing farewell to Christ.

Mr. McCollum carried the long and exacting part of the evangelist with skill, being at his finest in high soft parts such as the description of Peter's denial of Christ. Miss Kopleff was a notable alto soloist who maintained a pure vocal line at the same time as she infused her tones with the deepest feeling. Miss Addison sang with especially touching sweetness in the aria "Aus Liebe." With the omission of part one, the part of Christ was much reduced but Mr. Gramm sang it compassionately.

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Having led the Fifth Brandenburg on Friday night, Dr. Munch conducted the First, Second, Third, Sixth and Fourth on Saturday night; the selection of this order meant the program ended with a brilliant finale, which would not have happened if the Sixth, for the three dark-hued string choirs, had been the closing work.

The viola players in the Sixth covered themselves with glory. They provided the most sensitively shaded and expressive playing of the evening. Elsewhere, the emphasis was more on rough-hewn vigor than on extreme tonal refinement. But Dr. Munch's approach was certainly justified and the concertos, with their fine rhythmic allegros and probing slow movements, held the audience enthralled.

NEW YORK, N. Y.
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JUL 7 1957

OF BACH
AT LENOX

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Concert of the
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PARMENTER
New York Times.
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JUL 7 1957

PROGRAM OF BACH HEARD AT LENOX

Munch Conducts the First Symphonic Concert of the 20th Summer Season

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 5—The Berkshire Festival's twentieth season at Tanglewood has been opening by degrees. On Sunday the Berkshire Music Center began its sessions. The first chamber music concert was on Wednesday and on Friday there was the first symphonic concert.

However, it was not one of the big concerts by the full Boston Symphony in the big fan-shaped shed. Following the custom established by the late Serge Koussevitzky in 1945, it was a Bach program by a chamber orchestra in the 1,200-seat theatre-concert hall.

Because the evening gave promise of being so lovely, the concert attracted an audience of 2,755. But the overflow audience on the lawn had rather a damp time. A brief downpour just before the start of the program drenched the ground. However, the storm passed quickly and, after darkness fell, there were bright stars and a brilliant half-moon in the sky.

The opening week-end is to be devoted to Bach. For his first concert Charles Munch fittingly chose four of Bach's most light-hearted and festal works. They were the Second and Third Orchestral Suites, the Fifth "Brandenburg" Concerto and the C Minor Concerto for Two Pianos.

In addition to their intrinsic worth, the works gave solo opportunities to four talented instrumentalists. Lukas Foss, pianist-composer, and Oriot Anthony Dwyer, the Boston Symphony's first flutist, both had two chances to shine. They shared the spotlight in the "Brandenburg" with Richard Burgin, the Boston's concert-master.

Mrs. Dwyer was heard again in the Second Suite, which is almost a flute concerto. And Mr. Foss was heard again when he joined Seymour Lipkin in the Concerto for Two Pianos.

The Third Suite opened the program and Mr. Munch led it in a performance that was virile and rhythmically strong, but also a shade heavy in spirit and coarse in texture.

The "Brandenburg" that followed had more buoyancy. Mr. Foss' long solo in the first movement was especially notable. In the adagio affettuoso for the three soloists without accompaniment he, Mrs. Dwyer and Mr. Burgin played so tenderly and expressively that they held the audience in a silence deep enough for one to hear the leaf obligato provided by the rustling trees surrounding the open sides of the hall.

Mrs. Dwyer played in the Second Suite with clarity of articulation, beauty of tone, subtlety of phrasing and, in the closing badinerie, with so much infectious joyousness that the movement had to be repeated.

Mr. Lipkin and Mr. Foss also played the Double Piano Concerto with remarkable spirit. They had so much mutual confidence that each could let himself play freely and decisively in the two swift movements. And in the intervening adagio they played with a melting lyricism. In all movements, too, their tones were so well matched that they suggested a team that had been playing together a long time.

In all the works with soloists Mr. Munch provided reticent accompaniments, and he beamed paternally on the young artists as the audience expressed its delight in their playing.

NEW YORK, N. Y.
TIMES
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JUL 6 1957

PIANIST: Seymour Lipkin, who was heard last evening at the Berkshire Festival.

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Charles Munch, who will conduct this week's Festival concerts at Tanglewood.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 6 1957

Bach-Lovers Hail Festival In Berkshires

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 6.—Tradition-set and time-honored, the Berkshire Festival began its 20th season with a Bach program in the theatre-concert hall last night.

An unexpected shower a half-hour before concert time kept many from sitting on the grass as expected. Nevertheless 2,755 people attended and only 1,200 could occupy seats in the hall.

Except for the Concerto in C Minor for Two Pianos, No. 1, the program listed such favorites as the Suite No. 3, the Brandenburg Concerto No. 5, and the Suite No. 2. These are staples of the Boston Symphony Orchestra's chamber group at Tanglewood.

Charles Munch conducted all in the virile, vigorous fashion which is his definite approach to Bach. The quality of the performances was variable as usual.

If the Suite No. 3 attained an almost impeccable performance, the reason lay in its continuous appearance on BSO programs. Doriot Anthony Dwyer was the featured flute player and an obvious favorite with the audience.

In conceding an encore of the irresistible "Badineric," Munch amused the audience by making no special effort to conduct. Instead, he sat down on the lid of the concert grand in front of the podium and made himself a special audience of one while Mrs. Dwyer and the players went through confidently under their own momentum.

The double concerto is a more functional work than the other more inspired pieces. It enlisted Lukas Foss and Seymour Lipkin as soloists in a creditable performance. Foss repeated his superb playing of the piano part of the Brandenburg No. 5 along with Mrs. Dwyer and Richard Burgin as the trio of soloists.

With them the concert became something of a family affair.

There was no doubt that the audience had come to saturate itself in Bach. It listened intently and applauded most enthusiastically. This characteristic has made these early concerts of the festival somewhat special in nature, a tradition completely sustained on this occasion.

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JUL 8 1957

C109

WORDS and MUSIC

By Harriett Johnson

Tanglewood Weekend Draws 10,725

Lenox, Mass., July 8—Sunny skies together with Part 2 of The St. Matthew Passion drew approximately 3,500 people here for yesterday's final concert of the all-Bach weekend, which opened the Berkshire Festival. The program took place in the picturesque, if immense, Music Shed offering plenty of seats, but many preferred instead general admission that included the grass as floor and the sky as ceiling.

Altogether, counting the three events, Saturday night's audience of 4,500 was the biggest. Three-fourths of these, however, sat outside under a bright moon reinforced by blankets and camp chairs, whether they liked it or not. The program of five Brandenburg concertos was held in the sold-out 1,200 theater concert hall; as was Friday's concert.

Assisted by the well-trained Harvard Glee Club and the Radcliffe Choral Society, together with an impressive group of soloists, Charles Munch conducted the Boston Symphony in a moving performance of the opening chorus of the "Passion," followed by the second portion of the work, sung with only minor cuts.

The conductor directed both this work, and the Brandenburgs of the night before, with a dramatic vital approach which purists might disagree with, but which highlighted the forcefulness of Bach, rousing the audiences to high enthusiasm. The sensitive, poignant ensemble singing, in the often sorrowful chorales, was noteworthy.

Though the soloists were generally admirable from a standpoint of interpretation and musicianship, the two who stood out especially were soprano Adele Addison, remarkable in her exquisite lyricism, and tenor John McCollum for his excellent rendition of the difficult part of the Narrating Evangelist. McCollum's voice was stirring and still of beautiful quality in the dramatic portions, in which the extremely high reflective sections were handled with taste and restraint. Florence Kopleff was the contralto. Donald Gramm and James Joyce sang bass.

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JUL 8 1957

BERKSHIRE FESTIVAL:

Munch and Bach a T

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., July 8.—Some 10,000 people luxuriated in Bach for the first weekend of the Berkshire Festival. They received their most deeply moving experience listening to the St. Matthew Passion performed in the Music Shed yesterday afternoon.

They came in largest numbers to the performance of five Brandenburg concertos in the theatre-concert hall Saturday night.

By the intimate nature of his approach to the Passion, Charles Munch molded the performance into a religious experience. He conducted with that deep-seated feeling and utter humility that can be most communicative. Thus the personal element of Bach fused with his universality into a singularly beautiful interpretation of one of the great masterpieces of all time.

Exalted Singing

He was fortunate in his soloists: Adele Addison, whose pure soprano fits so perfectly into the essence of this music; Florence Kopleff, whose contralto conveyed a vibrant richness to her arias; Donald Gramm, whose bass arias carried the weight and dignity so essential to the majesty of the work; and James Joyce, who fulfilled various bass roles most creditably.

One could ask for no finer evangelist than John McCollum. He told the story together dramatically through his understanding and projection of text. Vocally he gave an impeccable performance.

The Harvard Glee Club and Radcliffe Choral Society sang the chorales and choruses impressively. The result was an exalted quality of singing quite appropriate to the work. This was the finest work this group has ever done here.

Why Munch used the German text remains disputable. Nothing was gained from either a purist or academic point of view. He allowed his organist to play too loud at times. The harpsichord came through well. The Boston Symphony players, soloists and ensemble appeared most responsive.

Probably the largest crowd ever to attend a first weekend concert turned up for the Saturday concert. The weather beckoned, even though cool.

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In all the works with soloists Mr. Munch provided reticent accompaniments, and he beamed paternally on the young artists as the audience expressed its delight in their playing.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 7 1957

Charles Munch, who will conduct this week's Festival concerts at Tanglewood.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 6 1957

Bach-Lovers Hail Festival In Berkshires

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 6.—Tradition-set and time-honored, the Berkshire Festival began its 20th season with a Bach program in the theatre-concert hall last night.

An unexpected shower a half-hour before concert time kept many from sitting on the grass as expected. Nevertheless 2,755 people attended and only 1,200 could occupy seats in the hall.

Except for the Concerto in C Minor for Two Pianos, No. 1, the program listed such favorites as the Suite No. 3, the Brandenburg Concerto No. 5, and the Suite No. 2. These are staples of the Boston Symphony Orchestra's chamber group at Tanglewood.

Charles Munch conducted all in the virile, vigorous fashion which is his definite approach to Bach. The quality of the performances was variable as usual.

If the Suite No. 3 sustained an almost impeccable performance, the reason lay in its continuous appearance on BSO programs. Doriot Anthony Dwyer was the featured flute player and an obvious favorite with the audience.

In conceding an encore of the irresistible "Badineric," Munch amused the audience by making no special effort to conduct. Instead, he sat down on the lid of the concert grand in front of the podium and made himself a special audience of one while Mrs. Dwyer and the players went through confidently under their own momentum.

The double concerto is a more functional work than the other more inspired pieces. It enlisted Lukas Foss and Seymour Lipkin as soloists in a creditable performance. Foss repeated his superb playing of the piano part of the Brandenburg No. 5 along with Mrs. Dwyer and Richard Burgin as the trio of soloists.

With them the concert became something of a family affair.

There was no doubt that the audience had come to saturate itself in Bach. It listened intently and applauded most enthusiastically. This characteristic has made these early concerts of the festival somewhat special in nature, a tradition completely sustained on this occasion.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
JUL 8 1957

C109]

WORDS and MUSIC

By Harriett Johnson

Tanglewood Weekend Draws 10,725

Lenox, Mass., July 8—Sunny skies together with Part 2 of The St. Matthew Passion drew approximately 3,500 people here for yesterday's final concert of the all-Bach weekend, which opened the Berkshire Festival. The program took place in the picturesque, if immense, Music Shed offering plenty of seats, but many preferred instead general admission that included the grass as floor and the sky as ceiling.

Altogether, counting the three events, Saturday night's audience of 4,500 was the biggest. Three-fourths of these, however, sat outside under a bright moon reinforced by blankets and camp chairs, whether they liked it or not. The program of five Brandenburg concertos was held in the sold-out 1,200 theater concert hall, as was Friday's concert.

Assisted by the well-trained Harvard Glee Club and the Radcliffe Choral Society, together with an impressive group of soloists, Charles Munch conducted the Boston Symphony in a moving performance of the opening chorus of the "Passion," followed by the second portion of the work, sung with only minor cuts.

The conductor directed both this work, and the Brandenburgs of the night before, with a dramatic vital approach which purists might disagree with, but which highlighted the forcefulness of Bach, rousing the audiences to high enthusiasm. The sensitive, poignant ensemble singing, in the often sorrowful chorales, was noteworthy.

Though the soloists were generally admirable from a standpoint of interpretation and musicianship, the two who stood out especially were soprano Adele Addison, remarkable in her exquisite lyricism, and tenor John McCollum for his excellent rendition of the difficult part of the Narrating Evangelist. McCollum's voice was stirring and still of beautiful quality in the dramatic portions, in which the extremely high reflective sections were handled with taste and restraint. Florence Kopleff was the contralto. Donald Gramm and James Joyce sang bass.

NEW YORK
JOURNAL A
Circ. D. 653,991
JUL 8

BERKSHIRE FESTIVAL:

Munch and Bach a Team

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., July 7.—Some 10,000 people luxuriated in Bach for the first weekend of the Berkshire Festival. They received their most deeply moving experience listening to the St. Matthew Passion performed in the Music Shed yesterday afternoon.

They came in largest numbers to the performance of five Brandenburg concertos in the theatre-concert hall Saturday night.

By the intimate nature of his approach to the Passion, Charles Munch molded the performance into a religious experience. He conducted with that deep-seated feeling and utter humility that can be most communicative. Thus the personal element of Bach fused with his universality into a singularly beautiful interpretation of one of the great masterpieces of all time.

Exalted Singing

He was fortunate in his soloists: Adele Addison, whose pure soprano fits so perfectly into the essence of this music; Florence Kopleff, whose contralto conveyed a vibrant richness to her arias; Donald Gramm, whose bass arias carried the weight and dignity so essential to the majesty of the work; and James Joyce, who fulfilled various bass roles most creditably.

One could ask for no finer evangelist than John McCollum. He told the story together dramatically through his understanding and projection of text. Vocally he gave an impeccable performance.

The Harvard Glee Club and Radcliffe Choral Society sang the chorales and choruses impressively. The result was an exalted quality of singing quite appropriate to the work. This was the finest work this group has ever done here.

Why Munch used the German text remains disputable. Nothing was gained from either a purist or academic point of view. He allowed his organist to play too loud at times. The harpsichord came through well. The Boston Symphony players, soloists and ensemble appeared most responsive.

Probably the largest crowd ever to attend a first weekend concert turned up for the Saturday concert. The weather beckoned, even though cool. Since only 1,200 of the 4,500 present could sit in the theatre-concert hall, this attendance testified not only to the magnetic quality of the Brandenburg concertos but also to the desire to hear them performed by Munch, the Boston Symphony chamber group, and their solo players, always a recreative experience.

[110]

Sptfld Rep. 9/14/57

Second Thoughts On Music

Bach Festival Continues To Increase in Popularity

Six Brandenburg Concertos, 'St. Matthew Passion' And Other Works Heard at Tanglewood; Adele Addison Among Soloists Commended

By WILLARD M. CLARK

The first week of performances at the Berkshire Music Festival proved a great success. Some 12,000 persons attende dthe chamber music concert; student orchestra concert and the three performances devoted to the music of Johann Sebastian Bach and directed by Charles Munch.

The Paganini String Quartet opened proceedings with an impressive concert consisting of the String Quartet in G major, Op. 18, No. 2 by Beethoven; the first quartet of Alberto Ginastera, a Brazilian composer, and Ravel's String Quartet in F major. One heard some fine ensemble playing by a group of musicians who have played together since 1946.

There was special interest in the Ginastera quartet, since the young man had been a student of composition at the Berkshire Summer School a few years ago. It proved to be a vivid, rhythmic work which called for extreme skill on the part of the players. It is still slightly derivative but gives promise of things to come. The audience seemed fascinated with it. The Ravel quartet received an ethereal reading and the Beethoven opus was a masterpiece of grace and charm.

The Bach Program

The Bach festival has grown steadily in popularity since it was instituted by Serge Koussevitzky. The largest audience of the week, 4500, was on hand to hear opening program and it was amply repaid. We have never heard a finer performance of the Brandenburg Concerto No. 5 for Orchestra with piano, violin and flute. Lukas Foss plays Bach in an exemplary manner and Mr. Burgin and Doriot Anthony Dywer provided violin and flute playing of high caliber.

Dr. Munch and the reduced orchestra he uses for these performances seem to have a special affection for Bach's music, so the sum total of this performance was high. Another superb performance was that of the Suite No. 2 in B minor, for flute and strings. Mr. Dwyer has played this work several times at Tanglewood and always receives a personal ovation. Her fine musicianship, command of the instrument and her personal charm combine to make a performance arresting.

There was also an excellent performance of the Concerto in C minor for two pianos played by Lukas Foss and Seymour Lipkin. The concert opened with a gracious performance of Suite No. 3 in D major for orchestra.

Brandenburg Concertos

The second concert was given over to performances of the remaining five Brandenburg concertos. Because the Boston Symphony has such fine first-desk men, the infinite variety of these concertos was set forth in magnificent fashion. We shall not soon forget the beauty of the Adagio of the first concerto; the charm of the Andante of Concerto No. 2 or the finale of Concerto No. 4.

Richard Burgin was at his most persuasive as soloist and concertmaster and Roger Voisin again provided dazzling virtuosity on the trumpet as did Mrs. Dwyer on the flute. What might have proven, in less expert hands, an uninteresting program, was so vital and varied that it held the attention from beginning to end.

"St. Matthew Passion"

The final program o fthe Bach festival was devoted to Part 2 of the "St. Matthew Passion." The chorus was made up of members of the Radcliffe Chorale and the Harvard Glee Club, all experienced singers of the work. The solo quartet included Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor and Donald Gramm, bass. Miss Addison and Mrs. Gramm are known to Springfield and Miss Kopleff and Mrs. McCollum are to be heard with the Springfield Symphony Orchestra next season when Beethoven's "Missa Solemnis" will be sung.

Mr. McCollum has a fine voice and his command of it is absolute. He sang the long and taxing role of the Evangelist with remarkable technical fluency and a thorough understanding of text. Mr. Gramm is one of the finest of the young basses and oratorio is a fertile field for him. Miss Kopleff has a large voice and a personal warmth that meets the audience.

Miss Addison again revealed herself as a poised and sensitive artist, who made the most of the one opportunity provided in the second part of the "Passion." A fifth member, James Joyce, basso, held his own with this fine quartet. The chorus sang with vital tones and awareness of text. Mr. Munch appeared pleased with them, and well he might be, for their response to his demands was a tribute to their own conductor, G. Wallace Woodworth.

The music of Mozart will be featured this afternoon, when a program of great interest is scheduled. It will open with the Adagio and Fugue in C minor for string orchestra K. 546. Two concertos will follow, the Concerto for Bassoon, in B flat major, K. 191, and the Concerto for Horn in E flat major, K. 495. Sherman Walt will be solo bassoonist and James Stagliano the horn soloist.

The final work on the program will be the "Sinfonia Concentante" for oboe, clarinet, horn and bassoon, K. 297b. Soloists will include Messrs Ralph Gomberg, oboe; Gino Cioffi, clarinet, and James Stagliano and Sherman Walt. The concert will begin at 2.30 p. m.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 8 - 1957

Toney Paintings Being Displayed At Tanglewood

TANGLEWOOD — Five recent paintings by Anthony Toney are on exhibition this week in the Glass Reception room at the Tanglewood main gate. The exhibit will run through the second week of Berkshire Festival concerts, until Sunday, July 14.

Mr. Toney, who leads a summer art workshop at Festival House in Lenox, will have his seventh one-man show in New York City next winter. Other paintings of his are currently on show at the Berkshire Museum in Pittsfield. He has given a one-man show at Santa Barbara, Calif., and has been represented in shows at Syracuse Museum, Metropolitan Museum, National Academy, University of Illinois, University of New Mexico and Kansas City Art Institute. A graduate of the College of Fine Arts of Syracuse University, Mr. Toney received his M.A. and Ed.D. from Teachers College, Columbia University. He has taught art at the School for Advanced Study in Gloversville, N.Y., at Stevenson School in New York City, and this summer at the art workshop at Festival House.

Prize Winner

In 1950 Mr. Toney was awarded a Purchase Prize by the University of Illinois, and in 1952 he received first prize at the Artists Equity Assn. show. Other awards which he has won are the Grumbacher Award at the 1954 Audubon Annual, the Emily Lowe Award, the Purchase Prize at Staten Island Museum this year, and second prize at the 1957 Berkshire annual.

The five paintings on view at Tanglewood are "Double Portrait" (1955), "The Nixie" (1955), "Interior" (1955), "Skyline" (1957), and "Overlooking the City" (1957).

Future exhibits at Tanglewood will include a collection of photographs by Boston Symphony members taken on tour in Europe last fall, July 15-21; paintings by Maurice Gordon, July 22-28; paintings by Isabel Bishop, July 29-Aug. 4; and prints by Picasso, lent by Robert Appleton of Albany Aug. 5-11.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 9 1957

Five Paintings By Toney Now At Tanglewood

Five recent paintings by Anthony Toney are on exhibition this week in the glass reception room at the Tanglewood Main Gate in Lenox. The exhibit is on view through the second week of Berkshire Festival concerts, until Sunday.

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THE SPRINGFIELD UNION, JULY 9, 1957

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 15 1957

Orchestra Tour Photos Shown At Tanglewood

Photographs taken by members of the Boston Symphony Orchestra during its recent tour of Europe will be exhibited in the glass reception room at Tanglewood through July 20. In addition to photographs by Roger Voisin, principal trumpet of the orchestra, Minot Beale, violinist, and Joseph Orosz, trombone, the showing will include pictures taken by J. Edward Fitzgerald, head of the United Press News Bureau of New England and official photographer for the tour.

The Boston Symphony's 1956 tour of Europe opened with a concert in Cork, Ireland on Aug. 24 and concluded with a concert in London on Sept. 24. The intervening month took the musicians with their music director, Charles Munch, and guest conductor Pierre Monteux, to 12 countries, where the orchestra played 28 concerts in 19 cities. The tour was made in co-operation with the International Exchange Program of the American National Theatre and Academy.

The first visit by an American orchestra to Leningrad and Moscow was recorded on film by the photographer, and pictures of these cities are included in the exhibition at Tanglewood, together with views of other stops along the tour, among which were the cities of Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Pasis, Chartres, Leeds and London. The exhibit has been arranged by Karl Zeise of the Boston Symphony.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 15 1957

TANGLEWOOD SHOWS PICTURES OF TOUR

Photographs taken by members of the Boston Symphony Orchestra during its recent tour of Europe will be exhibited in the Glass Reception Room at Tanglewood through Saturday. In addition to photographs by Roger Voisin, principal trumpet of the orchestra, Minot Beale, violinist, and Joseph Orosz, trombone, the showing will include pictures taken by J. Edward Fitzgerald, head of the United Press News Bureau of New England and official photographer for the tour.

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It takes approximately seven years for cultured pearls to develop. They are made by introducing an irritant inside the shells of oysters.

, SATURDAY, JULY 20, 1957

SPRINGFIELD UNION, SPRINGFIELD, MASS.

Gordon Paintings At Tanglewood

Lenox, July 19—A group of paintings by Maurice Gordon are being exhibited in the glass reception room at Tanglewood for one week, starting July 22.

A native of Holyoke, Mr. Gordon studied painting in Italy and Paris and designed illustrations for Paris publications. He has been represented in more than half a dozen one man shows, most recently by an exhibition at the Berkshire Museum in Pittsfield last June.

Future exhibitions at Tanglewood will include paintings by Isabel Bishop (week of July 29), and prints by Picasso, lent by Robert Appleton of Albany (week of August 5).

nance District, and Westover Air Force Base was approved by the Defense Department yesterday. The increase, to take effect Aug. 3, does not apply to white collar workers, the Pentagon said. The boost was approved by the Army-Air Force Wage Board. The pay raise is the result of a telephone survey of wages paid by private industries in the Springfield-Hartford labor market area. The survey was conducted by Armory, Westover, and SOD representatives as authorized by the Army-Air Force Wage Board.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 19 1957

Maurice Gordon Paintings Now At Tanglewood

A group of paintings by Maurice Gordon will be exhibited in the Glass Reception Room at Tanglewood for one week, starting Monday.

A native of Holyoke, Mr. Gordon studied painting in Italy and Paris and designed illustrations for Paris publications. He has been represented in more than half a dozen one man shows, most recently by an exhibition at the Berkshire Museum in Pittsfield last June.

Future exhibitions at Tanglewood will include paintings by Isabel Bishop the week of July 29, and prints by Picasso, lent by Robert Appleton of Albany the week of Aug. 5.

C1127

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 8 - 1957

Tanglewood Tales

The guest composer-in-residence at Tanglewood this summer is Milton Babbitt, associate professor of music at Princeton University. Mr. Babbitt, a specialist in 12 tone technique, is also knowledgeable on the subject of jazz. He has written a considerable amount of chamber music, music for piano and vocal music. Some of his works will be heard at Tanglewood on August 6, and at a concert of modern chamber music sponsored by the Fromm Music Foundation. Mr. Babbitt will also teach composition classes at the Music Center this summer and will participate in the seminar on contemporary music, a lecture series which is sponsored by the Fromm Foundation and which is open to Friends of the Berkshire Music Center.

* * *

Registrar Edith Bossler reports that the first Music Center student to enroll since the opening of the school offices at Tanglewood was, appropriately, a Berkshire County resident, John A. Gouger, of Adams. Mr. Gouger, a tenor in the choral department, has been awarded a Berkshire County Scholarship for study at Tangelwood this summer. A number of such awards have been given to those who are especially active in the musical life of the county.

Tanglewood Tales

Two Berkshire Music Center alumni are appearing this summer as soloists at the premiere summer season of the Santa Fe Opera Company in Santa Fe, N.M. They are Regina Sarfaty '54-'56, mezzo-soprano, and Spelios Constantine '56, bass. Both were students in the opera department while at Tanglewood.

* * *

Mr. and Mrs. Eugene Stensager of Montesano, Wash., are spending the summer in Lenox with their uncle, Professor James L. Adams of Cambridge and Lenox. Mr. and Mrs. Stensager are members of the Tanglewood Study Group.

* * *

Five married couples are spending the summer as students at the Music Center. They are Mr. and Mrs. Calvin Dash of New Orleans; Mr. and Mrs. Peter Marsh of Seattle, Mr. and Mrs. Gustav Meier of Zurich, Switzerland, Mr. and Mrs. Richard Marcus of Philadelphia and Mr. and Mrs. Eugene Stensager of Montesano, Washington. Among the visiting Fromm Fellowship Players are two other couples, Mr. and Mrs. George Andrix of Chicago and Mr. and Mrs. Lowell Farr of New York City.

The Berkshire Eagle, Friday, July 12, 1957

Tanglewood Tales

Walter Lehmann of Glen Street, Williamstown, has been awarded a Berkshire County Scholarship for study at the Berkshire Music Center this summer. Mr. Lehmann, who studies orchestral conducting at the summer music school, is music director of the Pine Cobble School in Williamstown.

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Harold Farberman, percussionist of the Boston Symphony Orchestra, has enrolled as a student of composition at the Berkshire Music Center. Mr. Farberman, who is studying with guest teacher Milton Babbitt, is the author of a Double Concerto for Single Trumpet, which was given its first performance recently by the Boston Pops Orchestra, with Armando Ghitalla as soloist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 12 1957

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Students at the Berkshire Music Center have elected the following musicians to the school's student council: F. Robert Cole of Plainfield, N.J.; Alfred E. Troppet of Miami, Fla.; Karen Rask of Duanesburg, N.Y.; Marjorie Campagna-Pinto of Hingham; Gerald Weinburg of West Roxbury; Malcolm Peyton of Princeton, N.J.; Richard Hensel of Mt. Carroll, Ill.; Linda Lockwood of Westport, Conn.; Charles Hofmann of Ormand Beach, Fla.

C1127

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 8 - 1957

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—The Berkshire Eagle, Friday, July 12, 1957

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 12 1957

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TIGHT BINDING

The Berkshire Eagle, Saturday, July 20, 1957—9

...a Boxholders Listed ...r Berkshire Festival

...LEWOOD — Many Berk-...County residents are among ...ers for the Berkshire Festi-...ences this season at Tangle-...

...y boxholders are Alan J. ...and Dean H. Rice of Pittsfield, ...e B. Anderson of Housatonic, ...William Felton Barrett, Fred-...ck Berncke, Mrs. Milton C. ...and Robert K. Wheeler of ...Barrington, James Phinney ...III, Philip Marshall Brown ...Mrs. Julian Sprague of Wil-...town, Miss Mabel Choate ...Charles C. Griswold, Walter ...Mrs. Rodney Procter and ...H. Ryan of Stockbridge, ...Mrs. Bruce Crane and Mrs. ...ump M. Crane Jr. of Dalton, ...Gunn of West Stockbridge, ...Milton J. Heller, George K. ...Moore, Mrs. Bruce W. San-...Mrs. John L. Senior, Mrs. ...Rhodes and Mrs. Edgar ...of Lenox, Miss Gertrude ...South of Glendale.

...ers include George E. Judd of Cannonsville, N.Y., retired manager of the Boston Symphony Orchestra; John S. Williams of Old Chatham, N.Y., Mrs. Francis B. Crowninshield of Marblehead, Mrs. Lowell Thomas of Pawling, N.Y., S. L. Eisenbergs of Troy, N.Y., Mrs. Alfred G. Kay of Chester, N.J., and Palm Beach, Fla., Frank W. McCabe of Rensselaer, N.Y., and Paul Porzelt of New York and Sharon, Conn.

Here This Weekend

Among those at Tanglewood this weekend will be Mr. and Mrs. Jacob J. Kaplan, E. Morton Jennings and Edward A. Taft of Boston, trustees of the Boston Symphony Orchestra; Mrs. F. S. Crofts of Stamford, Conn., who will meet with students who have been awarded the composition scholarships given in her name to the Berkshire Music Center; and Nikolai Lopatnikoff, professor of music at Carnegie Institute in Pittsburgh, who is spending the summer at the MacDowell Colony, Peterborough, N.H.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 22 1957

Three Local Residents Tanglewood Boxholders

Three Williamstown residents are among the Berkshire county boxholders for the 1957 Berkshire Festival concerts at Tanglewood this season. They are James Phinney Baxter III, Philip Marshall Brown and Mrs. Julian K. Sprague.

Eagle, Tuesday, July 16, 1957—

Tanglewood Instructor First Church Soloist

GREAT BARRINGTON — Arthur Schoep, assistant to Boris Goldowsky in the Berkshire Music Center's opera department at Tanglewood, will sing at the 10:30 service Sunday morning at the First Congregational Church.

Appearing for the second year at the church, the tenor will present two of Dvorak's sacred songs.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

JUL 17 1957

Tanglewood Tickets On Sale in Lenox

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Detailed programs and a complete list of student concerts open to members of the Friends of the Berkshire Music Center may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass.

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,988

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Hotel & Rest. News
BOSTON, Mass.
Weekly

JUL 20 1957

[113]

Elm Court Opens For 10th Season; Wood Now Mgr.

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The dining rooms of the Elm Court will be open to the public again, with John F. Nesbit as head waiter, and Stanton Roberts as chef. Mrs. Dorothy Crawford is returning for her 10th year as housekeeper.

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THE NEW YORK TIMES,
...DAY, JULY 10, ...y 7.

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...son was born ... at ...
...Roosevelt or Polyclini... Hos. ...
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

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Dalton

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

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The Berkshire Eagle, Saturday, July 27, 1957—11

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Mr. and Mrs. Graton were born in Montreal, Canada. Mrs. Graton was awarded the Prix d'Europe in 1941, which gave her the opportunity to study with Gaston Dethier and Joseph Bonnet at the Juilliard School of Music. Mrs. Graton is organist at the church of St. Joseph de Ville in Mont-Royal, Canada. She is also professor at the College de St. Laurent in Montreal. Mrs. Graton has often been heard at emissions on Radio Canada and has given many concerts in the province of Quebec.

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The public is invited to attend either Mass.

Notes and Footnotes

TOP BILLING: You can always spot the person about to have his first cultural experience, like at Jacob's Pillow, Tanglewood, or Mount Mountain. He has a drawn look.... Sheffield Plastics Inc. has a big manufacturing ace in the hole over eighteen high freight rates in New England. Their product so low in weight that shipping costs are a painful part of the overhead

EAGLE
July 19, 1957

Notes and Footnotes

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JULY 30, 1957
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Berkshire Week End

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

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TIGHT BINDING

[113]

The Berkshire Eagle, Saturday, July 20, 1957—9

ea Boxholders Listed r Berkshire Festival

LENOX — Many Berk- County residents are among ders for the Berkshire Festi- certs this season at Tangle-

ty boxholders are Alan J. and John H. Rice of Pittsfield, r R. Anderson of Housatonic, William Felton Barrett, Fred- W. Beinecke, Mrs. Milton C. and Robert K. Wheeler of Barrington, James Phinney r III, Philip Marshall Brown Mrs. Julian Sprague of Wil- town. Miss Mabel Choate, Charles C. Griswold, Walter Mrs. Rodney Procter and n H. Ryan of Stockbridge. n, Mrs. Bruce Crane and Mrs. rge M. Crane Jr. of Dalton, er Gunn of West Stockbridge, Milton J. Heller, George K. rmore, Mrs. Bruce W. San- Mrs. John L. Senior, Mrs. ed Rhoades and Mrs. Edgar ern of Lenox, Miss Gertrude nson Smith of Glendale. bers include George E. Judd of Cannonsville, N.Y., retired manager of the Boston Symphony Orchestra; John S. Williams of Old Chatham, N.Y., Mrs. Francis B. Crowninshield of Marblehead, Mrs. Lowell Thomas of Pawling, N.Y., S. L. Eisenbergs of Troy, N.Y., Mrs. Alfred G. Kay of Chester, N.J., and Palm Beach, Fla., Frank W. McCabe of Rensselaer, N.Y., and Paul Porzelt of New York and Sharon, Conn.

Here This Weekend

Among those at Tanglewood this weekend will be Mr. and Mrs. Jacob J. Kaplan, E. Morton Jennings and Edward A. Taft of Boston, trustees of the Boston Symphony Orchestra; Mrs. F. S. Crofts of Stamford, Conn., who will meet with students who have been awarded the composition scholarships given in her name to the Berkshire Music Center; and Nikolai Lopatnikoff, professor of music at Carnegie Institute in Pittsburgh, who is spending the summer at the MacDowell Colony, Peterborough, N.H.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 22 1957

Three Local Residents Tanglewood Boxholders

Three Williamstown residents are among the Berkshire county boxholders for the 1957 Berkshire Festival concerts at Tanglewood this season. They are James Phinney Baxter III, Philip Marshall Brown and Mrs. Julian K. Sprague.

Eagle, Tuesday, July 16, 1957—

Tanglewood Instructor First Church Soloist

GREAT BARRINGTON — Arthur Schoep, assistant to Boris Goldowsky in the Berkshire Music Center's opera department at Tanglewood, will sing at the 10:30 service Sunday morning at the First Congregational Church.

Appearing for the second year at the church, the tenor will present two of Dvorak's sacred songs.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

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Ridgefield Press
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THE NEW YORK TIMES,
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[illegible] Ross H[illegible] Son

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Berkshire Eagle (e)
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Independent
Circ. 28,235

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E1143

THE KANSAS CITY STAR.

TANGLEWOOD IS A LURE

FIVE KANSAS, MISSOURI STUDENTS THERE.

Knowledge and Inspiration About Music Are Rewards of the Talented Youngsters.

By Joseph Kaye.

Tanglewood, Lenox, Mass., July 15.—This is another report on those dedicated young people from the Missouri-Kansas area who come to Tanglewood to prepare themselves further to serve the good cause of music in America. As part of the music festival in the Berkshire hills here, conducted by the Boston Symphony orchestra each summer, there is the Berkshire Music center, a school for the country's outstanding young talents.

Students from 35 states and from 18 foreign countries are enrolled this year. They come from as far off as India, Korea and the Netherlands Antilles. Many of them are on scholarships.

Five From This Area.

Five Missouri-Kansas students are here. A Kansas Citian is Albertine Baumgartner, daughter of Mr. and Mrs. Albert J. Baumgartner, 5601 Lydia avenue, an attractive and intense girl who intends to be a concert pianist. At 15 she played with the Kansas City Philharmonic under Hans Schwieger, and lately she has been studying at the David Mannes school in New York. It was this conservatory that recommended her for an audition by Ralph Berkowitz, dean of the Berkshire Music center. She has one more year to go at the Mannes school. The will to master and achieve that is so much a part of Tanglewood is unmistakably expressed in her eyes.

Two States Represented.

The other students are Linda Barrington, 1305 University avenue, Wichita, Kas.; Geraldine Riggs, 1310 North Topeka, El Dorado, Kas.; Sally Berger, 103 Lake Forest, St. Louis, and Eugene Wade, Mayfield, Kas.

Miss Barrington's mother, Mrs. Lester M. Barrington, teaches piano and her father is a high school science teacher. She studied piano in her early years but became enchanted with the violin when she heard an orchestra and pestered her mother into allowing her to change to the instrument of her heart.

Geraldine Riggs is here for a second term. The cello is her instrument but she is also a pianist. Her father, Carl C. Riggs, teaches education at Junior college. All her four sisters play the piano, though not professionally. She is busy here performing with chamber groups and with the big student orchestra. Miss Briggs hopes to be a concert artist but is convinced there

FIVE MUSIC STUDENTS from Missouri and Kansas are studying this summer at the Berkshire Music center, Lenox, Mass., which began its sessions last weekend. Standing, left to right, are Linda Barrington, violinist, Wichita, Kas.; Eugene Wade, French horn, Mayfield, Kas., and Geraldine Riggs, cellist, El Dorado, Kas. Seated are Albertine Baumgartner (left), pianist, Kansas City, and Sally Berger (right), pianist, St. Louis.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 19 1957

Eagle Pittsfield, Massachusetts, Tuesday, July 16, 1957

Clark

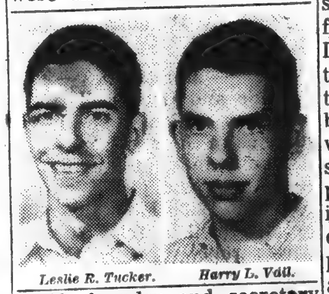
STUDENT CONDUCTORS from three foreign nations who will direct the Tanglewood choir at its first concert tonight at 8:30 in the Theater-Concert Hall are, left to right, Arpad Darazs of Budapest, Hungary; Abraham Kaplan of Tel Aviv, Israel; Lajos Toth of Budapest and Eric Ericson of Stockholm, Sweden.

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728

JUN 30 1957

Youths Win Scholarships To Ted Mack Music Camp

Two young Kansas City student musicians, Leslie R. Tucker, 16, and Harry L. Vail, 17, have been awarded DeMolay scholarships to study music at the Ted Mack camp on Lake Buel in Great Barrington, Mass., 125 miles north of New York City. The awards were announced by Frank S. Land, founder and secretary general of the Order of DeMolay. Both boys are DeMolays.



Leslie R. Tucker. *Harry L. Vail.*

Tucker, who plays trumpet, is the son of Mr. and Mrs. Leslie C. Tucker, 1216 East Forty-third terrace, North Kansas City, and Vail, who plays clarinet and saxophone, is the son of Mr. and Mrs. M. C. Vail, 5432 Locust street.

The Ted Mack camp is operated under the general direction of the television amateur star whose name it bears. The camp is for eight weeks and in addition to music study, has such activities as boating, trips and camp craft. The students also will have opportunities to hear the Boston Symphony concerts at Tanglewood, Mass., and opera at the Berkshire Music center. The camp director is Dr. Warren S. Freeman.

The two Kansas City youths will leave today for the camp. Tucker is a senior at North Kansas City high school, has studied trumpet five years and is a student of Donald Newhart. He plays in the school band and orchestras, and has his own dance band. Vail is a senior at Southwest high school. He has studied clarinet and saxophone for seven years and is in the Southwest student dance band, the Madcats. He played in the all-city orchestra and has won four first class ratings at the University of Missouri. His music teacher is Robert L. Luyben.

The Berkshire Eagle, Thursday, July 18, 1957

8 Indian Hill Camp Alumni Now Students at Tanglewood

STOCKBRIDGE — Eight former campers from the Indian Hill Music Workshop here are studying at the Berkshire Music Center at Tanglewood this season.

One of the eight, Morey Ritt, will be a piano soloist with the Tanglewood Student Orchestra in tonight's concert. Miss Ritt, who comes from Hempstead, R.I., will play the first movement of a Schuman Piano Concerto with the orchestra. Miss Ritt, who is 20-years old, attended Indian Hill in 1952.

In addition to many students at Tanglewood, Seymour Lipkin, lives at Indian Hill and conducts Indian Hill's final festival after the Tanglewood season. A conductor and pianist, Mr. Lipkin is a member of the composing faculty at Tanglewood. He appeared as a soloist with Lukas Foss in Bach's Concerto for Two Pianos in C minor on July 5 and gave a concert of piano duets with Ralph Berkowitz on July 10.

Others at Center

Among the other Indian Hill alumni at Tanglewood is David Ward-Steinman, a student in the composing department. His Piano Sonata was played Sunday night in the Composer's Forum at Tanglewood.

Mr. Ward-Steinman, who comes from Alexandria, La., attended Indian Hill in 1954. He had a Charles Ives Scholarship to the camp. Recipients are picked after a nationwide competition by the National Federation of Music Clubs. In the six years the scholarship, given in honor of the late American composer, has been offerd only three people have been judged worthy of it. Mr. Ward-Steinman was the second. Ramiro Cortez of California, now studying under a Prix de Rome scholarship, was the first recipient and Richard Fanning of Dayton, Ohio is the scholarship holder this summer.

Michael Kasler, a composing student from Maple Shade, N.J., attended Indian Hill in 1954. He had his Sonata No. 2 for Violin and Piano performed at Sunday's Composers' Forum.

William Rheim, who was at Indian Hill in 1954 and 1955, is a double bass player with the Tanglewood Student Orchestra. He lives in New Haven and is first double bass player with the New Haven Symphony.

Peter H. Zaret of Nutley, N.J., is another Indian Hill Camper studying at Tanglewood. A violinist, he was at Indian Hill in 1954.

Harriet Turtletaub, Nicol Milner and Kristen Synnestwedt, who attended Indian Hill in 1954, are members of the Tanglewood Study Group.

These eight seem to make Indian Hill, one of the first of the camps specializing in the arts in the country, a prep school for the Tanglewood Festival.

Indian Hill, started in 1952, is directed by Mr. and Mrs. Mordecai Bauman. It is located on the former Norman Davis estate on Prospect Hill. It has 96 campers and a teaching staff of 20.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 16 1957

Refugee to Conduct Tanglewood Choir

Lajos Toth, who came here last fall as a refugee from Hungary, tonight will conduct the Tanglewood Choir in four songs of Bela Bartok at the Berkshire Music Festival.

Now employed at Jordan Marsh Company, Toth won a scholarship to the Berkshire Music Center. He is a former conductor of the Musicians Guild Orchestra in Budapest and the Radio Budapest Orchestra.

He is one of six student conductors who will appear in tonight's program, the choir's first concert of this current season. Faculty directors will be Alfred Nash Patterson and Lorna Cooke DeVaron of the Music Center.

Indian Hill Alumni at Music Center

STOCKBRIDGE — Eight former campers from the Indian Hill Music Workshop here are studying at the Berkshire Music Center at Tanglewood this season.

TIGHT BINDING

C115]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 14 1957

Musicians From 30 States Attend Tanglewood Classes

Fifteenth Annual Berkshire Music Center Also Has Pupils From 10 Foreign Countries; Eminent Names Listed on Faculty

Lenox, July 13 Musicians representing 30 states, the District of Columbia and 18 foreign countries have come to Tanglewood for the 15th annual session of the Berkshire Music Center. The summer school of music maintained by the Boston Symphony Orchestra under the direction of Charles Munch offers expert teaching and training in instrumental and choral work, and composition, with an average of four public performances weekly given by students of the center. The 1957 season runs through August 11.

Established in 1940

The Berkshire Music Center was established in 1940 by the Boston Symphony Orchestra under the direction of the late Dr. Serge Koussevitzky, to provide a place where musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Dr. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Center. Aaron Copland is chairman of the faculty; Ralph Berkowitz is dean; and Leonard Burkat is administrator. The distinguished faculty includes the well known musicians Eleazar de Carvalho, Richard Burgin, William Kroll, Hugh Ross, Boris Goldovsky, Irving Fine, Ludwig Zirner, Seymour Lipkin and 23 members of the Boston Symphony Orchestra.

Milton Babbitt, associate professor of music at Princeton University, is guest composer at Tanglewood this summer, continuing the tradition of having an eminent visiting composer on the faculty each year. His predecessors have been Goffredo Petrassi, Roger Sessions, Boris Blacher, Ernest Toch, Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Bohuslav Martinu, Paul Hindemith, and Oliver Messiaen.

Bay State Has 43

The international representation at the Music Center this summer is large. Eight students come from Canada, six from Hungary, three from Korea, two from Switzerland, two from Israel, two from Great Britain, two from Puerto Rico. Represented by one student apiece are Japan, India, Formosa, Peru, Columbia, Venezuela, Uruguay, Argentina, Hawaii, Norway and Sweden.

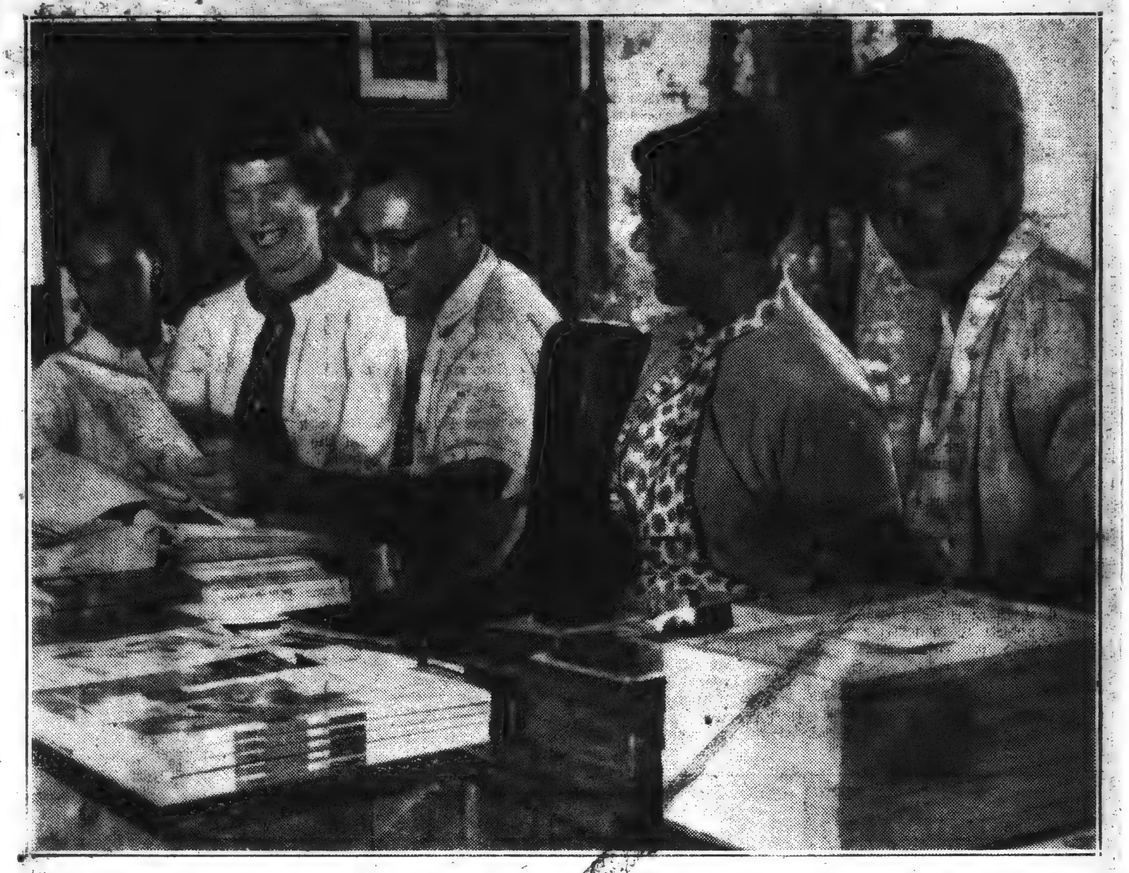
Orchestral conductors who will study this summer with Brazilian conductor Eleazar de Carvalho are Gustav Meier of Zurich, Switzerland; Wyn Morris of South Wales, Great Britain; and Fernand Graton, of Montreal, Canada.

As in past years, New York is the state most heavily represented at the Music Center this summer, with 72 students, 43 coming from Massachusetts, 19 from Pennsylvania, and 12 from Illinois. New Jersey and Ohio are each represented by 11 students, and 10 come from neighboring Connecticut. Other states which have contributed heavily to this year's enrollment are Washington and Michigan, with nine students apiece; California with six; the District of Columbia with six, and five from Louisiana and Virginia.

The professional and amateur musicians at Tanglewood this summer pursue careers in other fields. Among the students this summer are a diplomat, dentist, publishing executive, electronics engineer, radio announcer, and die model maker for automotive tooling. A number of social workers, secretaries, premedical students and law school students have also enrolled. Rev. Charles Dupuis, the Director of the Chorale of the College of Saint-Laurent, Canada, returns to the Music Center to study choral conducting with Hugh Ross. Father Dupuis studied Gregorian Chant at the Abaye de Solesmes and at the Institute Gregorian in Paris. He was a student at Tanglewood in 1956.

The majority of Tanglewood students live at the Lenox School and at Wheatleigh, a nearby estate owned by the Boston Symphony Orchestra. For recreation, they swim and boat in the Stockbridge Bowl (Lake Mahkee-nac), the lake whose shoreline touches the Tanglewood estate.

12 BOSTON EVENING AMERICAN, SAT., JULY 27, 1957



Music on Their Minds—Students from Boston and vicinity visit the music store of the Berkshire Music Center . . . making selections for class work. In the group are Annette Cisel of Boston, Catherine Wakefield of Dover, Gerald Weinburg of West Roxbury, Jean Marie Colford of Boston and Jacqueline Buchanan of Boston. They're in the student orchestra or the choral department at the center, maintained by the Boston Symphony Orchestra at Tanglewood, Lenox. Dr. Charles Munch is the center's director.

The Berkshire Eagle, Tuesday, July 9, 1957—9

Hungarian Choral Conductor in Berkshires

Mahan

Mrs. Willem Willeke, musical director of South Mountain, with Atpad Darasz, choral director who recently escaped from Hungary; and Miriam E. de Kiki, project director of the American National Theater and Academy Emergency Office for Hungarian Refugees.

Atpad Darasz, 35-year-old choral conductor who recently escaped from Hungary, is spending the summer at South Mountain Chamber Music Colony and studying at the Berkshire Music Center at Tanglewood.

Mr. Darasz and his family were offered a summer home in the Berkshires by Mrs. Willem Willeke, musical director of South Mountain.

Through the efforts of Miram E. de Kiki, project director of the American National Theater and Academy Emergency Office for Hungarian Refugee Performing Artists, Mr. Darasz received a grant from the Rockefeller Foundation to enable him to perfect his English and establish himself professionally in this country. He is studying at Tanglewood under a scholarship. Miss de Kiki is a long time resident of this area, spending her summers at South Mountain.

Mr. Darasz will conduct a choral concert of Hungarian composers at Tanglewood July 16. Works by Bartók and Kodaly are on the program to be sung by the Festival Chorus.

In Europe Mr. Darasz won first prize in competition at Eistefodd, the Welsh festival. His services were much in demand in Hungary, where he conducted the Choral Society of the Budapest Radio.

During World War II Mr. Darasz worked in a U.S. Air Force rest camp in Germany as a waiter while still a graduate student.

His wife, Piroska, and children, Burt, Desi, and Judith, are living in the Apple Tree Cottage at South Mountain.

Tanglewood's Musical 'Farm Team'

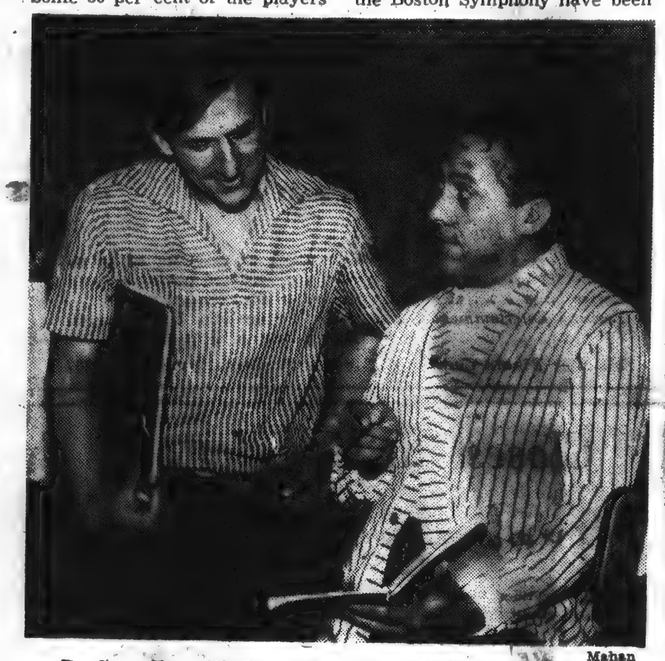
By IRWIN SHAINMAN

Associate Music Professor
Williams College

IF YOU imagine Tanglewood is no more than a series of big weekends featuring the Boston Symphony Orchestra, I suggest you join the 3,000 or more people who attend the Thursday night Shed concerts. The musicians are members of one of America's most active and distinctly musical "farm teams," the Berkshire Music Center student orchestra.

During its 15-year history this orchestra has attracted fine instrumentalists from all over the world, developing into one of the country's foremost training groups.

Leading conductors regularly recruit talent from this source. Some 30 per cent of the players in America's professional orchestras and at least 20 members of the Boston Symphony have been "brought up to the majors" in this manner.



Mahan

De Carvalho with Swiss student conductor Gustav Meier

Mahan

Students Elinor Preble of Denver, [illegible] Seattle, Carolyn Lentz of Muskegon, Mich., Eugene Sulliv[illegible] Pittsfield

In talking to players and staff of this unique establishment, one is immediately aware of enthusiasm and devotion to performance. The school's chief administrator, Leonard Burkat, characterizes the setup as "one of the few training programs that offers the player a true introduction to working as an instrumental musician under completely professional conditions."

'Ideal Conditions'

In practice this means a new program for each Thursday concert, preceded by some 18 hours of rehearsal. Compare this to the average conservatory orchestra where as much as two months is spent preparing one concert.

Pittsfield's Eugene Sullivan—member of the orchestra's horn section, graduate of Juilliard, the West Point Band, and the first recipient of the newly awarded Berkshire Scholarship—summed up the typical student reaction to the almost continuous orchestral and chamber music sessions: "Wonderful. This represents the most concentrated amount of playing under ideal conditions that I have ever done."

Should you imagine this group as primarily a haven for the eager but relatively inexperienced amateur with nothing better to do with his summer, you will think differently when you meet such people as 27-year-old Chester Wood, a cellist from Seattle. Having just completed a long stint in the Air Force Orchestra, he has already been engaged for next season by the National Symphony of Washington, D.C.

Then there is Miss Carolyn Lentz, a 24-year-old violist and university graduate who puts the experience of two years in the student group to practical use by running the high-school orchestra and other musical activities in Muskegon, Mich. In her opinion: "University of Michigan instrumental majors plan to come to Tanglewood as almost a normal part of their training."

Among Best

The present group, considered one of the best in many seasons, was picked after almost 300 auditions from as many applicants. That the 100 "surviving" players are receiving a standard yet challenging musical diet was demonstrated by a five-minute "Gallup Poll" during which one year's concert programs were exhaustively surveyed by Dean Ralph Berkowitz and this writer. The result: standard orchestral classics over contemporary repertoire and "novelty selections," 18 to 3. According to the dean, this is good preparation for any symphonic group now playing.

The orchestra department (officially known as Department I, one of five divisions of the school) is noted for its talented crop of student conductors as well as its players. Leonard Bernstein and Eleazar de Carvalho (present faculty director) got their starts here. Most regular Boston Symphony conductors take over at least once during the six-week season, increasing the value of the schooling.

Happy Pupils

As I wandered around at intermission during one of the orchestra's regular morning rehearsals, I was surrounded by talented, well-practiced, devoted, cooperative and friendly people who seemed very pleased to be in a position to rub elbows and swap musical yarns with Boston Symphony musicians.

These young people were proud of their place in the shadow of one of the world's great performing bodies. If you want to see what I mean, just look up Miss Elinor Preble, a 21-year-old New England Conservatory student from Denver.

When I asked her how she felt about being picked to play first flute for a performance of Beethoven's "Sixth Symphony," she looked at me and exclaimed: "It's the end of the whole world."

Warren Clark, Jr.

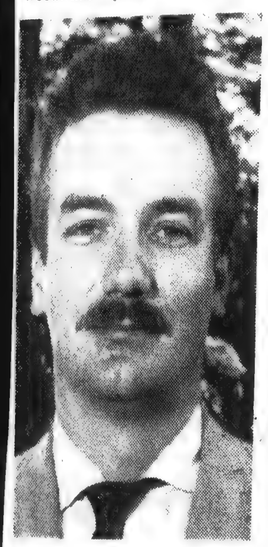
STUDENTS IN 'TANGLEWOOD.' Elaine V. Quint, soprano, Syracuse; George R. Powers, trombonist, Ithaca, and Lanalee Litz, harpist, Syracuse, studying in Berkshire Music Center, pictured left to right. Miss Quint is in the opera department; Powers and Miss Litz play in the student orchestra.

The Lively Arts

By Milton R. Bass

MICKEY MANTLES are as rare in music as they are in baseball, but Tanglewood this season has a clarinet player named William Smith who can swing from both the jazz and classical sides of the plate.

Smith is spending the summer at the Music Center as a Fromm Fellowship player. This is a group of 11—a string quartet, a woodwind quintet, a pianist



William Smith

and a soprano—which performs for the students and gives one public concert a week. They play only modern music and they lead an extremely busy life, what with performing at the Sunday night composers' forums, playing the works of the neophyte composers during class sessions, illustrating the seminars on contemporary music, demonstrating and explaining their various musical instruments to the students and giving a regular Saturday afternoon concert for the Friends of the Music Center.

* * *

THIS IS the first year for this unique group at Tanglewood, and Smith is extremely enthusiastic about the work being done. He feels that access to such a group would have aided immeasurably in his own training, and that schools and universities throughout the country should have similar setups to give demonstrations, counsel and teach students.

Bill Smith was born 31 years ago in Sacramento, Calif., but received his schooling in Oakland. He started clarinet lessons at the age of 10, and had his own small dance band through grammar and high school. Upon his graduation, he journeyed East for a year at Juilliard, and then returned to Oakland to study composition with Darius Milhaud at Mills College. Mills is strictly a woman's college, but a few men are let in for special courses from time to time to salt the diet.

Among the male students was a piano player named Dave Brubeck, and the two musicians became fast friends. They gathered together with some of the other students and formed a jazz octet which played several concerts in the area. Smith went on to the University of California in Berkeley from which he received his B. A. in 1950. He then continued his studies with Roger Sessions and received an M. A. degree in music in 1952.

* * *

THE HARD work started to pay off in 1951 when Smith won the Prix de Paris, which gave him a year's study of the clarinet at the Paris Conservatory. This was followed by the Phelan award for composition, a prize reserved for California composers, and just a few months ago Smith won the Prix de Rome which will set him up in that eternal city this fall and winter.

In between prizes, Smith taught at the San Francisco Conservatory for a year and then at the University of California in Berkeley before going over to the University of Southern California, from which institution he is now on a year's leave of absence. While both the prizes and the teaching jobs were going on, he found time to marry one of his female classmates at Mills College, and they have collaborated on three children, all still in a minor key.

* * *

SMITH FEELS at home in either the jazz or classical milieu, writing blues or string quartets with either hand. He says that the two types overlap sometimes in his compositions, but there is no strain, no bother, no fuss. He can turn out a Divertimento for Five Instruments for the Composers' Forum at Tanglewood as readily as the Divertimento for Six Jazz Instrumentalists which was recently recorded by Red Norvo on Contemporary Records. The clarinetist has also written a string quartet, a Suite for Violin and Clarinet, and a Capriccio for Violin and Piano, all of which have been recorded by Contemporary and will be released after the first of the year.

Smith not only composes in both the classical and jazz fields, but also plays a fine clarinet, which can be as formal or as improvisational as the occasion demands. He has a lovely tone and swings along beautifully, especially in the lower register. He can unslip his clarinet in a chamber music hall or a jazz joint without causing anyone to look askance.

* * *

YOU MIGHT say that he is a shining example of the modern jazz musician, a man trained in all types and capable of composing as well as reading music. The old-timers may shudder at these clean-living, studious youngsters, but nobody can deny the music they make. It's still the real thing. These men are bringing their jazz preferences into the sacred halls of the classical artists. A little more of the influence and next year you might see "Louis Armstrong and His Memphis 500" playing at Tanglewood on Parade with Danny Kaye conducting. The history books will probably say that the whole trend was started by a man who claimed his name was Bill Smith. And it was. Or rather, it is.

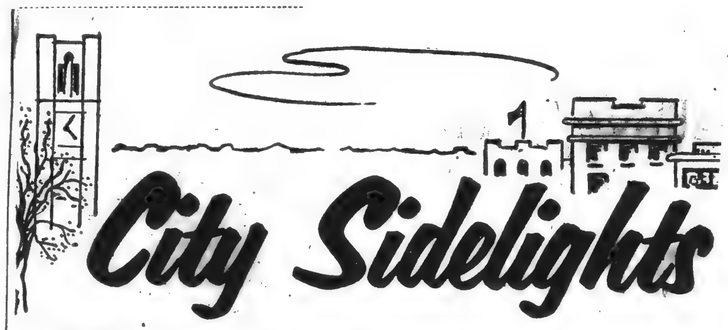
Berkshire Eagle, Thursday, Aug. 8, 1957—

Clark

JAPANESE CELLIST Takayori Atsumi, left, consults with Dean Ralph Berkowitz of the Berkshire Music Center at Tanglewood. Mr. Atsumi plays in the student orchestra.

RALEIGH, N. C.
TIMES
Circ. D. 15,179

JUL 16 1957



BY THE WOMAN'S STAFF

We're always a wee bit overawed in the presence of real talent—an amazing admission, you'll admit, considering as how most newspaper people are more than in love with their own talents.

But on occasion, we find ourselves really smitten with the abilities of others. One such ability-laden Raleigh girl is Miss Anne Rothgeb, daughter of Mr. and Mrs. R. M. Rothgeb of Iredell Drive.

While she was here recently, Anne spent many hours pouring over 80 pages of the opera, "Hansel and Gretel," in which she will sing the role of Hansel at Tanglewood Massachusetts Berkshire music Camp. Singing Hansel, says Anne, will "help develop my low notes!"

She'll also have roles in "The Magic Flute" and "Idomeneo." While at Tanglewood, Anne will hob nob with musical greats like Boris Goldovsky, opera director, and Charles Munch, Boston Symphony Orchestra director.

Like all talented musicians, Anne will make a 'pilgrimage to Vienna. She sails Sept. 5 for that fairyland city to study voice at Vienna Academy of Music, armed with a Fulbright Scholarship.

Anne Rothgeb

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUL 17 1957

Hungarian Musicians Study in Berkshires

LENOX, Mass. — Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood this summer. Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Commitee and the Hebrew Immigrant Aid Society, the five men and one young women have resumed their musical careers in this country and are spending the summer at the music school in western Massachusetts which is maintained by the Boston Symphony Orchestra.

The Aid to Hungarian Artists Program of the American National Theatre and Academy has enabled them to continue their studies in the United States.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

JUL 21 1957

Berkshire School Takes Refugees

LENOX, Mass. — Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood, Lenox, Mass., this summer. Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school in Western Massachusetts which is maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Bee
NEWTOWN, Conn,
Weekly Independent
Circ. 6,159

AUG 9 - 1957

Hungarian Refugees Win Music Grants

Six Young Students Are At Berkshire Center

Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood, Lenox, Mass., this summer. Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school in western Massachusetts, which is maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theatre and Academy has enabled them to continue their studies in the United States.

Arpad Andras Darazs and Lajos Toth, both now living in the vicinity of Boston, are studying choral conducting and will sing in the Festival Chorus and Tanglewood Choir this summer as students in the choral department of the Berkshire Music Center.

Erno Sethy, a student of orchestral conducting at the Berkshire Music Center, has spent the past winter studying with Madame Rosina Lhevinne at the Juilliard School of Music in New York, where he received a full scholarship obtained through the efforts of the World University Service.

Gabor Neuman, 21 year old pianist in the chamber music department of the Music Center this summer, received a diploma with honors from the Franz Liszt Academy in Budapest in 1955. He has spent the past winter studying with Edouard Steuermann at the Juilliard School in New York.

The only woman member of the group to come to Tanglewood, Piroska Kellen, sings in the Festival Chorus and studies in the choral department of the Music Center this summer. Miss Kellen studied voice at the Juilliard School during the past winter and intends to follow a career as an opera singer in this country.

The youngest member of the group, 20 year old George Alexander Vas, is a pianist in the chamber music department of the Music Center. Upon arrival in the United States, he enrolled at the Juilliard School, where he has studied piano with Beveridge Webster.

TIGHT BINDING

C118]

Six Hungarians Are Enrolled In Tanglewood Music Center

TANGLEWOOD—Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center this summer.

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school, maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth are studying choral conducting and will sing in the festival chorus and Tanglewood choir this summer as students in the choral department of the Berkshire Music Center. Mr. Darazs received his education at the Franz Liszt Academy in Budapest, from which he obtained the degree of conductor in 1944. From 1952-55, he directed the Hungarian Radio Chorus and in 1955-56 he served as conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring through France, Italy and England.

Mr. Toth attended the Academy of Music in Budapest from 1936 until 1942, studying composition, voice and violin. In 1951-52, he served as director of the chorus of the Association of Unions in Budapest. Subsequently, he led orchestras and choruses of the Radio Workers' Guild, Merchant and Financial Workers' Guild, Budapest Institute of Technology and Electrical Workers' Guild. Mr. Darazs and Mr. Toth are being introduced to American musical life at Tanglewood. They both appeared as conductors of the Tanglewood Choir at its first concert of the 1957 season, on Tuesday, July 16.

Erno Sethy, a student of orchestral conducting at the Berkshire Music Center, studied at the Bela Bartok Conservatory in Budapest from 1940 until 1952. In exile for three years, he returned to Budapest in 1955 to complete his studies at the Conservatory of Music. Also in 1955, Mr. Sethy was appointed accompanist to the Budapest Philharmonic Orchestra. He has spent the past winter studying with Madame Rosina Lhevinne at the Juilliard School of Music in New York, where he received a full scholarship obtained through the efforts of the World University Service.

Gabor Neuman, 21-year-old pianist in the chamber music department of the Music Center this summer, received a diploma with honors from the Franz Liszt Academy in Budapest in 1955. He appeared several times as a guest soloist and with chamber groups on Radio Budapest, and spent the past winter studying with Edouard Steuermann at the Juilliard School in New York. He plans to continue his studies there after the close of the Berkshire Music Center's 1957 season.

One Woman in Group

The only woman of the group to come to Tanglewood, Piroska Kellen, sings in the festival chorus and studies in the choral department of the Music Center this summer. She graduated from the Franz Liszt Academy of Music in Budapest in 1952 and has given numerous concerts in Hungary. Miss Kellen studied voice at the Juilliard School during the past winter and intends to follow a career as an opera singer in this country.

The youngest member of the group, 20-year-old George Alexander Vas, is a pianist in the chamber music department of the Music Center. He attended the Bela Bartok Conservatory in Budapest from 1952-56 and won a prize for performance of a composition by Bartok. Upon arrival in the United States, he enrolled at the Juilliard School, where he has studied piano with Beveridge Webster. Mr. Vas will return to Juilliard next winter.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 17 1957

Hungarians at Tanglewood

By the Associated Press

Lenox, Mass.

The Berkshire Music Center today announced the award of scholarships for study this season to six young Hungarian musicians, refugees who came here after the revolution in their country last year. The center is supported by the Boston Symphony Orchestra.

Arpad Andreas Darazs and Lajos Toth will study choral conducting and sing in the Tanglewood Festival Chorus and Choir.

Mr. Darazs received a degree in conducting from Franz Liszt Academy in Budapest and from 1952 to 1955 directed the Hungarian Radio Chorus. In 1956 he was conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring France, Italy, and England.

Mr. Toth attended the Academy of Music in Budapest from 1936 until 1942, studying composition, voice and violin. In 1951-52, he served as director of the chorus of the Association of Unions in Budapest. Subsequently, he led orchestras and choruses of the Radio Workers' Guild, Merchant and Financial Workers' Guild, Budapest Institute of Technology and Electrical Workers' Guild. Mr. Darazs and Mr. Toth are being introduced to American musical life at Tanglewood. They both appeared as conductors of the Tanglewood Choir at its first concert of the 1957 season, on Tuesday, July 16.

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Only Woman Member

The only woman member of the group to come to Tanglewood is Piroska Kellen, sings in the Festival Chorus and studies in the choral department of the Music Center this summer. She graduated from the Franz Liszt Academy of Music in Budapest in 1952 and has given numerous concerts in Hungary since graduating from the Franz Liszt Liszt Academy of Music. She intends to follow a career as an opera singer. Youngest member of the group is George Alexander Vas, 20, a pianist, who won a prize for performance of a composition by Bartok while a student at the Bartok Conservatory in Budapest. He is enrolled in Juilliard.

Here and there: Jane Petta of the Petta Academy School and Petta Music Center has been in attendance at a meeting of the board of the American Accordionists Association at the Palmer House, Chicago. She has been helping with the educating more than 1,000 accordionists in a national contest. Lane Technical High School . . . This is the largest enrollment such contests, to date. . . . also attends the annual convention of the Music Trade and Manufacturers . . . Mrs. Harland O. Potter (Ruth Hindon) have been in New Seabury, Mass., and on Cape Cod during the day. In Hyannis, Mrs. Potter visited her voice pupil, Donald Sanders, baritone, who is spending all summer in Melody Mr. and Mrs. Potter spent a week in Henderson Harbor before going to New England. Mrs. Potter is organist and choir director of Erwin Methodist Church.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
JUL 17 1957

Six Hungarian Refugee Students Attending Berkshire Music Center

Six young Hungarian musicians, refugees who came to the United States after the revolution last October, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood at Lenox.

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one woman have resumed their careers in this country and are spending the Summer at the music school maintained by the Boston Symphony Orchestra.

The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth, both now living in the vicinity of Boston, are studying choral conducting and will sing in the Festival Chorus and Tanglewood Choir.

Erno Sethy is a student of orchestral conducting and has spent the past Winter studying with Madame Rosina Lhevinne at the Juilliard School of Music in New York, where he received a full scholarship through the efforts of the World University Service.

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The only woman member of the group is Piroska Kellen, who sings in the Festival Chorus and studies in the choral department. Miss Kellen studied voice at the Juilliard School during the past Winter and intends to follow a career as an opera singer in this country.

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THE SPRINGFIELD UNION, SPRINGFIELD, MASS.,
WEDNESDAY, JULY 17, 1957

Hungarian Musicians Study At Berkshire Music Center

Refugees Fleeing to U. S. After Revolution in Native Land Awarded Scholarships at Tanglewood

Lenox, July 16—Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood this summer.

From Refugee Camps

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school in Western Massachusetts which is maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth, both now living in the vicinity of Boston, are studying choral conducting and will sing in the Festival Chorus and Tanglewood Choir this summer as students in the choral department of the Berkshire Music Center. Mr. Darazs received his education at the Franz Liszt Academy in Budapest, from which he obtained the degree of conductor in 1944. From 1952-55, he directed the Hungarian Radio Chorus and in 1955-56 he served as conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring through France, Italy and England.

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Times (e)
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Independent Democrat
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JUL 20 1957

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TALKING IT OVE

Hungarian Musicians Study In Berkshire Music Center

Syracuse Herald-American 7/18/57

By Emma Van Wormer

Awarded scholarships for study in Berkshire Center, six young Hungarian refugees who came United States following the revolution in their nativ last winter, are in "Tanglewood," Lenox, Mass., season.

The five men and one woman were taken from refugee camps in Austria and brought to this country through efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society. The Aid to Hungarian Artists program of the American National Theater and Academy has enabled the six to continue their studies in the States.

Lajos Toth and Arpad Andreas Daraze, who now live in the vicinity of Boston, are studying choral conducting and will sing in the Berkshire Festival Chorus and the Tanglewood Choir as summer students. Daraze has a degree in conducting from the Franz Liszt Academy in Budapest and conducted a Hungarian troup touring France, Italy and England. Toth attended the Academy of Music in Budapest, studying composition, voice and violin. Both he and Daraze appeared as conductors of the Tanglewood Choir last night at its first concert of the 1957 season.

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TIGHT BINDING

(1182)

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THE SPRINGFIELD UNION, SPRINGFIELD, MASS.,

WEDNESDAY, JULY 17, 1957

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Times (e)
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TALKING IT OVE...

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Syracuse Herald-American 7/18/57

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...ad Newsclip Agency, Inc. ... Boston 6 • Richmond 2-4200

...vish Advocate ... OSTON, Mas... Indep... Circ. 26,550

... 18 1957

...rian Musicians ... at Berkshire

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Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one woman have resumed their careers in this country and are spending the Summer at the music school maintained by the Boston Symphony Orchestra.

The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth, both now living in the vicinity of Boston, are studying choral conducting and will sing in the Festival Chorus and Tanglewood Choir.

Erno Sethy is a student of orchestral conducting and has spent the past Winter studying with Madame Rosina Lhevinne at the Juilliard School of Music in New York, where he received a full scholarship through the efforts of the World University Service.

Gabor Neuman is a 21-year-old pianist in the chamber music department. He has been studying with Eduoard Steuermann at the Juilliard School in New York.

The only woman member of the group is Piroska Kellen, who sings in the Festival Chorus and studies in the choral department. Miss Kellen studied voice at the Juilliard School during the past Winter and intends to follow a career as an opera singer in this country.

The youngest member of the group is 20-year-old George Alexander Vas, a pianist in the chamber music department of the Music Center. Upon arrival in the United States, he enrolled at the Juilliard School, where he has studied piano with Beveridge Webster.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS.,
WEDNESDAY, JULY 17, 1957

Hungarian Musicians Study At Berkshire Music Center

Refugees Fleeing to U. S. After Revolution in Native Land Awarded Scholarships at Tanglewood

Lenox, July 16—Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood this summer.

From Refugee Camps

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school in Western Massachusetts which is maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth, both now living in the vicinity of Boston, are studying choral conducting and will sing in the Festival Chorus and Tanglewood Choir this summer as students in the choral department of the Berkshire Music Center. Mr. Darazs received his education at the Franz Liszt Academy in Budapest, from which he obtained the degree of conductor in 1944. From 1952-55, he directed the Hungarian Radio Chorus and in 1955-56 he served as conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring through France, Italy and England.

Studied In Budapest

Mr. Toth attended the Academy of Music in Budapest from 1936 until 1942, studying composition, voice and violin. In 1951-52, he served as director of the chorus of the Association of Unions in Budapest. Subsequently, he led orchestras and choruses of the Radio Workers' Guild, Merchant and Financial Workers' Guild, Budapest Institute of Technology and Electrical Workers' Guild. Mr. Darazs and Mr. Toth are being introduced to American musical life at Tanglewood. They both appeared as conductors of the Tanglewood Choir at its first concert of the 1957 season, on Tuesday, July 16.

Erno Sethy, a student of orchestral conducting at the Berkshire Music Center, studied at the Bela Bartok Conservatory in Budapest from 1940 until 1952. In exile for three years, he returned to Budapest in 1955 to complete his studies at the Conservatory of Music. Also in 1955, Mr. Sethy was appointed accompanist to the Budapest Philharmonic Orchestra. He has spent the past winter studying with Madame Rosina Lhevinne at the Juilliard School of Music in New York, where he received a full scholarship obtained through the efforts of the World University Service.

Gabor Neuman, 21-year-old pianist in the chamber music department of the Music Center this summer, received a diploma with honors from the Franz Liszt Academy in Budapest in 1955. He appeared several times as a guest soloist and with chamber groups on Radio Budapest, and has spent the past winter studying with Edouard Steuermann at the Juilliard School in New York. He plans to continue his studies there after the close of the Berkshire Music Center's 1957 season at the end of the summer.

Only Woman Member

The only woman member of the group to come to Tanglewood, Piroska Kellen, sings in the Festival Chorus and studies in the choral department of the Music Center this summer. She graduated from the Franz Liszt Academy of Music in Budapest in 1952 and has given numerous concerts in Hungary. Miss Kellen studied voice at the Juilliard School during the past winter and intends to follow a career as an opera singer in this country.

The youngest member of the group, 20-year-old George Alexander Vas, is a pianist in the chamber music department of the Music Center. He attended the Bela Bartok Conservatory in Budapest from 1952-56 and won a prize for performance of a composition by Bartok. Upon arrival in the United States, he enrolled at the Juilliard School, where he has studied piano with Beveridge Webster. Mr. Vas will return to Juilliard next winter.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 20 1957

6 Hungarian Refugees Win Tanglewood Scholarships

SIX young Hungarian musicians, refugees who came to the United States after the revolution in their native land last Winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood, Lenox, Mass., this Summer.

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society, the five men and one young woman are spending the Summer at the music school maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theater and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth are studying choral conducting. From 1952-5, Mr. Darazs directed the Hungarian Radio Chorus and in 1955-56 he was conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring through France, Italy and England. Mr. Toth led various orchestras and choruses. Both conducted the Tanglewood Choir Tuesday.

The four others, who have studied at the Juilliard School of Music since arrival in this country, are Erno Sethy, student of orchestral conducting who in 1955 was accompanist to the Budapest Philharmonic Orchestra; Gabor Neuman, pianist who appeared as soloist or with chamber groups on Radio Budapest; Miss Piroska Kellen, who gave numerous concerts in Hungary and plans an operatic career; and George Alexander Vas, another pianist who won a prize for performance of a Bartok composition at the Bartok Conservatory in Budapest.

TALKING IT OVE...

Hungarian Musicians Study In Berkshire Music Center

Syracuse Herald-American 7/18/57

By Emma Van Wormer

Awarded scholarships for study in Berkshire Center, six young Hungarian refugees who came United States following the revolution in their na... last winter, are in "Tanglewood," Lenox, Mass., ... season.

The five men and one woman were taken from refugee camps in Austria and brought to this country through efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society. The Aid to Hungarian Artists program of the American National Theater and Academy has enabled the six to continue their studies in the States.

Lajos Toth and Arpad Andreas Daraze, who now live in the vicinity of Boston, are studying choral conducting and will sing in the Berkshire Festival Chorus and the Tanglewood Choir as summer students. Daraze has a degree in conducting from the Franz Liszt Academy in Budapest and conducted a Hungarian troup touring France, Italy and England. Toth attended the Academy of Music in Budapest, studying composition, voice and violin. Both he and Daraze appeared as conductors of the Tanglewood Choir last night at its first concert of the 1957 season.

Erno Sethy studied in the Bela Bartok Conservatory in Budapest. In exile three years, he returned to Budapest to complete studies in the Conservatory of Music. On arrival in New York he studied with Mme. Rosa Lhevinne in the Juilliard School of Music, where he obtained a full scholarship through efforts of the World University Service.

Gabor Neuman, 21, pianist in the Berkshire Music Center chamber music department, received a diploma, with honors, in the Franz Liszt Academy in Budapest. He will continue studies with Edouard Steuermann at Juilliard at the close of the Berkshire season.

Piroska Kellen, only woman in the group of six, sings in the Festival Chorus and studies in the Choral Department. She has given numerous concerts in Hungary since graduating from the Franz Lisazt Liszt Academy of Music. She intends to follow a career as an opera singer. Youngest member of the group is George Alexander Vas, 20, a pianist, who won a prize for performance of a ... Bartok while a student ... Bartok Conservatory ... pest. He is enrolled in ...

Here and there: ... Petta of the Petta ... School and Petta Music ... been in attendance at ... ing of the board of ... can Accordionists Asso... the Palmer House, Chi... has been helping wi... cating more than 1,... dionists in a national ... Lane Technical High ... This is the largest ... such contests, to ... also attends the ... vention of the Music ... and Manufacturers ... Mrs. Harland O. Pet... Hindon) have been in ... Mass., and on Cape Cod ... day. In Hyannis, Mrs. ... visited her voice pupil ... Sanders, baritone, who ... ing all summer in Mexi... Mr. and Mrs. Potter ... week in Henderson Har... fore going to New Engl... Potter is organist and ... rector of Erwin Me... Church.

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Circ. 26,550

THE ...

...18 1957

...rian Musicians ... at Berkshire

...oung Hungarian mus... ...efugees who came t... ...ited States after the ... ...on in their native land ... ...ter, have been awarded ... ...ips for study at the ... ...e Music Center in ... ...ood, Lenox, Mass., this ...

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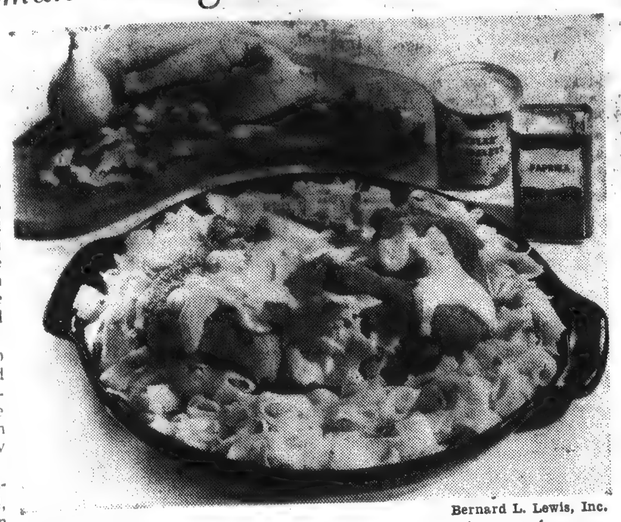
...id to Hungarian Art... ...ram of the American ... Theater and Academy ... ...bled them to continue ... ...udies in the United

Hungarian Woman Living Here Tells of Her National Dishes

Mrs. Arpad A. Darozs Is a Summer Resident At South Mountain

Paprika Is Used In Most of Her Chicken Recipes



Bernard L. Lewis, Inc.

Chicken paprika or Paprika Csirke is one of most famous dishes of Hungary. Mixture of black pepper and paprika gives true Magyar flavor. Served with noodles, sour cream.

On the night of last Dec. 2, when Mrs. Arpad A. Darozs and her daughter, Judy, were making their frightened way across the Hungarian border into Austria, they had no way of knowing that less than ten months later they would be calmly sitting in a restaurant in this country discussing favorite Hungarian recipes with a food writer.

"If I had known I would be so frightened I don't think I would have done it," Mrs. Darozs admitted. "We left the Hungarian village near the border at 7 and were in Austria at 8:45, but it was a very long time."

Blond Mrs. Darozs and her husband, a student at Tanglewood, are living with their three children in Apple Tree Cottage at South Mountain for the summer. If by any chance concert-goers at South Mountain get a whiff of some delicious cooking as they drive up the mountain, it may well be from the Darozs' kitchen.

Here Mrs. Darozs prepares the traditional Hungarian dishes beloved by her family. She has not neglected to investigate American dishes, however, and quickly declares that for baked goods the premixed Betty Crocker and Pillsbury products have her enthusiastic approval.

A Former Singer

In Hungary, where her husband was the leader of the Hungarian Radio Chorus and conductor of the Hungarian Folk Troupe Chorus and Orchestra, Mrs. Darozs had little time for cooking as she was a singer, often working all day and on into the evening.

"I didn't cook much until I came here," she said in very good English, "but if I cook I like to cook something good."

Most of her favorite recipes use chicken. Probably one of the best-known of Hungarian dishes is chicken paprika. Hungarian paprika, which is in very short supply in the states, is of a slightly different flavor and is hotter than the Spanish or California paprika generally used.

For chicken paprika, Mrs. Darozs finely chops three big onions and sautes them in fat, stirring all the time until they get brown. She then adds one or two sliced green peppers and cooks them until they darken. Three teaspoons of red paprika, more if you wish a richer color, are added, the whole mixture is stirred to blend and then is removed from the heat. In a prior step a cleaned chicken has been cut up and now is added to the mixture which is returned to the heat. The chicken is stirred for two or three minutes and then water is added to cover the chicken. Salt to taste and cook over low heat until the chicken is tender.

Another favorite chicken recipe is for Rantott Csirke or fried chicken. Here is her rule. A cut-up chicken is rolled in a mixture of flour, two slightly beaten eggs and breadcrumbs, then placed in a deep pot of hot fat and cooked covered until browned on both sides. It should be turned from time to time to hasten browning.

Thrifty Chicken Stew

The following chicken recipe is very thrifty as the stock is drained off and served with egg noodles as a first course. The chicken is then served ringed with the vegetables.

A whole, cleaned chicken is placed in a deep pot together with whole carrots (about one package is sufficient for five servings) a bunch of celery, cleaned but left in stalks, one green pepper, one or two tomatoes, cleaned but not cut up, three teaspoons of black peppercorns, one whole onion with only the outside skin removed, two or three cloves of garlic and salt. The pot is then filled with water and the stew left to cook over a low heat until the chicken is soft and tender. Water may need to be added and the seasoning corrected before serving.

The neck, gizzard and liver of a chicken are utilized in another dish that features canned or frozen green beans. The aforementioned parts of from two to four chickens are cooked in water for a short time. Fat (Mrs. Darozs likes lard or salt pork but any shortening may be used) is stirred in with enough flour to make a thin, easily stirred mixture. When the chicken is almost browned, a little paprika is added for color. The mixture is removed from the heat and enough water added to give a sauce-like consistency. Then two cans of sweet green beans are added. The chicken parts are removed, the dish brought to the boiling point and then home-made noodles are dropped in bit by bit and the soup is salted to taste before serving. To make the noodles, enough flour is added to one unbeaten egg to make one cup. The mixture is slowly stirred with a teaspoon until it is thick and smooth. It is then added drop by drop to the soup.

One other Hungarian, or as the former singer says, half Hungarian, half-American, dish is for macaroni with ham.

One package of elbow macaroni is cooked in salted water. To this is added six slices of chopped cooked ham, one and a half sticks of butter and half a cup of grated cheddar cheese, one and a [illegible] mayonnaise and a half cup of sour cream. The mixture is stirred together, and when the noodles are cooked, the mixture in transferred to a casserole dish, barely covered with breadcrumbs and dotted with about a half-stick of butter. It is baked in a 350 degree oven for 25 minutes and served with dobs of sour cream on top.

For a woman who did so little cooking in her native land, Mrs. Darozs certainly achieves some culinary masterpieces in her South Mountain cottage kitchen.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 17 1957

Six Hungarians Are Studying At Tanglewood, One Woman

Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood this summer.

From Refugee Camps

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school in western Massachusetts which is maintained by the Boston Symphony Orchestra.

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Arpad Andreas Darazs and Lajos Toth are studying choral conducting. From 1952-5, Mr. Darazs directed the Hungarian Radio Chorus and in 1955-56 he was conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring through France, Italy and England. Mr. Toth led various orchestras and choruses. Both conducted the Tanglewood Choir Tuesday.

The four others, who have studied at the Juilliard School of Music since arrival in this country, are Erno Sethy, student of orchestral conducting who in 1955 was accompanist to the Budapest Philharmonic Orchestra; Gabor Neuman, pianist who appeared as soloist or with chamber groups on Radio Budapest; Miss Piroska Kellen, who gave numerous concerts in Hungary and plans an operatic career; and George Alexander Vas, another pianist who won a prize for performance of a Bartok composition at the Bartok Conservatory in Budapest.

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Gabor Neuman, 21-year-old pianist in the chamber music department of the Music Center this summer received a diploma with honors from the Franz Liszt Academy in Budapest in 1955. He appeared several times as a guest soloist and with chamber groups on Radio Budapest, and has spent the past winter studying with Edouard Steuermann at the Juilliard School in New York. He plans to continue his studies there after the close of the Berkshire Music Center's 1957 season at the end of the summer.

Only Woman Member

The only woman member of the group to come to Tanglewood, Piroska Kellen, sings in the Festival Chorus and studies in the choral department of the Music Center this summer. She graduated from the Franz Liszt Academy of Music in Budapest in 1952 and has given numerous concerts in Hungary. Miss Kellen studied voice at the Juilliard School during the past winter and intends to follow a career as an opera singer in this country.

The youngest member of the group, 20-year-old George Alexander Vas, is a pianist in the chamber music department of the Music Center. He attended the Bela Bartok Conservatory in Budapest from 1952-56 and won a prize for performance of a composition by Bartok. Upon arrival in the United States, he enrolled at the Juilliard School, where he has studied piano with Beveridge Webster. Mr. Vas will return to Juilliard next winter.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 21 1957

SIX HUNGARIAN MUSICIANS AT MUSIC CENTER

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Jewish Advocate
BOSTON, M[illegible]
[illegible] Inde[illegible]
Circ. 26,550

JUL 18 1957

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Student of Conducting

Erno Sethy, a student of orchestral conducting at the Berkshire Music Center, studied at the Bela Bartok Conservatory in Budapest from 1940 until 1952. In exile for

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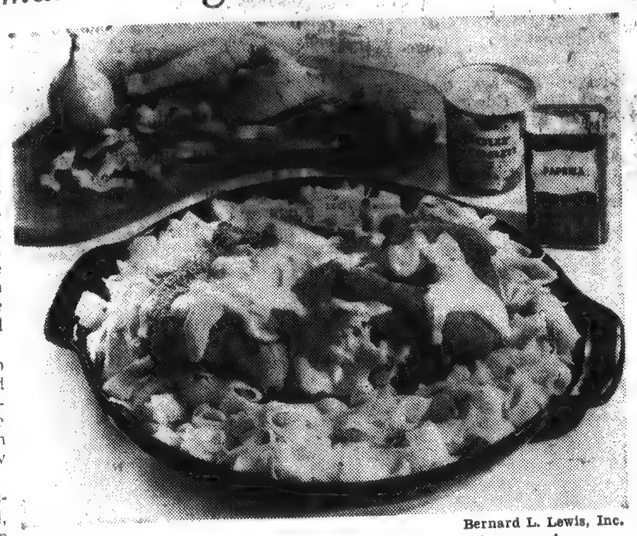
Hungarian Woman Living Here Tells of Her National Dishes

Mrs. Arpad A. Darozs Is a Summer Resident At South Mountain

Paprika Is Used In Most of Her Chicken Recipes



Bernard L. Lewis, Inc.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUL 21 1957

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The only woman member of the group to come to Tanglewood, Piroska Kellen, sings in the Festival Chorus and studies in the choral department. She graduated from the Franz Liszt Academy of Music in Budapest in 1952 and has given numerous concerts in Hungary. Miss Kellen studied voice at the Juilliard School during the past winter and intends to follow a career as an opera singer in this country.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 17 1957

Six Hungarians Are Studying At Tanglewood, One Woman

Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music Center in Tanglewood this summer.

From Refugee Camps

Taken from refugee camps in Austria and brought to the United States through the efforts of the International Rescue Committee and the Hebrew Immigrant Aid Society the five men and one young woman have resumed their musical careers in this country and are spending the summer at the music school in western Massachusetts which is maintained by the Boston Symphony Orchestra. The Aid to Hungarian Artists Program of the American National Theatre and Academy has enabled them to continue their studies in the United States.

Arpad Andreas Darazs and Lajos Toth, both now living in the vicinity of Boston, are studying choral conducting and will sing in the Festival Chorus and Tanglewood Choir this summer as students in the choral department of the Berkshire Music Center. Mr. Darazs received his education at the Franz Liszt Academy in Budapest, from which he obtained the degree of conductor in 1944. From 1952-55, he directed the Hungarian Radio Chorus and in 1955-56 he served as conductor of the Hungarian Folk Troupe Chorus and Orchestra, touring through France, Italy and England.

Mr. Toth attended the Academy of Music in Budapest from 1936 until 1942, studying composition, voice and violin. In 1951-52, he served as director of the chorus of the Association of Unions in Budapest. Subsequently, he led orchestras and choruses of the Radio Workers' Guild, Merchant and Financial Workers' Guild, Budapest Institute of Technology and Electrical Workers' Guild. Mr. Darazs and Mr. Toth are being introduced to American musical life at Tanglewood. They both appeared as conductors of the Tanglewood Choir at its first concert of the 1957 season last night.

Student of Conducting

Erno Sethy, a student of orchestral conducting at the Berkshire Music Center, studied at the Bela Bartok Conservatory in Budapest from 1940 until 1952. In exile for three years, he returned to Budapest in 1955 to complete his studies at the Conservatory of Music. Also in 1955, Mr. Sethy was appointed accompanist to the Budapest Philharmonic Orchestra. He has spent the past winter studying with Madame Rosina Lhevinne at the Juilliard School of Music in New York, where he received a full scholarship obtained through the efforts of the World University Service.

Gabor Neaman, 21-year-old pianist in the chamber music department of the Music Center this summer, received a diploma with honors from the Franz Liszt Academy in Budapest in 1955. He appeared several times as a guest soloist and with chamber groups on Radio Budapest, and has spent the past winter studying with Edouard Steuermann at the Juilliard School in New York. He plans to continue his studies there after the close of the Berkshire Music Center's 1957 season at the end of the summer.

Only Woman Member

The only woman member of the group to come to Tanglewood, Piroska Kellen, sings in the Festival Chorus and studies in the choral department of the Music Center this summer. She graduated from the Franz Liszt Academy of Music in Budapest in 1952 and has given numerous concerts in Hungary. Miss Kellen studied voice at the Juilliard School during the past winter and intends to follow a career as an opera singer in this country.

The youngest member of the group, 20-year-old George Alexander Vas, is a pianist in the chamber music department of the Music Center. He attended the Bela Bartok Conservatory in Budapest from 1952-56 and won a prize for performance of a composition by Bartok. Upon arrival in the United States, he enrolled at the Juilliard School, where he has studied piano with Beveridge Webster. Mr. Vas will return to Juilliard next winter.

New England Newsclip Agency, Inc.
HAncock 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
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JUL 18 1957

Hungarian Musicians Study at Berkshire

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Hartford Times Photo

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 5 1957

[120]

Music Review

Paganini String Quartet Opens Tanglewood Season

By JAY C. ROSENFELD

THE 20th SEASON of Berkshire Festivals was launched Wednesday evening at Tanglewood when the Paganini string quartet gave the first concert in a series of six varied chamber music programs scheduled for successive Wedensday evenings in the theater-concert hall.

The quartet, Henri Temianka and Gustave Rosseels, violins, Charles Foidart, viola, and Lucien Laporte, 'cello, make a brilliant evening of their program of Beethoven, Ginastera and Ravel.

The most exciting part of the program was the first quartet of the Argentinian composer who at the age of 30, in 1946, had himself been a student at the Berkshire Music Center. Ginastera had written this quartet for the Paganinis three years ago and they introduced it in New York at that time. Some part of the impact it made may have been due to the nature of the Paganini's playing preceding this contemporary work, for their Beethoven had been the essence of refinement and intimacy. But now they threw caution to the winds and revealed Ginastera's youthful vigor and high spirits with an abandon and audacity as zestful as it was confident.

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THE QUARTET is full of striking rhythmic devices, very likely derived from the primitive dances of his native land. But it was the vitality with which the Paganinis played it that gave it such stimulating and elated fascination. Ginastera uses an effective method of introducing the slow movement by writing for the three lower voices in the guitar's normal tuning, above which he gives the first violin a poignantly ingratiating wandering fantasy.

In calmer retrospect the music is not as intricate as the riotous first impression might indicate. Indeed much of its basic foundations are close to the conventional. He does make use of much imaginative tonal effect, utilizing every possible sound the instruments are capable of. The strings are both plucked and bowed at every point between the bridge and the top of the fingerboard and slides are required by the left hand on the unordinary side of the violin.

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THE BEETHOVEN choice with which the program began was the "Compliment" quartet, opus 18, No. 2, in G major. The performance was marked by remarkably equal strength in all four chairs and their ensemble, in which tone and balance were conspicuously developed, permitted each one, as the music required, to emerge without forcing to be heard in his proper perspective. For example, when the main theme returns in the adagio after the gaily interlude, the 'cello sang with a tone of extraordinary beauty and effortless expression.

The intonation of the quartet was more secure after the Beethoven and the authority of their readings became more credible. It was strange to notice in so scholarly a performance that certain details were executed without reliance on either tradition or usage; a failure to contrast the second theme of the first movement sufficiently, even though Beethoven marked it to be fortified, a mild disregard of unimportant note values, and, in the slow movement, the usage of a *bel canto* method in the graceful soaring passages which left Mr. Temianka in mid-air at times instead of possessing a direction and goal. These were all the more noticeable in a performance otherwise so authoritative.

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THE RAVEL was purely ethereal. They produced scintillating variety and contrasts with lavish color and transparent lucidity. The individual players distinguished themselves continually within their remarkable ensemble. There was tremendous tension under control in this performance and much original thinking, such as the marvelous coup in the third movement of playing certain passages without vibrato. The appreciation the large audience accorded them was spontaneous and deeply sincere.

NEW YORK HERALD TRIBUNE,
NE, FRIDAY, JULY 5, 1957

Paganini Quartet Concert Open Tanglewood Season

Special to the Herald Tribune

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Now in their third year at Tanglewood, the series of six Wednesday evening chamber music concerts, of which the Paganini Quartet was the first, have proved to be a popular addition to the six weeks of Berkshire Festival concerts by the Boston Symphony Orchestra, benefiting the scholarship fund of the orchestra's summer school of music, the Berkshire Music Center.

Members of the Paganini Quartet, who performed on a set of Stradivarius instruments, included Henri Temianka, violin; Gustave Fosseels, violin; Charles Foidart, viola, and Lucien Laporte, cello.

D Springfield Rep. 7/7/57

Second Thoughts On Music

Opening Chamber Music Concert Warmly Received

Paganini String Quartet Heard in Works by Ravel, Beethoven and Ginastera as 20th Berkshire Music Festival Begins at Tanglewood

By WILLARD M. CLARK

Lenox, July 6—It is pleasant to be back at Tanglewood again, where the grass is lush and green and music will reign supreme for the next six weeks. The 20th season of the Berkshire Music Festival opened officially Wednesday night with a superb chamber music concert by the Paganini String Quartet. The week end includes three concerts of the music of John Sebastian Bach, directed by Charles Munch. We will comment on these concerts in our next column.

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Four magnificent Stradivarious instruments are used. One finds in their performances a perfect balance, an awareness of phrase and color and a scholarly approach to the music. Ginastera's quartet is not entirely original, although its rhythms and strong melodies leave no doubt as from whence it emanates. Much of the music is stark and strongly rhythmic.

Only one movement depends on melodic beauty and that movement might well have come from France. As a whole, the work has an exciting appeal which fascinated the audience. The players were recalled twice at its conclusion and there had been applause following each movement.

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This afternoon at 2.30, the second portion of the "St. Matthew Passion" by Bach will be sung under the direction of Charles Munch. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses. The Harvard Glee Club and Radcliffe Chorale Society will make up the chorus.

Daniel Pinkham will be at the harpsichord; Alfred Nash Patterson, at the organ and Alfred Zighera will play the Viola da Gamba. With such resources at his command, Mr. Munch has all that is necessary to put on a magnificent performance. Adele Addision is also scheduled to sing in the final performance of Beethoven's ninth symphony.

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The week end concerts will be devoted to the music of Mozart, conducted by Charles Munch. The Friday night concert should be treasurable. The program will include the "Haffner" symphony; "Divertimenti in D major, for strings," "Serenade in C major," for two oboes, two clarinets, two horns and two bassoons, as well as the "Mass in C Major" for chorus, solo voices and orchestra. Also slated is the "Regina Coeli" and "Ave Verum Corpus." soloists in the vocal works will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor and Fague Springmann, bass.

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THE SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 4, 1957

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Paganini String Quartet Presents Opening Chamber Music Concert

By WILLARD M. CLARK

Tanglewood, July 3—Artistically and weatherwise, the 20th season of the Berkshire Music Festival opened auspiciously tonight. As usual, the season opened with a chamber music concert, this year by the Paganini String quartet.

Week-End Concerts

Concerts Friday, Saturday and Sunday afternoon will be devoted to the music of Johann Sebastian Bach, directed by Charles Munch.

The charm and beauty of Beethoven's "String Quartet in Major, Op. 18, No. 2, the beauty of Tanglewood grounds. Nature has been kind the Berkshires. The grass is a wonderful green, the flowers and shrubs bloom lavishly.

The Paganini players have been together since 1948. They are Henri Temianka and Gustave Rossells, violins; Charles Foidart, viola and Lucien LaPorte, cello. They bring to their playing fine interpretations a perfect unanimity of thought and a mutual understanding for coloraton and dynamics.

Beethoven's exquisite music flowed flawlessly from the instruments and delicacy and grace were matched with power and incisiveness. In all over the chamber music concerts, we doubt if finer playing will be heard this season.

By Former Student

Next to the Beethoven came a contemporary work by the Argentine composer Alberto Ginastera, former student at the Berkshire Music Center. It was his string Quartet No. 1. The work held and fascinated the people who made up tonight's audience. It is a definite work, rhythmically rich, often stark and

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DAILY HAMPSHIRE GAZETTE, NORTHAMPTON

Brilliant Program Opens Season At Tanglewood

July 5

An interesting program played superbly by the Paganini String Quartet served as a brilliant opening of the 20th season at ensemble appeared before a discriminating audience of 870 Wednesday in the theatre-concert hall.

This quartet has received fulsome praise for its musicality and technical proficiency and last night's performance could serve only to heighten its reputation. It combines individual excellence with an almost instinctive coordinative sense and the results are truly rewarding.

The concert opened with a reverent and careful performance of Beethoven's String Quartet in G Major. The richness of tone, the lyric interpretations, the fine sense of phrase made the whole a joyous thing indeed. Most memorable were the second and fourth movements, the former with a sustained and almost rhapsodic devotion to balance, the latter with precision and delicacy that was entirely right.

After the cool classicism of the Beethoven, the furious and almost neurotic String Quartet No. 1 by Ginastera was shocking and disturbing. Some (this critic among them) might call this cacophony and not music. But everyone must agree as to its inherent interest. The audience broke into applause at the conclusion of the first and second movements. Strong and pulsating rhythms served as the foundations for three of the four movements, with only the third attaining movements of lyricism—haunting and brooding. It received magnificent treatment by the quartet and the audience responses was most enthusiastic.

The highlight of the evening, for this reviewer, was the lovely F major quartet by Ravel, a beautifully proportioned portrait, alternating moods of sweetness, excitement and seriousness. The third movement juxtaposed somber colorations with splashes of light and the last was a rhythmic fiesta. It was a performance rich in detail, vital and flowing. The members of the group (Henri Temianka, violin; Gustave Rosseels, violin; Charles Foidart, viola, and Lucien Laporte, cello) gave to each opus the same measure of respect and musicianship. It was music making of the highest order.

This weekend, the Boston Symphony will play a series of Bach concerts in the theatre-concert shed; next week, Mozart will be the featured composer. Tanglewood is with us again, promising six weeks of rich musical fare.—B. D.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 5 1957

[120]

Music Review

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D Lenox Eagle 7/7/57

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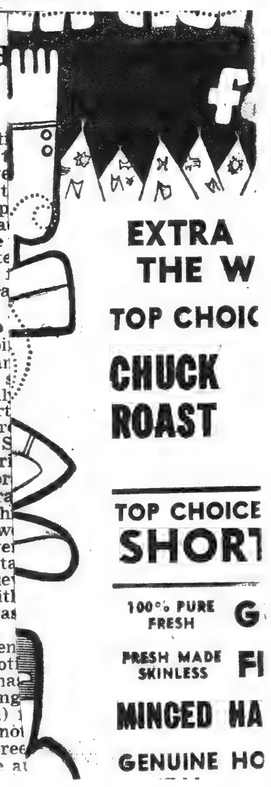
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THE SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 4, 1957

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It was given a superb performance, vital and finely colored. The players were called back twice after its conclusion and there was applause following each movement.

The concert concluded with a glowing performance of Ravel's "String Quartet in F Major" which was given no superficial reading. Every detail had been carefully considered and each was made known to the listener.

At this date, there is little left to say of Ravel's quartet. It has stood the test of time and remains one of the most attractive works of the literature. As it was played tonight it seemed as new as the day it was written. The performance drew a well deserved ovation from a most discriminating audience.

The Bach-Mozart series opens Friday night with [illegible] music of Bach to follow on Saturday evening, and on Sunday afternoon.

Also on Saturday [illegible] special concert for the [illegible] the Berkshire Music Ce[illegible] be given by the [illegible] cliffe Chorale Society and Harvard Glee Club.

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D. E. RITZ
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20th season of the
Festival at Tangle-
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SCHENECTADY GAZETTE, FRIDAY, JULY 5, 1957

Paganini Quartet Opens 20th Festival at Tanglewood

By D. K. RITZ

The Paganini String Quartet opened the 20th season of the Berkshire Festival at Tanglewood on Wednesday evening with a program of rare charm.

* * *

THE QUARTET performed the Beethoven Quartet opus 18, number 2; the String Quartet number 1 by the Argentinian composer, Alberto Ginastera; and the Ravel Quartet in F minor.

An audience of over 900 persons had gathered in the Theatre-Concert Hall for the event, a delightful forerunner to the festival proper.

The quartet members, each an artist of the highest caliber, are Henri Temianka and Gustave Rosseels, violins; Charles Foidart, viola; and Lucien Laporte, cello. The quartet was organized in 1946 and gave a series of concerts at the Library of Congress in Washington that year, followed by a New York debut and hundreds of appearances in the major cities of Europe, Canada and the United States.

The Wednesday evening performance was the group's first appearance at Tanglewood. Members play on four famous instruments, all Stradivari, which belonged to Paganini. The "Paganini" instruments were reassembled after a century of dispersal following the death of the great violinist.

* * *

INSTRUMENTS, ALL by the same maker, give a quartet a rare unanimity beyond and above that of the superb playing and thinking of its members. Hearing the Paganini quartet is an experience which is a bit on the breathtaking side.

The Beethoven quartet was exquisite with its soft ripples of fun in the opening "Allegro," with the scurrying passages in its "Scherzo, allegro" and the charming opening by solo cello in the finale, "Allegro molto, quasi presto."

The Ravel quartet is music with that most elusive quality, delineation most delicate and a feeling that each player is playing for the benefit of his own listening and that of his instrument. A pizzicato with a tripping figure forms the second movement, "Assez vif, Tres rhythme" and the "Vif et agite" of the finale is truly vigorous and joyous.

* * *

THE GINASTERA work drew hearty appreciation from the audience for its writing which shows an unusual knowledge of the possibilities of strings, in the advanced modern idiom. The composer, incidentally, is a former student at the Berkshire Music Center, and the work's inclusion in the program shows the high quality musicianship which the Center has fostered. Marked by highly accentuated rhythms, melodies of a strange cast and strange effects including a most peculiarly performed glissando both up and down the fingerboard, the work holds much more than a passing interest.

Weekend programs will open tonight at 8:30 o'clock, continue tomorrow at the same hour and include a Sunday program at 2:30 p.m. All will be devoted to music of Bach and all will be conducted by Charles Munch.

The programs will be presented by a chamber orchestra made up of first chair men of the Boston Symphony and tickets will be on sale at the box office for all of the concerts.

* * *

SOLOISTS tonight include Lukas Foss and Seymour Lipkin, pianists; Richard Burgin, violin; and Doriot Anthony Dwyer, flute. The program includes the Suite number 3 in D major, for orchestra; Brandenburg Concerto number 5 in D major for orchestra with piano, flute and violin; the Suite number 2 in B minor, for flute and strings; and the Concerto in C minor for Two Pianos, number 1.

Tomorrow evening's program will be made up of the Brandenburg Concertos numbers 1, 2, 3, 6 and 4. Soloists include Mrs. Dwyer, Burgin; James Pappoutsakis, flute; Ralph Gomberg, oboe; and Roger Voisin, trumpet.

The Sunday afternoon program will be given over to the opening chorus and "Part II" of "The Passion According to St. Matthew." Vocal soloists include Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm and James Joyce, basses.

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THE HARVARD Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth will assist. Instrumental soloists include Daniel Pinkham, harpsichord; Alfred Nash Patterson, organ; and Alfred Zighera, viola da gamba.

TIGHT BINDING

C1223

NEW YORK HERALD TRIBUNE, MONDAY, JULY 8, 1957

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By Jay S. Harrison

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Deep Delight

It made the head reel, for listening to Bach's music demands, by and large, such powers of attention not necessary to lavish on most other masters. He does not lull you like Schumann, wash over you like Bruckner or caress you like Debussy. Thus, given no cause for reverie or flights into personal fancy, there is no change but to concentrate and listen hard. And that, precisely is what a combined Saturday-Sunday audience of 8,000 did to their obvious satisfaction and deep delight.

Certainly a large share of that delight derived from yesterday's profoundly stirring account of the "Matthew Passion," a work that may boldly lay claim to being the greatest choral piece in the literature. It is true, of course, that the performance flew in the face of the most resolute purist tradition, but then it almost always does, a situation that seems to bother no one save the purists themselves. At any rate, the joint Harvard Glee Club and Radcliffe Choral Society, a group confessedly too large to deal subtly with Bach's contrapuntal amenities, looked to the massed numbers, while a quintet of absolutely superb vocalists were in charge of the solos. They included Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm and James Joyce, bassos.

All of them, too, it might be said, are Bach singers whose traditions are born of the nineteenth rather than the eighteenth century, for they work on the broadest of all possible scales. I fail to see how they could do otherwise in a hall seating 6,000, nor would I want them to. The point is that the "Matthew Passion," as they read it, jarred the senses and pierced the heart, as did also the thoroughly admirable singing of the chorus. And if there are those who snicker that such an outlay of grandiose forces was unknown to Bach himself, let them be reminded that it is music's immediate effect, not its distant history, that in the final analysis counts for anything.

An Adventure

It would be sheer folly to single out among the singers one or two for a special word of praise—they were all that good. And the orchestra was throughout perfectly handled under Mr. Munch's firm grasp. In consequence, the rendition as an entity was an adventure of the ear and feast for the spirit.

Saturday night's Brandenburg excursion, on the other hand, was disappointing simply because the ensemble was not all one has come to expect of Boston's artistic pride and joy. The first concerto began with all its proper seasoning measured out, and it seemed, as it often has in the last three days, that Mr. Munch is presently of a more sanguine and ebullient disposition that he has been for some time, but then, suddenly, the playing turned rather commonplace and perfunctory. Nor was there any exceptional improvement in the second concerto which, as Bachians well know, is the trumpeter's piece hands down if he is able to get through it without swallowing his mouthpiece.

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But Roger Voisin, the trumpeter, was far from being at his technical best and the remaining concertino members—Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin—lacked the thrust to carry the number off. As for the third concerto, it can be and has been performed in the worst tradition of choo-choo-train Bach with all rhythmic tugging, chugging and grunting that implies. Fortunately, this condition Mr. Munch assiduously avoided; the notes had air around them and the phrases were plastically bent to suit the whirlwind dramatic patterns that are the warp of the composer's design. Still, the orchestra sounded a bit scratchy, a bit at odds with itself. There was much of vigor but to the exclusion of sonority refinement.

By all the standards, the most substantial playing of the evening was to be heard in the fourth concerto, featuring Mrs. Dwyer and James Pappoutsakis as the solo flutes. In it, Bach's rapid figurations were ever lively and mobile, and the slow movement was especially beautiful in its chiseled intensities. The fact that the work was presented at the close of a concert dedicated to five numbers that were never intended to be given consecutively speaks nobly for both its rendition and its creator. So it is always with Bach. Even when you imagine the saturation point has been reached, he manages to prove that your receptive capacities are not nearly brimful as you think.

MONDAY, JULY 8, 1957. THE NEW YORK TIMES.

Music: Bach Week-End

St. Matthew Passion Is Berkshire Feature

By ROSS PARMENTER

Special to The New York Times.

LENOX, Mass., July 7—The first week-end of the Berkshire Festival was like a festival in itself—a Bach festival. And Charles Munch chose the programs so that they led the listeners by deepening stages into the composer at his most profound level.

The concertos and suites of the Friday night program introduced the secular Bach, a high-spirited composer of prodigal gifts who could write for the entertainment of princes and devise passages of brilliant solo display.

With the five Brandenburg Concertos of Saturday night, one heard the same baroque master writing more deeply meditative slow movements and experimenting more radically with differing instrumental combinations.

This afternoon showed that man bending all his gifts to dramatizing and illuminating the trial and death of Christ.

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The work that closed the week-end was the festival's first presentation of the Passion According to St. Matthew. Because of its dimensions, the Passion was not given in the theatre-concert hall, as were two earlier concerts. Instead, it was given in the Shed. With a golden summer afternoon adding to its appeal, it attracted an audience of 3,470. This brought the total attendance for the week-end to 10,725.

Dr. Munch, however, did not lead the whole of the Passion. In order to keep the program within the accepted Sunday afternoon time span, he led the great opening double chorus and then leaped directly to part two, which was given virtually complete.

The omission of the more meditative part one, of course, was a serious loss. But, because of the familiarity of the story and of the work itself, most listeners could supply the missing part either from imagination or memory.

Because the chorus of the newly opened Berkshire Music Center has not yet been sufficiently trained, Dr. Munch recruited his choristers from the Harvard Glee Club and the Radcliffe Choral Society. The vocal soloists were singers familiar to Tanglewood: Adele Addison soprano; Florence Kopleff, contralato; John McCollum, tenor and Donald Gramm and James Joyce, basses.

The thirty-nine-piece orchestra consisted of members of the Boston Symphony. Daniel Pinkham was at the harpsichord and Alfred Nash Patterson at the organ. Alfred Zichera played the viola da gamba.

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Dr. Munch's tempos were admirably chosen. He brought excitement to the moments of dramatic intensity, but he also allowed the soloists plenty of time to sing without strain, and the slow chorales were

Florence Kopleff

beautifully sustained without ever being dragged.

The chorus attacked the violent and taunting choruses with vigor, but on the whole it was best in the soft ones. Especially lovely was the one just after the crucifixion, which is generally translated "Be near me, Lord, when dying." The chorus, too, sang beautifully in the long closing farewell to Christ.

Mr. McCollum carried the long and exacting part of the evangelist with skill, being at his finest in high soft parts such as the description of Peter's denial of Christ. Miss Kopleff was a notable alto soloist who maintained a pure vocal line at the same time as she infused her tones with the deepest feeling. Miss Addison sang with especially touching sweetness in the aria "Aus Liebe." With the omission of part one, the part of Christ was much reduced but Mr. Pinkham sang it compassionately.

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Having led the Fifth Brandenburg on Friday night, Dr. Munch conducted the First, Second, Third, Sixth and Fourth on Saturday night; the selection of this order meant the program ended with a brilliant finale, which would not have happened if the Sixth, for the three dark-hued string choirs, had been the closing work.

The viola players in the Sixth covered themselves with glory. They provided the most sensitively shaded and expressive playing of the evening. Elsewhere, the emphasis was more on rough-hewn vigor than on extreme tonal refinement. But Dr. Munch's approach was certainly justified and the concertos, with their fine rhythmic allegros and probing slow movements, held the audience enthralled.

Sunday Republican
SPRINGFIELD, Mass.
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JUL 14 1957

Second Thoughts On Music

Bach Festival Continues To Increase in Popularity

Six Brandenburg Concertos, 'St. Matthew Passion' And Other Works Heard at Tanglewood; Adele Addison Among Soloists Commended

By WILLARD M. CLARK

The first week of performances at the Berkshire Music Festival proved a great success. Some 12,000 persons attended the chamber music concert; student orchestra concert and the three performances devoted to the music of Johann Sebastian Bach and directed by Charles Munch.

The Paganini String Quartet opened proceedings with an impressive concert consisting of the String Quartet in G major, Op. 18, No. 2 by Beethoven; the first quartet of Alberto Ginastera, a Brazilian composer; and Ravel's String Quartet in F major. One heard some fine ensemble playing by a group of musicians who have played together since 1946.

There was special interest in the Ginastera quartet, since the young man had been a student of composition at the Berkshire Summer School a few years ago. It proved to be a vivid, rhythmic work which called for extreme skill on the part of the players. It is still slightly derivative, but gives promise of things to come. The audience seemed fascinated with it. The Ravel quartet received an ethereal reading and the Beethoven opus was a masterpiece of grace and charm.

The Bach Program

The Bach festival has grown steadily in popularity since it was instituted by Serge Koussevitzky. The largest audience of the week, 4500, was on hand to hear opening program and it was amply repaid. We have never heard a finer, performance of the Brandenburg Concerto No. 5 for Orchestra with piano, violin and flute. Lukas Foss plays Bach in an exemplary manner and Mr. Burgin and Doriot Anthony Dywer provided violin and flute playing of high caliber.

Dr. Munch and the reduced orchestra he uses for these performances seem to have a special affection for Bach's music, so the sum total of this performance was high. Another superb performance was that of the Suite No. 2 in B minor, for flute and strings. Mr. Dwyer has played this work several times at Tanglewood and always receives a personal ovation. Her fine musicianship, command of the instrument and her personal charm combine to make a performance arresting.

There was also an excellent performance of the Concerto in C minor for two pianos played by Lukas Foss and Seymour Lipkin. The concert opened with a gracious performance of Suite No. 3 in D major for orchestra.

Brandenburg Concertos

The second concert was given over to performances of the remaining five Brandenburg concertos. Because the Boston Symphony has such fine first-desk men, the infinite variety of these concertos was set forth in magnificent fashion. We shall not soon forget the beauty of the Adagio of the first concerto; the charm of the Andante of Concerto No. 2 or the finale of Concerto No. 4.

Richard Burgin was at his most persuasive as soloist and concertmaster and Rogert Voisin again provided dazzling virtuosity on the trumpet as did Mrs. Dwyer on the flute. What might have proven, in less expert hands, an uninteresting program, was so vital and varied that it held the attention from beginning to end.

"St. Matthew Passion"

The final program of the Bach festival was devoted to Part 2 of the "St. Matthew Passion." The chorus was made up of members of the Radcliffe Chorale and the Harvard Glee Club, all experienced singers of the work. The solo quartet included Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor and Donald Gramm, bass. Miss Addison and Mrs. Gramm are known to Springfield and Miss Kopleff and Mrs. McCollum are to be heard with the Springfield Symphony Orchestra next season when Beethoven's "Missa Solemnis" will be sung.

Mr. McCollum has a fine voice and his command of it is absolute. He sang the long and trying role of the Evangelist with remarkable technical fluency and a thorough understanding of text. Mr. Gramm is one of the finest of the young basses and oratorio is a fertile field for him. Miss Kopleff has a large voice and a personal warmth that meets the audience.

Miss Addison again revealed herself as a poised and sensitive artist, who made the most of the one opportunity provided in the second part of the "Passion." A fifth member, James Joyce, also held his own with this fine quartet. The chorus sang with vital tones and awareness of text. Mr. Munch appeared pleased with them, and well he might be, for their response to his demands was a tribute to their own conductor, G. Wallace Woodworth.

The music of Mozart will be featured this afternoon, when a program of great interest is scheduled. It will open with the Adagio and Fugue in C minor for string orchestra K. 546. Two concertos will follow, the Concerto for Bassoon, in B flat major, K. 191, and the Concerto for Horn in E flat major, K 495. Sherman Walt will be solo bassoonist and James Stagliano the horn soloist.

The final work on the program will be the "Sinfonia Concertante" for oboe, clarinet, horn and bassoon, K. 297b. Soloists will include Messrs. Ralph Gomberg, oboe, Gino Cioffi, clarinet, and James Stagliano and Sherman Walt. The concert will begin at 2:30 p. m.

THE LAKEVILLE JOURNAL, Section II, July 11, 1957

TANGLEWOOD
July 5, 6, 7
By A. C. S.

Johann Sebastian Bach and his wealth of music lay in virtual obscurity from his death in 1750 until Mendelssohn rediscovered him in 1829. Since then, his compositions have gained ever greater popularity and, judging from the number of people who attended the first weekend of concerts in Lenox, his box office appeal has never been higher than at the present. All three concerts were devoted to the polyphonic master and all three were sold out.

Friday

A varied program was presented Friday evening: the *2nd and 3rd Suites*, the *Brandenburg Concerto No. 5*, and the *Concerto in C minor for Two Pianos*. The *Suite No. 2*, which has become a staple at Tanglewood, featured Doriot Anthony Dwyer as flute soloist. As usual she played beautifully and was recalled to repeat the final *Badinerie*. The *Brandenburg Concerto No. 5* also utilized the services of Mrs. Dwyer and Richard Burgin, violinist. The keyboard soloist was Lukas Foss who playing throughout, and especially in the great solo in the first movement, was wonderfully modulated and articulate. The *Suite No. 3* and the *Two-piano Concerto*, which opened and closed the program respectively, seemed overly heavy to this listener and the choice of tempo might be considered "romantic" at best. Seymour Lipkin joined Mr. Foss at the other piano.

Saturday

The remaining five of the six Brandenburg Concerto comprised the program for Saturday evening. They were presented almost in order with the exception of the 4th, full of brilliance, which was chosen to conclude the concert. Perhaps the most telling performance was that of the *6th Brandenburg*, where the violas with their vibrance really stole the show from the more brightly colored instruments featured in the remaining concert. One sensed again a more 19th century approach to the music (with the exception of the above mentioned *6th Concerto)* than a purist would hope for.

Sunday

After two concerts devoted to secular works by the Baroque master, Charles Munch chose the second part of the massive *Passion According To St. Matthew*, to close the series. Members of the Boston Symphony made up the orchestra and Daniel Pinkham was harpsichordist, Alfred Nash Patterson was organist, and Alfred Zighera played the *viola da gambba*. The vocal soloists were Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Donald Gramm and James Joyce, basses. It seemed to this listener that Mr. McCollum, in the exacting role of narrator, had never sung to more advantage both from a vocal and interpretive viewpoint. The Harvard Glee Club and the Radcliffe Choral Society gave ample evidence of the heights choral sing-

Review

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C. ROSENFELD

RST weekend of the Festival ended yesterday noon with a magnificent performance of Bach's "The Passion according to St. Matthew." The soloists were the small group of players from the Symphony Orchestra. Charles Munch is directing two weekends of Bach music, assisted by the Harvard Glee Club and the Radcliffe Choral Society, trained by Wallace Woodworth.

accommodate the large chorus of singers participating and also to seat the large audience which attended, this great hall was used for the first time this season for a formal concert.

* * *

THE ENTIRE oratorio was sung, only the opening chorus and practically all of part two. Woodworth had his hundred-voice chorus of youthful voices in the balcony and through their singing a reflection of Munch's direction as they gave character to the music on a broad palette to every nuance they sang. There was an incisive vigor to their singing and, at other and proper times, deep devotion to the meaning, especially in the short choral interludes Bach places at significant moments, resting spots, through which the pilgrimage as though there are roadside invitations to wonder.

Much of the story is told by the Evangelist whose role was sung with great understanding and vocal amplitude by John McCollum. The orchestra and chorus are divided into two opposing and answering ensembles. The orchestra, in addition to its normal dispersion, employs a harpsichord, played by Daniel Pinkham, an organ, played by Alfred Nash Patterson and a viola da gamba. This latter instrument, now so rarely played, was masterfully used by Alfred Zighera to accompany the bass recitative "Komm suesses Kreuz," set by James Joyce. The viol consists of florid passages between sonorous chordal progressions, and Zighera penetrated both the instrument and the music with exceptional comprehension.

* * *

ONE of McCollum's most gratifying opportunities occurs in the recitativo "Mein Jesus schweigt" and the following aria "Geduld" which he sang with marked suavity and effectiveness in all registers. The second half of the "Passion" offers but little chance for the beautiful voice of Soprano Adele Addison, but she grasped her scant opportunities with her wonted control and used the opulence she has always shown since her student days at the Berkshire Music Center with her usual lofty understanding.

The concert master of the orchestra, Richard Burgin, has gracefully embellished solos while the chorus sings "Erbarme dich"; his counterpart in the second orchestra, Alfred Krips, has more pyrotechnical assignments when the second chorus sings "Gebt mir meinum Jesum" which he accomplished with distinction.

TIGHT BINDING

C122-3

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But Roger Voisin, the trumpeter, was far from being at his technical best and the remaining concertino members—Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin—lacked the thrust to carry the number off. As for the third concerto, it can be and has been performed in the worst tradition of choo-choo-train Bach with all rhythmic tugging, chugging and grunting that implies. Fortunately, this condition Mr. Munch assiduously avoided; the notes had air around them and the phrases were plastically bent to suit the whirlwind dramatic patterns that are the warp of the composer's design. Still, the orchestra sounded a bit scratchy, a bit at odds with itself. There was much of vigor but to the exclusion of sonority refinement.

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The omission of the more meditative part one, of course, was a serious loss. But, because of the familiary of the story and of the work itself, most listeners could supply the missing part either from imagination or memory.

Because the chorus of the newly opened Berkshire Music Center has not yet been sufficiently trained, Dr. Munch recruited his choristers from the Harvard Glee Club and the Radcliffe Choral Society. The vocal soloists were singers familiar to Tanglewood: Adele Addison soprano; Florence Kopleff, contralato; John McCollum, tenor and Donald Gramm and James Joyce, basses.

The thirty-nine-piece orchestra consisted of members of the Boston Symphony. Daniel Pinkham was at the harpsichord and Alfred Nash Patterson at the organ. Alfred Zighera played the viola da gamba.

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Dr. Munch's tempos were admirably chosen. He brought excitement to the moments of dramatic intensity, but he also allowed the soloists plenty of time to sing without strain, and the slow chorales were

Florence Kopleff

beautifully sustained without ever being dragged.

The chorus attacked the violent and taunting choruses with vigor, but on the whole it was best in the soft ones. Especially lovely was the one just after the crucifixion, which is generally translated "Be near me, Lord, when dying." The chorus, too, sang beautifully in the long closing farewell to Christ.

Mr. McCollum carried the long and exacting part of the evangelist with skill, being at his finest in high soft parts such as the description of Peter's denial of Christ. Miss Kopleff was a notable alto soloist who maintained a pure vocal line at the same time as she infused her tones with the deepest feeling. Miss Addison sang with especially touching sweetness in the aria "Aus Liebe." With the omission of part one, the part of Christ was much reduced but Mr. Gramm sang it compassionately.

* *

Having led the Fifth Brandenburg on Friday night, Dr. Munch conducted the First, Second, Third, Sixth and Fourth on Saturday night; the selection of this order meant the program ended with a brilliant finale, which would not have happened if the Sixth, for the three dark-hued string choirs, had been the closing work.

The viola players in the Sixth covered themselves with glory. They provided the most sensitively shaded and expressive playing of the evening. Elsewhere, the emphasis was more on rough-hewn vigor than on extreme tonal refinement. But Dr. Munch's approach was certainly justified and the concertos, with their fine rhythmic allegros and probing slow movements, held the audience enthralled.

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MONDAY, JULY 8, 1957, THE NEW YORK TIMES.

Second Thoughts On Music

Bach Festival Continues To Increase in Popularity

Six Brandenburg Concertos, 'St. Matthew Passion' And Other Works Heard at Tanglewood; Adele Addison Among Soloists Commended

By WILLARD M. CLARK

The first week of performances at the Berkshire Music Festival proved a great success. Some 12,000 persons attended the chamber music concert; student orchestra concert and the three performances devoted to the music of Johann Sebastian Bach and directed by Charles Munch.

The Paganini String Quartet opened proceedings with an impressive concert consisting of the String Quartet in G major, Op. 18, No. 2 by Beethoven; the first quartet of Alberto Ginastera, a Brazilian composer; and Ravel's String Quartet in F major. One heard some fine ensemble playing by a group of musicians who have played together since 1946.

There was special interest in the Ginastera quartet, since the young man had been a student of composition at the Berkshire Summer School a few years ago. It proved to be a vivid, rhythmic work which called for extreme skill on the part of the players. It is still slightly derivative, but gives promise of things to come. The audience seemed fascinated with it. The Ravel quartet received an ethereal reading and the Beethoven opus was a masterpiece of grace and charm.

The Bach Program

The Bach festival has grown steadily in popularity since it was instituted by Serge Koussevitzky. The largest audience of the week, 4500, was on hand to hear opening program and it was amply repaid. We have never heard a finer, performance of the Brandenburg Concerto No. 5 for Orchestra with piano, violin and flute. Lukas Foss plays Bach in an exemplary manner and Mr. Burgin and Doriot Anthony Dywer provided violin and flute playing of high caliber.

Dr. Munch and the reduced orchestra he uses for these performances seem to have a special affection for Bach's music, so the sum total of this performance was high. Another superb performance was that of the Suite No. 2 in B minor, for flute and strings. Mr. Dwyer has played this work several times at Tanglewood and always receives a personal ovation. Her fine musicianship, command of the instrument and her personal charm combine to make a performance arresting.

There was also an excellent performance of the Concerto in C minor for two pianos played by Lukas Foss and Seymour Lipkin. The concert opened with a gracious performance of Suite No. 3 in D major for orchestra.

Brandenburg Concertos

The second concert was given over to performances of the remaining five Brandenburg concertos. Because the Boston Symphony has such fine first-desk men, the infinite variety of these concertos was set forth in magnificent fashion. We shall not soon forget the beauty of the Adagio of the first concerto; the charm of the Andante of Concerto No. 2 or the finale of Concerto No. 4.

Richard Burgin was at his most persuasive as soloist and concertmaster and Rogert Voisin again provided dazzling virtuosity on the trumpet as did Mrs. Dwyer on the flute. What might have proven, in less expert hands, an uninteresting program, was so vital and varied that it held the attention from beginning to end.

"St. Matthew Passion"

The final program o the Bach festival was devoted to Part 2 of the "St. Matthew Passion." The chorus was made up of members of the Radcliffe Chorale and the Harvard Glee Club, all experienced singers of the work. The solo quartet included Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor and Donald Gramm, bass. Miss Addison and Mrs. Gramm are known to Springfield and Miss Kopleff and Mrs. McCollum are to be heard with the Springfield Symphony Orchestra next season when Beethoven's "Missa Solemnis" will be sung.

Mr. McCollum has a fine voice and his command of it is absolute. He sang the long and trying role of the Evangelist with remarkable technical fluency and a thorough understanding of text. Mr. Gramm is one of the finest of the young basses and America is a fertile field for him. Miss Kopleff has a large voice and a personal warmth that wins the audience.

Miss Addison again revealed herself as a poised and sensitive artist, who made the most of the one opportunity provided in the second part of the "Passion." A fifth member, James Joyce, bass, so, held his own with this fine quartet. The chorus sang with vital tones and awareness of text. Mr. Munch appeared pleased with them, and well he might be, for their response to his demands was a tribute to their own conductor, G. Wallace Woodworth.

The music of Mozart was featured this afternoon, when a program of great interest is scheduled. It will open with the Adagio and Fugue in C minor for string orchestra K. 546. Two concertos will follow, the Concerto for Bassoon, in B flat major, K. 191, and the Concerto for Horn in E flat major, K 495. Sherman Walt will be solo bassoonist and James Stagliano the horn soloist.

The final work on the program will be the "Sinfonia Concertante for oboe, clarinet, horn and bassoon, K. 297b. Soloists will include Messrs. Ralph Gomberg, oboe; Gino Cioffi, clarinet, and Sherman Walt, Stagliano and Sherman Walt. The concert will begin at 2:30 p. m.

THE JACKSONVILLE JOURNAL, Section II, July 11, 1957

TANGLEWOOD
July 5, 6, 7
By A. C. S.

Johann Sebastian Bach and his wealth of music lay in virtual obscurity from his death in 1750 until Mendelssohn rediscovered him in 1829. Since then, his compositions have gained ever greater popularity and, judging from the number of people who attended the first weekend of concerts in Lenox, his box office appeal has never been higher than at the present. All three concerts were devoted to the polyphonic master and all three were sold out.

Friday

A varied program was presented Friday evening: the *2nd and 3rd Suites*, the *Brandenburg Concerto No. 5*, and the *Concerto in C minor for Two Pianos*. The *Suite No. 3*, which has become a staple at Tanglewood, featured Doriot Anthony Dwyer as flute soloist. As usual she played beautifully and was recalled to repeat the final *Badinerie*. The *Brandenburg Concerto No. 5* also utilized the services of Mrs. Dwyer and Richard Burgin, violinist. The keyboard soloist was Lukas Foss who playing throughout, and especially in the great solo in the first movement, was wonderfully modulated and articulate. The *Suite No. 3* and the *Two-piano Concerto*, which opened and closed the program respectively, seemed overly heavy to this listener and the choice of tempo might be considered "romantic" at best. Seymour Lipkin joined Mr. Foss at the other piano.

Saturday

The remaining five of the six Brandenburg Concerto comprised the program for Saturday evening. They were presented almost in order with the exception of the 4th, full of brilliance, which was chosen to conclude the concert. Perhaps the most telling performance was that of the *6th Brandenburg*, where the violas with their vibrance really stole the show from the more brightly colored instruments featured in the remaining concert. One senses again a more 19th century approach to the music (with the exception of the above mentioned *6th Concerto*) than a purist would like for.

Sunday

After two concerts devoted to secular works by the Baroque master, Charles Munch chose the second part of the massive *Passion According To St. Matthew*, to close the series. Members of the Boston Symphony made up the orchestra and Daniel Pinkham was harpsichordist, Alfred Nash Patterson was organist, and Alfred Zighera played the *viola da gambba*. The vocal soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, Donald Gramm and James Joyce, basses. It seemed to this listener that Mr. McCollum, in the exacting role of narrator, had never sung to more advantage both from a vocal and interpretive viewpoint. The Harvard Glee Club and the Radcliffe Choral Society gave ample evidence of the heights choral sing-

[1237]

Music Review

Eagle, July 8

Tanglewood Weekend Concerts

By JAY C. ROSENFELD

THE FIRST weekend of the Berkshire Festival ended yesterday afternoon with a magnificent performance of a major share of Bach's "The Passion According to St. Matthew." The performers were the small abridged group of players from the Boston Symphony Orchestra which Charles Munch is directing in these two weekends of Bach and Mozart, assisted by the Harvard Glee Club and the Radcliffe Choral Society, trained by G. Wallace Woodsworth.

To accommodate the large numbers of singers participating and also to seat the large audience which attended, the great Shed was used for the first time this season for a formal concert.

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THE ENTIRE oratorio was not sung; only the opening chorus and practically all of part III. Woodsworth had his hundred-odd fresh, youthful voices in tip-top condition and through their instant reflection of Munch's demands they gave character and style on a broad palette to every note they sang. There was crisp and incisive vigor to their attacks and, at other and proper times, deep devotion to their singing, especially in the short modal interludes. Bach places at frequent resting spots throughout the pilgrimage as though they are roadside invitations to prayer.

Much of the story is told by the Evangelist whose role was sung with great understanding and vocal amplitude by John McCollum. The orchestra and chorus are divided into two opposing and answering ensembles. The orchestra, in addition to its normal dispersion, employs a harpsichord, played by Daniel Pinkham, an organ, played by Alfred Nash Patterson and a viola da gamba. This latter instrument, now so rarely played, was masterfully used by Alfred Zighera to accompany the bass solo "Komm suesses Kreuz," sung by James Joyce. The viol solo consists of florid passages between sonorous chordal progressions, and Zighera penetrated both the instrument and the music with exceptional comprehension.

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ONE of McCollum's most gratifying opportunities occurs in the recitativo "Mein Jesus schweight" and the following aria "Geduld" which he sang with marked suavity and effectiveness in all registers. The second half of the "Passion" offers but little chance for the beautiful voice of soprano Adele Addison, but she grasped her scant opportunities with her wonted control and used the opulence she has always shown since her student days at the Berkshire Music Center with her usual lofty understanding.

The concert master of the first orchestra, Richard Burgin, has a gracefully embellished solo while the chorus sings "Erbarme dich"; his counterpart in the second orchestra, Alfred Krips, has a more pyrotechnical assignment when the second chorus sings "Gebt mir meinum Jesum" which he accomplished with deft distinction.

One of the James Joyce's most telling moments was the recitative "Am Abend," and the ensuing aria into which Munch allowed him to proceed after holding up the entire performance until a passing airplane had receded into the quiet distance. Florence Kopleff, contralto, and Donald Gramm, bass, were valuable contributors to the small elite group of soloists.

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MUNCH commanded his forces with a majestic domination, giving breadth and grandeur to the many moving choruses Bach has so abundantly supplied in this immortal work. His control was matched and abetted by the remarkably well trained choruses. In such dramatic but hazardous instances as the arresting shout of the chorus "Barabbam," the impact was theatrically spectacular.

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SATURDAY evening Munch played all the Brandenburg concertos except the fifth which he had played on the preceding and opening program, playing three before intermission and two afterwards. The theater-concert hall was filled to the last seat and the crowds on the surrounding lawns and walks stretched far back under the sheltering trees.

The Brandenburgs provide vast scope in orchestral color as well as great variety in material because of Bach's device of altering the instrumentation in every one of the six concertos. The surface simplicity yields incalculable treasures if sufficient research and concentration are applied. This was not consistently apparent Saturday night, yet there were continual evidences of felicitous combinations of rhythmic decisions and tonal balances to delight the audience which, on such evenings, always includes a portion of Brandenburg aficionados.

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In this same concerto Bach wrote a solo part for a violino piccolo, an instrument of slightly smaller size than the conventional violin and pitched a third higher. Burgin played the solo with conviction and style but retained his usual instrument. In the second Brandenburg Bach called for another instrument now also obsolete, a trumpet in F. The solo trumpet of the orchestra, Roger Voisin, used a special high-pitched instrument to reach the lofty register Bach required. The tone is shrill and piercing but its achievement is a minor triumph. We are often so hypnotized by the marvels of Voisin's accomplishments that we fail to note that this is one of Bach's gayest moments. The trumpet's final four bars include a sustained high F which was hit hard, clear and clean.

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THE THIRD concerto, for strings only, is a fiddler's holiday and the sonority of the miniature Boston orchestra was a great joy. Munch played the two-note adagio bridge as written and did not interpose another and foreign Bach excerpt as is the custom at other times.

After intermission came the sixth, for strings alone, but with even the violins left out. The viola timbre was utilized by Bach with telling effect and the viola section, divided into two sections, sparked by principal viola Joseph de Pasquale, played with a vibrancy that was not constantly evident during the evening. The rich tonal texture is one of Bach's most lovely works and it was beautifully played.

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TO CLOSE, the fourth Brandenburg brought back two flutes to join the strings, Mrs. Dwyer and James Pappoutsakis. The violin solo here, again by concertmaster Burgin, was conspicuously well done. The solo in this concerto can emerge with less diversionary distractions than in the other solo opportunities and it was a genuine pleasure to hear the venerated violinist rise to the occasion so nobly. The final fugue is

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JUL 8 1957

BACH FESTIVAL ENDS WITH FINE PERFORMANCE

Sp fed Union 7/8

Audience of 3470 Hears 'St. Matthew Passion' At Tanglewood

By WILLARD M. CLARK

Tanglewood, July 7—The Bach festival concluded this afternoon with a towering performance of the "St. Matthew Passion," which drew an audience of 3470 people. The three week-end performances devoted to the music of Johann Sebastian Bach drew a total audience of 10,725 people. Also during the past week, the initial chamber music concert by the Paganini string quartet drew 873 people and the first student orchestra concert drew 2300 people.

Superb Resources

Charles Munch chose to perform part two of the "St. Matthew Passion," plus the opening double chorus of part one. He had superb resources with which to work. The Radcliffe chorale and the Harvard Glee Club formed the chorus. The quintet of soloists included Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. Daniel Pinkham was harpsichordist; Alfred Nash Patterson, the organist and Alfred Zighera played the viola da gamba.

The chorus, a bit on the light side as far as the male singers were concerned, sang with spirit and gave sympathetic utterance to the lovely chorales. The bulk of the solo work is upon the tenor and John McCollum was equal to all demands. His voice is very fine and his command of it absolute. Miss Kopleff's voice is large and warm and she displayed fine musicianship. Miss Kopleff and Mr. McCollum will be heard in Springfield when the Springfield Symphony and Symphony Chorus perform Beethoven's "Missa Solemnis."

Donald Gramm, who sang last season for the Tuesday Morning Music Club in Springfield, sang with real style and vocal opulence and the same may be said of Mr. Joyce. Adele Addison sang her taxing solo exquisitely. She was a poised and beautiful artist.

The men of the Boston Symphony Orchestra were in fine form and it was not their fault that Mr. Munch sometimes demanded more tone than was necessary. All in all, this was a very fine performance and a fitting climax to a Bach festival which has been marked by consistently splendid performances.

Next week and will be devoted to three performances of the works of Mozart and some wonderful music lies ahead. Wednesday night, the chamber music concert will feature Seymour Lipkin and Ralph Berkowitz in piano duets by Schubert and Hindemith. They will also play for the performances of the Liebeslieder waltzes by Brahms which will be sung by a quartet made up of Saramae Endich, soprano; Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, bass.

Tanglewood Season Opens -

Thousands in the Berkshires For Three Programs of Bach

By Harold Rogers

Lenox, Mass.

Tanglewood, when one stops to think about it, runs counter to the pattern deemed necessary by most Americans for success.

There are no billboards along the roads, advertising its wares; only small, discreet signs pointing the way. There are no neon lights, flashing or otherwise. There are no public address systems hammering at the ear drums. There are no barkers, urging the public to buy programs, hotdogs or soda pop.

Yet thousands of Americans drive many miles every summer to congregate peaceably on an idyllic estate in the Berkshires. They have been doing so for 29 years. What is the commodity offered?

Good music. Nothing more.

What was the commodity this last weekend, the opening of the twentieth season at Tanglewood?

The music of Johann Sebastian Bach. Nothing more.

Yet nothing more was needed, for few music lovers need to be told that in the universality of Bach one finds all. Only two other composers could measure up to the rigorous test of having three consecutive concerts drawn from their works — Beethoven and Mozart. There may be one or two others, for special tastes. But Bach, Beethoven, and Mozart are indisputable. (This coming weekend will be Mozart's turn.)

The Bach concert Friday night was one of those rare occasions superlative from first to last. Charles Munch was in top form, as were his soloists. Opening with the Suite No. 3 in D major, he took his small orchestra of Boston Symphony players through the dances with a spirited zip and starchy vitality; and the favorite Air evoked a skybound mood of poignant serenity.

The three soloists for the Brandenburg Concerto No. 5 were Luke Foss, pianist; Doriot Anthony Dwyer, flutist; and Richard Burgin, violinist. Mr. Foss has long been known as a Bach player par excellence, and the verve, facility, and joy of his playing in this concerto was of the caliber called unforgettable, especially his stunning cadenza in the opening movement. The three soloists united in celestial discourse for the Adagio affettuoso, and the final Allegro came forth with coruscating brillance.

Since joining the Boston Symphony, Mrs. Dwyer has been making the Flute Suite No. 2 in B minor her very own; and she can't play it too often for this listener. It is also becoming a tradition for Dr. Munch to permit her an encore of the final Badinerie, that sprightly little tour de force that she dashes off with no apparent effort.

In the encore Dr. Munch drew a laugh as he set the tempo and then stopped conducting as he sat on one of the pianos parked close to the podium. Here he relaxed until time to bring the section to a close. Mrs. Dwyer received what was perhaps the largest ovation of her career—larger than her Symphony Hall ovations which have been considerable.

In the Concerto in C minor for Two Pianos, No. 1, Mr. Foss was joined by another fine pianist, Seymour Lipkin, for a flawless and sensitive performance, thus bringing an eminently satisfying evening to climactic conclusion.

It is unfortunate that one cannot continue writing in the same vein about the Saturday night program devoted to the remaining five Brandenburg Concertos. But while Dr. Munch appeared to be in the same fine fettle and was undoubtedly enjoying himself as much as he did the night before, he was unaccountably erratic. Four or five times he took a rallentando when his players apparently did not expect one, and the music disassembled like cascades of broken glass. But, if precision was sometimes wanting, a hearty spirit was not; the entire program was filled with good-natured entertainment.

Roger Voisin has played the piping high trumpet part in the No. 2 better in the past; and Mr. Burgin's violin playing throughout the evening left a slightly uncomfortable impression. It was not flat enough to be called flat, nor yet was it always exactly on pitch. It was tired playing. In the No. 4 the flute solos were beautifully inscribed by Mrs. Dwyer and James Pappoutsakis.

Dr. Munch devoted the Sunday afternoon concert to the Passion According to St. Matthew (opening chorus and Part II), which we heard at Easter in Symphony Hall. Even the same forces were reassembled, with the exception of Mack Harrell whose place was taken by Donald Gramm, an equally commendable baritone. There were the Harvard Glee Club and the Radcliffe Choral Society, who were trained, of course, by G. Wallace Woodworth. And there were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and James Joyce, bass.

It was a performance marked by sincere devotion and beauty of spirit.

James Abresch

Saramae Endich will be soprano soloist in a concert of chamber music Wednesday night at Tanglewood.

Eagle July 8

Music Review

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Tanglewood, when one stops to think about it, runs counter to the pattern deemed necessary by most Americans for success.

There are no billboards along the roads, advertising its wares; only small, discreet signs pointing the way. There are no neon lights, flashing or otherwise. There are no public address systems hammering at the ear drums. There are no barkers, urging the public to buy programs, hotdogs or soda pop.

Yet thousands of Americans drive many miles every summer to congregate peaceably on an idyllic estate in the Berkshires. They have been doing so for 20 years. What is the commodity offered?

Good music. Nothing more.

What was the commodity this last weekend, the opening of the twentieth season at Tanglewood?

The music of Johann Sebastian Bach. Nothing more.

Yet nothing more was needed, for few music lovers need to be told that in the universality of Bach one finds all. Only two other composers could measure up to the rigorous test of having three consecutive concerts drawn from their works — Beethoven and Mozart. There may be one or two others, for special tastes. But Bach, Beethoven, and Mozart are indisputable. (This coming weekend will be Mozart's turn.)

The Bach concert Friday night was one of those rare occasions superlative from first to last. Charles Munch was in top form, as were his soloists. Opening with the Suite No. 3 in D major, he took his small orchestra of Boston Symphony players through the dances with a spirited zip and starchy vitality; and the favorite Air evoked a skybound mood of poignant serenity.

The three soloists for the Brandenburg Concerto No. 5 were Luke Foss, pianist; Doriot Anthony Dwyer, flutist; and Richard Burgin, violinist. Mr. Foss has long been known as a Bach player par excellence, and the verve, facility, and joy of his playing in this concerto was of the caliber called unforgettable, especially his stunning cadenza in the opening movement. The three soloists united in celestial discourse for the Adagio affettuoso, and the final Allegro came forth with coruscating brillance.

Since joining the Boston Symphony, Mrs. Dwyer has been making the Flute Suite No. 2 in B minor her very own; and she can't play it too often for this listener. It is also becoming a tradition for Dr. Munch to permit her an encore of the final Badinerie, that sprightly little tour de force that she dashes off with no apparent effort.

In the encore Dr. Munch drew a laugh as he set the tempo and then stopped conducting as he sat on one of the pianos parked close to the podium. Here he relaxed until time to bring the section to a close. Mrs. Dwyer received what was perhaps the largest ovation of her career—larger than her Symphony Hall ovations which have been considerable.

In the Concerto in C minor for Two Pianos, No. 1, Mr. Foss was joined by another fine pianist, Seymour Lipkin, for a flawless and sensitive performance, thus bringing an eminently satisfying evening to climactic conclusion.

It is unfortunate that one cannot continue writing in the same vein about the Saturday night program devoted to the remaining five Brandenburg Concertos. But while Dr. Munch appeared to be in the same fine fettle and was undoubtedly enjoying himself as much as he did the night before, he was unaccountably erratic. Four or five times he took a rallentando when his players apparently did not expect one, and the music disassembled like cascades of broken glass. But if precision was sometimes wanting, a hearty spirit was not; the entire program was filled with good-natured entertainment.

Roger Voisin has played the piping high trumpet part in the No. 2 better in the past; and Mr. Burgin's violin playing throughout the evening left a slightly uncomfortable impression. It was not flat enough to be called flat, nor yet was it always exactly on pitch. It was tired playing. In the No. 4 the flute solos were beautifully inscribed by Mrs. Dwyer and James Pappoutsakis.

Dr. Munch devoted the Sunday afternoon concert to the Passion According to St. Matthew (opening chorus and Part III) which we heard at Easter in Symphony Hall. Even the same forces were reassembled, with the exception of Mack Harrell whose place was taken by Donald Gramm, an equally commendable baritone. There were the Harvard Glee Club and the Radcliffe Choral Society, who were trained, of course, by G. Wallace Woodworth. And there were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and James Joyce, bass.

It was a performance marked by sincere devotion and beauty of spirit.

James Abresch

Saramae Endich will be soprano soloist in a concert of chamber music Wednesday night at Tanglewood.

[1247]

THE NEW YORK TIMES, SATURDAY, JULY 6, 1957

PIANIST: Seymour Lipkin, who was heard last evening at the Berkshire Festival.

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Times (e)
HARTFORD, Conn.
Independent Democrat
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JUL 6 – 1957

Tanglewood's On, Audience Same, Music Traditional

By EVANS CLINCHY

Lenox, Mass. — Neither time nor the erosions of critical suggestion, it would seem, have had any effect on the hugely successful Berkshire Music Festival here at Tanglewood.

The opening weekend up here in the hills is traditionally devoted to the music of Bach and, I'm afraid, to a very select canon. Generally speaking, Tanglewood itself and the opening weekend programs have changed little from last year. Or the year before that and the year before that.

* * *

AS FOR the physical setting and the audience, the sacred traditions are quite intact. The grounds are still green and pastoral, the people, the same.

The music, too, displays the same veneration of the established tradition.

What requires a word or two here is the fact that Bach's orchestra output is not limited to six Brandenburg Concerts, Four Suites and a few choral works. Yet season after season, we hear all six Brandenburgs and at least one or two of the suites. Bach did write other things too.

Last night for example the Fifth Brandenburg was presented with the harpsichord part played on the piano by Lukas Foss as only he can play it. He knows how to take the adapted music, provide it with a strong, flawless rhythmic foundation and then build the singing, twisting melodies upon this solid ground. His performance of the cadenza in the first movement is surely worth hearing year after year, even if such a statement tends to weaken my argument

We also were given brisk, hearty readings under Charles Munch's lively hand of the Third and Second Suites. The Second gave Mr. Munch and his orchestra the chance to show off enormously talented lady flutist, Doriot Anthony Dwyer. Mrs. Dwyer, whose bob and weave is equalled only by that of Willie Pep, did such a splendid job that the final badinerie movement had to be repeated.

* * *

THE ONLY PIECE that might be called a novelty was the Double Concerto in C Minor performed as a two piano work by Mr. Foss and Seymour Lipkin. The performance was reasonably successful, but it might even be nice some time to hear this admirable work in its violin and oboe form.

It is conceivable that the Boston Symphony is also equipped musically to perform one or more of the harpsichord concertos, the violin pieces, single or double, perhaps the Triple Concerto or the Double C Major Harpsichord. We might even give Daniel Pinkham, who rendered fine-grained support on the harpsichord last night, a chance at a solo.

Does all this mean that Tanglewood is becoming stodgy, solidified into little more than a musical tourist trap? Not yet, perhaps, but the danger exists.

PROGRAM OF BACH HEARD AT LENOX

Munch Conducts the First Symphonic Concert of the 20th Summer Season

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 5—The Berkshire Festival's twentieth season at Tanglewood has been opening by degrees. On Sunday the Berkshire Music Center began its sessions. The first chamber music concert was on Wednesday and tonight there was the first symphonic concert.

However, it was not one of the big concerts by the full Boston Symphony in the big fan-shaped shed. Following the custom established by the late Serge Koussevitzky in 1945, it was a Bach program by a chamber orchestra in the 1,200-seat theatre-concert hall.

Because the evening gave promise of being so lovely, the concert attracted an audience of 2,755. But the overflow audience on the lawn had rather a damp time. A brief downpour just before the start of the program drenched the ground. However, the storm passed quickly and, after darkness fell, there were bright stars and a brilliant half-moon in the sky.

The opening week-end is to be devoted to Bach. For his first concert Charles Munch fittingly chose four of Bach's most light-hearted and festal works. They were the Second and Third Orchestral Suites, the Fifth "Brandenburg" Concerto and the C Minor Concerto for Two Pianos.

In addition to their intrinsic worth, the works gave solo opportunities to four talented instrumentalists. Lukas Foss, pianist-composer, and Oriot Anthony Dwyer, the Boston Symphony's first flutist, both had two chances to shine. They shared the spotlight in the "Brandenburg" with Richard Burgin, the Boston's concertmaster.

Mrs. Dwyer was heard again in the Second Suite, which is almost a flute concerto. And Mr. Foss was heard again when he joined Seymour Lipkin in the Concerto for Two Pianos.

The Third Suite opened the program and Mr. Munch led it in a performance that was virile and rhythmically strong, but also a shade heavy in spirit and coarse in texture.

The "Brandenburg" that followed had more buoyancy. Mr. Foss' long solo in the first movement was especially notable. In the adagio affettuoso for the three soloists without accompaniment he, Mrs. Dwyer and Mr. Burgin played so tenderly and expressively that they held the audience in a silence deep enough for one to hear the leaf obligato provided by the rustling trees surrounding the open sides of the hall.

Repeat Performance

Mrs. Dwyer played in the Second Suite with clarity of articulation, beauty of tone, subtlety of phrasing and, in the closing badinerie, with so much infectious joyousness that the movement had to be repeated.

Mr. Lipkin and Mr. Foss also played the Double Piano Concerto with remarkable spirit. They had so much mutual confidence that each could let himself play freely and decisively in the two swift movements. And in the intervening adagio they played with a melting lyricism. In all movements, too, their tones were so well matched that they suggested a team that had been playing together a long time.

In all the works with soloists Mr. Munch provided reticent accompaniments, and he beamed paternally on the young artists as the audience expressed its delight in their playing.

Courant (m)
HARTFORD, Conn.
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JUL 6 1957

'57 Festival Opens At Tanglewood

LENOX, Mass. July 5 (Special) — Amidst the intermittent showers, which, along with music, will be Tanglewood's contribution to the International Geophysical Year, the orchestral concerts of the 1957 Berkshire Music Festival began here tonight.

For the next xsiweekends, Charles Munch and the Boston Symphony Orchestra will play a total of eighteen programs, each Friday, Saturday and Sunday and arranged as a package deal. This weekend it is Bach, next Mozart, and after that Tschaikowsky, Berlioz, Brahms and Beethoven will have their fling, with a lesser array of other composers flung in for good measure.

Brilliant Performance

The Bach and Mozart events are being held chiefly in the Tanglewood Music-Hall Theater, one of the more rustic pavilions of the local layout, of which the raw, unvarnished sidings and open plumbing ort well with rusticity established by the murmuring pines and the hemlocks. This year the management has decided to augment the idyllic atmosphere with inside fireflies. They coursed the aisle during the performance tonight and added to the decors immeasurably.

Perhaps all of the winking little lights were not wah-wah-taysee, little firely. Possibly a number of them were sparks thrown off by the brilliant performance of Lukas Foss, who played the long solo stretch in the Fifth Brandenburg Concerto with such pianistic flair and elan that the audience noisily dmeanded he rise and take bows twice between movements, which is a kind of letting down of the back hair not generally given into by those bred up with the Boston Symphony Orchestra.

Certainly Mr. Foss was the best part of the first half of tonight's performance. The evening had opened with a hit-or-miss account of the Suite No. 3 in D Major, and members of the audience who were sitting up to the plimsoll line (or is it down?) in puddles left by the deluge that hit just at concert time, must have felt they were sodden to no great purpose. The orchestra was at sixes and sevens, and Mr. Munch seemed to have neither men or music.

Fine Musician

But happily, as the evening progressed, it became steadily better. Richard Vurgin, violin, Doriot Anthony, flute and Mr. Foss tucked into the concerto quite handsomely, and the music began to sound. Apparently spurred by the skills of this concertino, the other musicians steadied off. The evening was jelling.

I was unable to hear the final C Minor Concerto for two pianos, in which Mr. Foss and Seymour Lipkin were engaged. But the preceding work on the program, the B Minor Suite No. 2 for flute and strings, was for me superlative enough a finale.

Miss Anthony positively gleamed as she went through long array of movements, one after the other with increasing virtuosity and loveliness until she tossed off the concluding badinerie with an excitement which brought the audience up standing. What a musician, what a stylist!

It was in this work, too, that Mr. Munch and the orchestra shone. Here they achieved perfection of playing and beauty of spirit in their celebrated tradition. This was total quality all the way around. Mr. Munch's Bach is elegant and alert music, though in the suave French rather than in the emotionally deeper German temper. It is cool and silvery, and not very highly colored. This is not my favorite kind of Bach, but it is interesting and engaging if not especially moving. To hear it is like seeing the works of a finely-made watch go round. It fascinates, and that is satisfaction of a kind, I suppose.

The music hall, which seats some 1,200 persons, was filled to its unplaned rafters, and another 1,500 sat outside, apparently rapt in emotions of music-listening that kept them warm, in addition to their blankets.

T.H.P.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 7, 1957

Tanglewood Hall Sold Out For Week End of Bach

By Jay S. Harrison

BERKSHIRE FESTIVAL
TANGLEWOOD, LENOX, MASS.

Boston Symphony Chambr Orchestra, Charles Munch, conductor; soloists, Lukas Foss, Seymour Lipkin, pianists; Richard Burgin, violinist; Doriot Anthony Dwyer, flutist. The program: Suite No. 3 in D major, for Orchestra; Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Flute and Violin; Supite No. 2 in B minor, for Flute and Strings; Concerto in C minor, for Two Pianos, No. 1...Bach.

LENOX, Mass., July 6.—The interest of Bach fans are usually divided when the chips are down concerning their hero. Some intellectualize about his life and times, others marvel at his inexhaustible genius and technical ingenuity, and o third group, while listening to his music, is content merely to bask in the presence of a great creative mind. But these factors, so far as Bach's continuing reputation is concerned, are essentially unimportant. What really counts is this: he makes money at the box office.

Why else, for example, would the Berkshire Music Festival begin last night its twentieth season at Tanglewood with a week end devoted entirely to the works of the Cantor of Leipzig? Of course, the fact that it has on hand a host of specialists in matters Bachian is not to be likely discounted; but as a profit-making institution Tanglewood is perfectly willing to help fill the public's voracious appetite for the divine Johann, the wisdom of its policy being best indicated by the fact that the Theater-Concert Hall, in which the event took place, was sold out to the doors.

Not a ticket buyer, I suspect, despite a sudden rain that drenched late comers and held the audience on the lawn to a minimum, had cause for disappointment. What the listeners heard was good Bach, lots of it, and played to the hilt.

The Suite No. 3, with which Charles Munch and the Boston Symphony Orchestra opened the program, was throughout elegant and notable for its lack of greasy exaggeration in phraseology and dynamic. In addition, the maestro's reading was more exact and regular in rhythm than I recall it from previous performances, though this regularity did not in the least precludes resilience and flexibility. Indeed, the rubbery bounce and energy of it all was as infectious as the laugh of a child. To Mr. Munch's enormous credit, may also be added that he is fully aware that the baroque was an era of unmixed orchestral color, precisely as the Nineteenth Century was era of color blending. And thus the individual sonority planes of the score each stood out brightly for their own sake and were not submerged in a welter of homogeneous sound.

It was the presence of Lukas Foss that galvanized the Fifth Brandenburg Concerto into the spectacular achievement it quickly became. And it was spectacular, even though some of the work's implied poetry was scuttled in the process of allowing Mr. Foss to overpower his concertino colleagues, Richard Burgin and Doriot Anthony Dwyer. Nonetheless, his sense of style, his impeccable musicianship and his nimble fingers frequently caused deserved gasps of admiration throughout the hall.

No less marked in its dexterity was Mrs. Dwyer's account of the B Minor Suite for which Mr. Munch supplied an orchestral accompaniment of leaf silver depth and texture. Actually, Mrs. Dwyer is not a flutist of the high-powered school, her tendencies leaning toward gentility of statement and aristocracy of phrase. Her instincts, furthermore, are ever right, as she clearly appreciates that the grand manner is not for her and therefore avoids an artistic pose that would ill suit her temperament. What she gave us, in all, was a gracious, charming, alert suite which, when it was over, brought the audience to its feet.

In response to the applause, Mrs. Dwyer finally took a deep, deep breath and encored the concluding Badinerie.

The evening closed with a superb perform ance of the Concerto in C Minor for two pianos, played by Mr. Foss and Seymour Lipkin, and it is hard to imagine any two gentlemen not professionally allied as duo-pianists doing as well. The reading had spunk, pace and power. It was vital, too, and rich in keyboard color. More important still—and this was the clew to listening pleasures received—it was at once carefully rehearsed and yet as spontaneous as tomorrow's news.

NEW YORK POST, SUNDAY, JULY 7, 1957

WORDS and MUSIC

By Harriett Johnson

All-Bach Opens Berkshire Festival

Lenox, Mass., July 6—Bach came through undaunted here Friday night at the opening of the Berkshire Festival, despite a downpour of uninhibited rain directly preceding the concert. In addition to the sold-out 1,200-seat theater-concert hall, more than 1,500 music lovers overflowed onto the grass outside to hear a chamber complement of the Boston Symphony perform two suites, a Brandenburg Concerto and the C Minor Concerto for Two Pianos.

The event found Charles Munch and his ensemble at their most relaxed and vigorous best. Among the soloists, the strongest asset was the Bostonians' personable lady solo flutist, Oriot Anthony Dwyer, whose spirited playing of the Suite No. 2 in B Minor for Flute and Strings brought forth such applause that she responded with an encore, a repetition of the rollicking movement.

Her remarkable performance of the same piece last year occasioned the same procedure. The only difference this season was that Munch displayed such confidence in her and his orchestra that during most of the encore he sat down on the piano lid and ostensibly rested, except for an occasional hand gesture during almost the entire selection. Needless to say, the audience relished such startling behavior on the part of the French maestro and almost upset the applecart through their chuckles.

Lukas Foss came in a close second with his playing of the solo-piano part in the Brandenburg Concerto No. 5 and for his contribution in the first piano part of the concerto. He was sensitive and forthright in his approach to both works, coming through with strong accents and a dynamic, rhythmic pulse, yet not neglecting the more subtle aspects of tone color. Seymour Lipkin also performed expertly at the second piano for the concerto. The audience throughout was militant in its enthusiasm for what was, in this listener's opinion, one of the best concerts of Bach's music ever performed here by Munch and his orchestra.

Sunday afternoon's program, consisting of Part II of The St. Matthew Passion, will take place in the Music Shed, allowing 6,000 to sit inside with unlimited room outside on the grass, weather permitting. The Harvard Glee Club and the Radcliffe Choral Society will collaborate together with soloists. These latter include soprano Adele Addison and contralto Florence Kopleff.

The current all-Bach week-end will be followed next week, beginning Friday night, by three all-Mozart concerts. Opening night and the Sunday matinee, July 14, will be in the smaller hall, while Saturday night, July 13, the concert of three Mozart symphonies will take place in the shed.

C1257

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 7, 1957

4500 APPLAUD BACH CONCERTOS AT TANGLEWOOD

Composer's Genius Revealed in Performance of Boston Symphony

By WILLARD M. CLARK

Tanglewood, July 6. There are probably many people to whom the thought of listening to five of the Brandenburg concertos on a single program would be appalling, but tonight some 4500 people did just that and sat fascinated as the results of Bach's genius was unfolded for them through the medium of the Boston Symphony Orchestra and Charles Munch.

Infinite Variety

The charm of the six Brandenburg concertos lies in their infinite variety, both in the various combinations of instruments and in the manner they are juxtaposed, discussed and treated. Thus in Concerto No. 1, one listens to the traditional three movements and then, quite unexpected, Bach adds a minute with three trios, the second of which is a polonaise. In the second concerto one finds as soloists the trumpet, flute, oboe and violin, along with string orchestra.

So it goes, giving listening proof that the concertos may be looked upon as an experiment in various instrumental combinations.

Mr. Munch led his expert forces through concertos in a direct and straight-forward manner. The first concerto went less well than the rest, for there were technical lapses and not the perfection of ... one heard in the ... works.

Soloists Excellent

As for the soloists, they were, ... exemplary, few ... tors have at their hand ... solo ... Roger Voisin, ... Dwyer, Anthony Dwyer, ... Gombert, ... Richard Burgin ... string ... violinist ... I have seldom ... Mr. Burgin play with ... mastery of tone, of Mr. Voisin with greater brilliance. ... were ... the adagio ... first ... the exquisite ... dance of the second and ... fourth. The last ... of the ... who ... music ... ...

C1257

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Festival to Conclude

... the Berkshire Festival ... Tanglewood ... Festival ... Boston Symphony ... Radcliffe Choral Society ... Harvard Glee Club ... concert ... crowded audience, ... which ranged from a Palestrina ... Stabat Mater" for mixed voices, to contemporary madrigals by Harvard undergraduate Thomas Beveridge, one was impressed by the expertness of these youthful singers, their grasp of texts, their ... of color and their ... of the discipline imposed ... Munch as was heard ... could not have been ...

... of Palestrina's ... was particularly ... two choirs blended ... evidence of a feel... Mr. Beveridge ... madrigals to ... Joyce and Gio... communi... the texts in a ... The Radcliffe ... with complete ... vocal polish.

Clearly Enunciated

... singers were at ... "Come ... Follow the ... by Arne in 1790 ... moments ... clearly enun... heard again a ... it was smooth, ... musical. ... Mr. Thompson's "The Wind... written for the Har... in 1955. It is a ... technically, and ... vocally.

... concluded with ... singing in choruses ... Thompson's "Mass ... Spirit" and the tradi... young song of the Berk... School, Mr. Thomp...

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866

JUL 6 1957

MUSIC OF BACH AT TANGLEWOOD OF RARE BEAUTY

First of Festival Concerts Heard by 2755 as Weather Clears

By WILLARD M. CLARK

Tanglewood, July 5—The annual Bach-Mozart Festival, a traditional part of the Berkshire Music Festival as devised by Dr. Serge Koussevitzky, opened tonight with conductor Charles Munch leading a reduced orchestra through some of Johann Sebastian Bach's most attractive music. The music of this master also will be heard Saturday night and Sunday afternoon. Next week end will be devoted to the music of Mozart.

Fine Performance

The distinguished soloists tonight included Lucas Foss, pianist; Doriot Anthony Dwyer, first flutist of the orchestra, and concert master Richard Burgin. Finer performances this reviewer has never heard.

The program opened with a finely-proportioned performance of "Suite No. 3 in D Major for orchestra." There seems no doubt but that Bach had in mind the French "overtures" as conceived by Lulli when he wrote these suites for orchestra and labeled them overtures. He includes within the structure the graceful dances which the French demanded. Using imagination and daring to experiment, Bach has provided us with some exquisite examples of the medium. The suite in question has charm, vivacity and ever changing melodic content. It was, of course admirably played by the virtuosi of the Boston Symphony Orchestra, under Mr. Munch's penetrating guidance. One will not soon forget the gentle lyricism of the "air."

During this week end, all the Brandenburg concertos will be heard, but tonight only one was programmed the splendid No. 5 in D Major. This is the only one of the six concertos to use the piano for its solo part. Lucas Foss was the pianist, and a mighty fine one. Place this young pianist before the instrument and ask him to play the music of Bach or Mozart and we believe you will hear no finer performance from any of his contemporaries. The solo part in the D Major concerto is demanding, the pianist is called upon to play almost constantly. In fact, before the end of the first movement he is given a cadenza of 65 bars. Mr. Munch directed a well balanced performance, one in which no detail was neglected. Mrs. Dwyer and Mr. Burgin fused their great talents which, combined with the rest, provided a splendid performance. The unaccompanied trio was sheer delight.

Proving Favorite

Among the first desk players of the Boston Orchestra, no one seems to be a greater favorite with audiences than Doriot Anthony Dwyer. Since joining the orchestra in 1952, she has built a secure place for herself within its ranks. She has had particular success with the audiences who come to the Bach-Mozart concerts and a personal ovation after a solo appearance is the rule. Mrs. Dwyer is a fabulous flutist. She has formidable technique and produces a most beautiful tone. Her musicianship seems faultless. Tonight she again dazzled the audience as she played with orchestra the "Suite No. 2 in B Minor." Soloist and orchestra became one in the effort to reveal every facet of this lovely music.

The concert concluded with a performance of the "Concerto in C Minor for two pianos, No. 1." In this work, Lukas Foss was joined by another very fine pianist, Seymour Lipkin, who this season, aside from his piano work, is assistant director of the student orchestra.

The string orchestra in this work has little to do, often acting as a figured bass accompaniment. In fact, it is eliminated entirely in the adagio, as it is in several of the slow movements of the Brandenburg concertos. Bach, aside from his six concerti for solo clavier, wrote concertos for two, three and four pianos. He often transcribed other materials, such as violin concertos, with what Schweitzer has characterized as "incredible haste and carelessness." However, it appears that the concerto in question was fresh material. Messrs. Foss and Lipkin provided some fine piano playing. There was grace and sturdiness and, through it all, a mutuality of thought and expression. The performance was a fitting conclusion to an evening of particularly brilliant performances of the music of Bach. This concert presages a splendid series.

Finally, a few statistics. There were 2755 persons in attendance, which means there were as many outside as inside. There was a brisk storm just prior to the concert, but soon the skies cleared and the moon shone benignly.

Tomorrow night the five remaining Brandenburg concertos will make up the program. Among the solo players will be Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gombert, oboe; Richard Burgin, violin, and James Pappoutskis, string bass.

Music Review

Eagle 7/6

Bach at Tanglewood

By JAY C. ROSENFELD

THE FIRST orchestral concert of the Tanglewood season was played in the Theater-Concert Hall last night by a chamber-sized ensemble of the musicians from the principal desks of the Boston Symphony Orchestra under the direction of Charles Munch.

Following a custom now established for some years the first two weeks of the Berkshire Festivals are devoted to the classics: The three concerts of the first weekend to Bach, those of the second to Mozart. To see Munch seat himself nonchalantly on the edge of a piano, placed there for use in a subsequent number, and join with the rest of the 2,755 within and without the hall to watch and hear the adorable Doriot Anthony Dwyer repeat the final Badinerie of the B minor suite for flute and strings, was a sight few expected ever to see and which, in the general euphoria which always accompanies this particular piece under these conditions, was alone worth the price of admission.

* * *

MUNCH indulged in the luxury of stopping his baton waving another time during the evening: While his crack little band of string players did the famous aria in the D major suite. This is really chamber music, of course, and is certainly as well played by using experienced musicians' built-in radar as in obedience to a stick. This is the first time within our recollection that the musicians of the orchestra at Tanglewood have been paid this high compliment.

By dint of frequent playing and by reason of the excellence of each performance certain works of Bach at Tanglewood have become "specialties de la maison." The flute suite with Mrs. Dwyer is one and the fifth Brandenburg concerto with Lukas Foss is another. Last night Foss, with concertmaster Richard Burgin as solo violin, and Mrs. Dwyer as flute solo, repeated the success in this favorite they have always achieved.

* * *

FOSS DID the extravagant cadenza in the first movement with great facility and sweep. At each repetition he seems to give clearer meaning and more definite shape to the courante romp Bach gives the piano. Some might not object if he did not treat the entire work as a piano concerto. The slow movement in which the three soloists play without orchestral accompaniment was robbed completely of poise by the pianist's lack of adjustment with his fellow-soloists.

Munch set some wonderfully communicative tempi during the evening. The whole of the flute suite was especially happy in this respect and the gavottes and the bourrée in the D major suite were equally well-chosen. It was not clear why Munch gave such prominence, and later recognition, to the three trumpets in this latter work. Not that they are not worthy but they were continually beckoned to give more, not always to the benefit of the tonal balance. Indeed, it was not until the 'vivo' that the muddy overture was cleared and the strong, reliant strings asserted themselves in all their valiant sturdiness.

* * *

THE PROGRAM closed with a genuinely invigorating performance of the C minor concerto for two pianos in which Foss was joined by another Berkshire Music Center alumnus, Seymour Lipkin. This was playing divested of all veneer. It was taken at a comfortable pace and every detail was executed with a watchmaker's meticulous skill. The slow movement was not as reposeful as might have been, but the playing of these young artists was a fitting finale to a fine evening.

Thousands At Tanglewood For Weekend Concerts

With almost near-perfect weather over 10,000 devoted followers of Bach's music attended the first weekend series of the Boston Symphony's 20th season at Tanglewood in the Berkshires. Held in the Theatre-concert hall on Friday and Saturday evenings, the chamber orchestra of virtuoso players greeted their listeners with "old friends," some in new dress, but all alive with a deathless quality, a kaleidoscopic display of musical form and instrumental combinations, imbued with a breathless vitality and a purposeful exuberance evident in Charles Munch's carefully controlled but electric direction.

Friday's concert had a comfortable sense of fulfilment about it, from the opening familiar 3rd Suite in D major to the unexcelled concerto for two pianos which closed the program. In between Lukas Foss easily won his audience, at his initial appearance, in the fifth Brandenburg concerto, including solo violin and flute. His "trigger perfect" finger work, so admirably suited Bach's polyphony, changed to delicately tender tonality in the lyric passages. One felt a lack of complete rapport among the soloists, but this did not lessen one's enjoyment to any great degree. An almost fore-ordained pattern followed in the next favorite, the 2nd Suite in B minor, in which several provocative hasty exists by Doriot Anthony Dwyer, solo flutist, only served to enhance the audience insistence on a repetition of the Badinerie. After a much needed inhalation and a nod to Mr. Munch, who "gave way" by sitting comfortably on the piano, to the delight of all, Mrs. Dwyer and the orchestra with a little assistance towards the end from Mr. Munch, handled the encore with certainty and grace. Seymour Lipkin joined Mr. Foss for the last number, pianistically and orchestrally cohesive to near perfection, a musically fulsome finish to this progressively well-chosen program of the inimitable Bach.

Saturday afternoon the Harvard Glee Club and Radcliffe Choral Society gave an interesting and eminenty enjoyable informal concert, directed by G. Wallace Woodworth, in the Chamber Music Hall. A pleasant and informative and beautifully performed program included works by Palestrina, Weelkes, Byrd, Arne, modern and contemporary composers Randall Thompson, student composer Thomas Beveridge, and Russell Woolen.

Saturday evening consisted of five of the famous Brandenburg concertos, starting with marvelously complex first in F major, the 2nd with its sometimes unattainable high trumpet tones, the richly devised and executed 3rd completing the first half. To this listener, Richard Burgin, concertmaster, was unexcelled in this evening's performance, the concertos giving him prolonged and varied opportunity to display his agile and sure technique, intonation pefect. The 6th concerto, like the third, for strings only, but a complete contrast in color and instrumentation, in which Mr. Mayes' cello virtuosity was warmly noticed, shared the second half with the 4th concerto, James Pappasoutsakis playing second flute in the solo group of two flutes and violin.

The final concert on Sunday was held in the Big Shed, to enable more of the audience to better hear and see the performance of the opening chorus and Part II of St. Matthew's Passion. The Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth, assisted the finely balanced chamber groups, and soloists, all directed by Charles Munch.

Secure in the good faith of their conductors, and with only one rehearsal on Saturday morning, the chorus and orchestra "adjusted" to each other during the first part of the opening chorus; from then on, only the music and its interpretation was important. John McCollum was most easily understood of all the soloists, diction-wise, including Adele Addison, soprano, Florence Kopleff, contralto, whose voice retained an effortless flowing line, Donald Gramm, bass, and James Joyce, bass. The chorus and ensemble were at all times a plastic entity, the chorus control marvelous, the ebb and increase of volume exciting or deeply moving as the music depicted. Mr. Woodworth trains these young voices with full knowledge of their capacities, attaining marvelously diverse coloring and tonal effects, produced with an ease any professional group might well envy.

In the ensembles, Mr. Zighera was notable for his exact and moving performance on the indescribably beautiful "viola da Gamba." Also an important and integral part of all the concerts was the harpsichord, expertly played by Daniel Pinkham.

Throughout the performance, the inspiration of the Passion music sustained the direction of Mr. Munch who was restrained and sensitive in his interpretation. Indeed, happily at an appropriate point in the text, when silence could be prolonged, he held the audience and performers quietly waiting, while an airplane passed overhead. The final chorus, for which the sun disappeared behind a cloud, was particularly moving, spiritually, leaving one with a feeling of sad acceptance; applause seemed an anti-climax.

The next weekend series will be devoted to Mozart, a different kind of genius, and will include three symphonies, the E flat, G minor and C major. M. deB. P.

[120]

NEW YORK CITY

JULY 11, 1957

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JULES WOLFFERS

BERKSHIRE MUS[illegible] FE[illegible]

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When started by [illegible]ky, the opening co[illegible] intimate sort of p[illegible] val proper. The re[illegible] ter-Concert Hall, [illegible] more than a thous[illegible] programs called "[illegible] certs, devoted alm[illegible] chamber works and[illegible] works by those t[illegible] the vast shed is u[illegible] larger-scale works[illegible] weeks before the[illegible] available for the[illegible]

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In one respect Munch went back to an earlier pattern by devoting the entire week end to Bach, with the following week end made up exclusively of Mozart. The first week's opening concert, July 5, was particularly admired with the D major Orchestra Suite, the Brandenburg Concerto No. 5, the Suite No. 2 for Flute and Strings, and the C minor Concerto for Two Pianos, all receiving clear and sparkling performance. The conductor showed even more than his usual verve and zest leading the orchestra in fine collaboration with soloists Lukas Foss, pianist, Richard Burgin, violinist, and Doriot Anthony Dwyer, flutist, with Seymour Lipkin joining Foss in the two-piano finale.

Some letdown was noted the following day when the orchestra seemed unable always to follow the conductor's directions in every section of the remaining five Brandenburg Concertos. Perhaps all these, added to the rest of the week end's music, were just too much to rehearse in the limited time available. In any event, the concert as a whole was [illegible]

The following w[illegible] Munch once more in [illegible] ducting the [illegible] day, July 1[illegible] items as th[illegible] D Major (K[illegible] enade for [illegible] Bassoons [illegible] "Haffner" S[illegible] turn by th[illegible] and their pr[illegible]

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MUSICAL COURIER

August 1957

[1207]

NEW YORK TIMES

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12 MUSICAL AMERICA

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BERKSHIRE MUSIC FEST[illegible]

■ The growing popular [illegible]nce of chamber music in the [illegible]s is attested by the chang[illegible]e taken place through the [illegible]o opening concerts of the Be[illegible]- tival, held annually by [illegible] Symphony Orchestra on Ta[illegible] rolling lawns in Lenox, M[illegible]

When started by Serge K[illegible]zky, the opening concerts se[illegible]an intimate sort of prelude to the festival proper. The relatively small Theater-Concert Hall, seating somewhat more than a thousand persons, housed programs called "Bach-Mozart" concerts, devoted almost completely to chamber works and chamber orchestra works by these two composers. Now the vast shed is used on occasion for larger-scale works even in the opening weeks before the entire orchestra is available for the regular symphonic fare. This took place the open[illegible] week end this summer when the S[illegible] was utilized on Sunday, July 7, for the Bach St. Matthew Passion (Op[illegible]ing Chorus and Part II), presented [illegible] an excellent reading by the Harvard Glee Club and Radcliffe Choral Society inspired by Munch's enthusiasm for the work. The fine list of soloists included Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Donald Gramm, bass, and James Joyce, bass. The instrumental soloists were Daniel Pinkham, harpsichord, Alfred Nash Patterson, organ and Alfred Zighera, viola da gamba.

In one respect Munch went back to an earlier pattern by devoting the entire week end to Bach, with the following week end made up exclusively of Mozart. The first week's opening concert, July 5, was particularly admired with the D major Orchestra Suite, the Brandenburg Concerto No. 5, the Suite No. 2 for Flute and Strings, and the C minor Concerto for Two Pianos, all receiving clear and sparkling performance. The conductor showed even more than his usual verve and zest leading the orchestra in fine collaboration with soloists Lukas Foss, pianist, Richard Burgin, violinist, and Doriot Anthony Dwyer, flutist, with Seymour Lipkin joining Foss in the two-piano finale.

Some letdown was noted the following day when the orchestra seemed unable always to follow the conductor's directions in every section of the remaining five Brandenburg Concertos. Perhaps all these, added to the rest of the week end's music, were just too much to rehearse in the limited time available. In any event, the concert as a whole was well worth the hearing.

The following week end saw Munch once more in complete command, conducting the first all-Mozart list, Friday, July 12, [illegible] such delectable items as the youthful Divertimento in D Major (K. 136), the impressive Serenade for Oboes, Clarinets, Horns, and Bassoons (in pairs) (K. 388), and the "Haffner" Symphony, all done to a turn by the splendid first desk men and their princi[illegible]

Hugh Ross took over after the intermission with the Festival Chorus doing nobly in its 1957 debut in "Regina Coeli" (K. 276), "Ave Verum Corpus" (K. 618), and the Mass in C Major (K. 337). Both chorus and orchestra responded well to the leader's knowing direction. An efficient group of soloists headed by Saramae Endich, soprano, to whom the score gave the major assignments, and including Marjorie Campagna-Pinto, alto, John McCollum, tenor, and Fague Springman, bass, added the last touches.

An innovation tried at this concert was to partition the stage from the rather deep backstage to improve the acoustics. The results seemed to please all except possibly the Berkshire Center students whose prerogative it has always been to sit in the backstage area and thus get a really first-class picture of conductors at work. The students could hear well enough, but they

MUSICAL COURIER

August 1957

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COURIER

1957

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SEYMOUR LIPKIN, left, and Ralph Berkowitz rehearse for their program of piano duets in the Theater-Concert Hall at Tanglewood Wednesday evening at 8:30. The program features compositions by Hindemith, Schubert and Brahms.

Lipkin, Berkowitz Play Tonight At Benefit for Music Center

TANGLEWOOD — The second concert in the Berkshire Festival's chamber music series will be given tonight at 8:30 in the theater concert hall.

Proceeds of these concerts, which will continue for four successive Wednesdays, benefit the Tanglewood Revolving Scholarship Fund of the Boston Symphony Orchestra's summer school, the Berkshire Music Center. The performing artists, who all are closely associated with the school, are donating their fees to the same fund.

Tonight's Program

Tonight Seymour Lipkin of the conducting faculty and Ralph Berkowitz, dean of the Berkshire Music Center, will perform piano duets by Schubert and Hindemith in the first half of the program, including Variations on an Original Theme and the Fantasie in F minor by Schubert, and Hindemith's Sonata for Piano Four Hands.

In the second half of the program Lipkin and Berkowitz will join with Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass, in the Brahms "Liebeslieder" Waltzes. They will close the program with the last waltz from the second set of "Liebeslieder." Miss Endich and Miss Kopleff are both former students of the Berkshire Music Center, as is Mr. McCollum. Mr. Gramm has appeared in a number of Berkshire Festival concerts at Tanglewood.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct three all-Mozart concerts over the weekend. On Friday evening he will share the program with Hugh Ross. The Saturday concert consisting of three great Mozart symphonies will be in the Music Shed. Seats for this concert are still available.

On Saturday morning, for the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the small theater concert hall will be opened to the public for the benefit of the orchestra's pension fund. Tickets are $1 and may be purchased on the morning of the rehearsal.

Two Lectures

Two more lectures in the new series on contemporary music will be presented today and Friday. Today's lecture will be by Irving Fine of the composition department, Friday's by Aaron Copland. The subject will be in each case "Music of the Twenties." These lectures are open to Friends of the Berkshire Music Center, as is the concert by the student orchestra tomorrow evening at 8:30 in the Music Shed.

SYRACUSE, N. Y.
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JUL 7 1957

Music

Poister and Ridge in S.U. Faculty Recital

By E. V. W.

The Wednesday night chamber music concert in Berkshire Center Theater-Concert Hall in "Tanglewood" will feature piano duets to be played by Seymour Lipkin and Ralph Berkowitz, including compositions by Schubert and Hindemith and the Brahms "Lieberlieder" waltzes for piano duet and voices. The vocalists: Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor, former Berkshire Center students, and Donald Gramm, bass-baritone.

These artists have generously donated their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, which benefits from the net proceeds of the Chamber Music Se-

DONALD GRAMM

ries. Florence Kopleff has friends in Syracuse, having performed here with the Robert Shaw Chorale. Donald Gramm was among soloists in the 1957 Bach Festival in Bethlehem, Pa.

Dr. Charles Munch, music director of the Boston Symphony and director of the Orchestra's summer home, Berkshire Music Center, and Hugh Ross, head of the Center's Choral department, will share directing the all-Mozart program next Friday night, July 12.

Toccata, played by Prof. Poister

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 12 1957

Chamber Concert At Tanglewood

The second in the series of Wednesday evening chamber music concerts at Tanglewood offered a delectable program to a small but highly appreciative audience.

Ralph Berkowitz, dean of the Berkshire Music Center, and Seymour Lipkin, faculty member, combined talents at one piano for three piano duets. The first, Schubert's Variations on an original theme, in A flat major, was given a meticulous reading and though the tonal and interpretative balance was not at all times satisfying, many of the variations were beautifully appealing, in particular, the minor one. The Hindemith Sonata which followed seemed more suited to both these artists and one followed the contrapuntal flowing line of the first movement, the precise, gay and rhythmic pattern of the second to the fully developed harmonic third with ease and much pleasure. The ineffably beautiful Fantasy in F minor of Schubert's closed the first half of the program, with Mr. Berkowitz assuming the treble position, making the dynamic balance more telling. For some reason, consciously or unconsciously, Mr. Lipkin dramatized his playing with disturbing movements, the expending of which might better produce a deeper tone and a more sympathetic musical phrasing. Schubert's melodies cry for warmth and singing tone; one felt too much force in the dynamics which might well be caused by the peculiarities of the piano used. However, it is always a pleasure to hear the works of this "well-spring" of songs.

The piece de resistance of the evening occupied the latter half of the program, Brahms' Liebesleider Waltzes, performed by Sara Mae Endich, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass. Their voices were superbly suited to these incomparable love songs; the harmonic richness encompassing each was a "heady" portion as served by these well-matched singers. The blending of voices, whether in duet, trio or quartet form, was such that only a delicately attuned ear could distinguish one from the other. The piano duet accompaniment as played by Mr. Lipkin and Mr. Berkowitz was a restrained and finished background. It was only with the utmost control one kept from swaying with these infectious and stirring melodies. The audience were quite unrestrained in their applause, and longed for an encore, but none was forthcoming, perhaps it would have been too much.—M. deB. B.

PIANISTS HEARD AT TANGLEWOOD IN DUET WORKS

1200 Present for Performance by Lipkin and Berkowitz

By WILLARD M. CLARK

Lenox, July 10 — It is to be hoped that pianists Seymour Lipkin and Ralph Berkowitz have started a resurgence of interest in the performance of piano duets. This seems highly possible for their playing of duets by Schubert and Hindemith held an audience of 1200 tonight from the first note to the last.

Home Atmosphere

This was an intimate friendly concert which might easily have taken place in one's home. Lipkin and Berkowitz are not a piano team but the musicality of both, as well as their technical abilities, provided performances which were quite remarkable for balance of tone, articulate phrasing and a variety of color.

They opened the program with the "Variations of an Original Theme, in A Flat Major," by Schubert, and closed their portion of the program with Schubert's "Fantasy in F Minor, Op. 103." Between these two charming works was placed the "Sonata" (1928) by Hindemith.

The imagination and beauty of Schubert's compositions is always in evidence, and tonight the pianists fell under the spell and provided lovely and communicative performances.

Rythmic Work

The Hindemith "Sonata" is one of his most listenable works. It is strong, highly rhythmic and, at times, melodious. Messrs. Lipkin and Berkowitz provided a finely proportioned and detailed performance.

The concluding portion of the program was given over to a performance of Brahms' "Liebesleider Waltzes, Op. 52" and the quartet, "Zum Schluss," from the Neue Liebeslieder, Op. 103.

The singing quartet consisted of Saramae Endich, soprano, making her first appearance of the season; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. With four such fine voices and admirable musicians, the lovely melodies were beautifully sung. It seemed that Miss Kopleff and Mr. Gramm were most familiar with the songs.

Many Emotions

Brahms runs the gamut of emotions in these songs and the singers were wonderfully subtle in their delivery. There were moments when the four-hand accompaniment was over heavy, but for the better part of the cycle, the balance was excellent.

Friday night the Mozart Festival will open under the direction of Charles Munch.

The program will include the "Divertimento in D Major for Strings, K. 136"; "Serenade in C Minor," K. 388"; the "Haffner Symphony;" "Regina Coeli," for chorus and solo voice and orchestra; "Ave, Verum Corpus," for chorus and string orchestra; and the "Mass in C Major, K. 337."

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 11, 1957

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Review

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AY C. ROSENFELD

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The Brahms Liebeslieder waltzes were given after intermission. Rarely has music been played on that stage with more gusto and spirit. Exactly the right elements combined, both in the voices and at the keyboard, to afford the audience a memorable and thrilling evening. The entire first book was performed and "Zum Schluss" from the second. The earlier set, despite the unbroken waltz rhythm, never grows monotonous, and the grace and refinement and contrasting exhilaration provide wide variety.

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Probably the factor which gave the performance its cardinal virtue was the youthful assurance with which the entire little ensemble plunged into the score of songs. Brahms gives each vocalist solos and then combines them in every conceivable combination. It was absolutely delightful singing and it would have been difficult to determine who seemed to enjoy it more, the artists or the enthralled audience.

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MUSIC for piano duet is a rarity these days, yet Schubert, among others, wrote a moderately wide shelf for this medium. All of it of interest and much of it of deep and endearing charm. The tender beseeching plea of the F minor Fantasy, Opus 103, once impressed on one's mind, never will leave and becomes a permanent and gentle personal theme song. The two artists at the keyboard played it with quiet elegance and felicitous restraint. Their delicacy, in its place was less labored than it had been in the opening Schubert, the Variations on an original theme, in A flat major, Opus 35.

Schubert's music for piano four hands is little explored these days, so much so that these examples have become almost novelties, and one wonders why such lovable music is neglected. The fantasy is dedicated to the Countess Karoline Esterhazy although Schubert declared that the dedication was not necessary as all his work was dedicated to her. It is part of the work he produced in the exhausted state of his last 11 feverish months.

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at the NEW YORK THEATERS

by Charles K. Freeman

SEYMOUR LIPKIN, PIANIST AT TANGLEWOOD

FESTIVALS, MUSIC, DANCE

No setback to Ellenville this season. Undaunted by the pre-season publicity given to one of its leading bank citizens the town with artistic jet-propulsion, assisted by civic leaders of six counties, Ulster, Sullivan, Orange, Putnam, Dutchess and Greene have pulled a hefty staff of artists to their Empire hills. And audiences, too, with their pluck and creations.

* * *

The repeat of the dance-drama EMPEROR JONES with Jose Limon, the appearance of Igor Markevitch on the podium the opening week as well as the soloists from the Royal Danish Ballet company and Leopold Stokowski, scheduled for the 18th and 20th, show sharp planning. A repeat performance of the Richard Strauss opera, a full stage production, goes on Friday evening. ELEKTRA was staged by Leopold Sachse, a long time associate of the composer, and Leopold Halasz conducts.

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The above is just part of New York State's Empire Festival and altogether some 70,000 people will be drawn to the site this summer. The full four weeks will be brought to a conclusion on Sunday afternoon, July 28th. During that last week Elaine Malbin will star in MADAME BUTTERFLY, with Halasz again on the podium.

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Up in the Berkshires, at Tanglewood, the concerts are in full flow. Charles Munch, Music director of the Boston Symphony Orchestra has defended a stand taken for uninhibited exchange of music and musicians from all points of the world. In an address there he stressed a "general free exchange among all contemporaries. These exchanges in the world of art are now so well developed American orchestras go everywhere and European orchestras come here." "It signifies," he added, "great progress in the relations of peoples and in the development of good will and mutual respect."

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And as for the dance, it is Ted Shawn who is working in his 25th anniversary of varied presentation up at Jacob's Pillow, in Lee, Mass. The all-summer dance program has pulled some plums for this Silver Jubilee. Now in its third week you will find Erik Bruhn, an alumni of the Royal Danish Ballet dancing with Sonia Arovia. Also Iva Ketchell, whose one woman show made a hit on Broadway last winter, in a presentation of mimetic dances. Destine of Haiti with a large company is showing his colorful Caribbean dances. And there's a picture of what is hapening on the Eastern seaboard in the world of cliffs and lifts.

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WESTCHESTER GROUP NEWSPAPERS

Memo from Charles K. Freeman

Theatre News Tear-Sheet

Appearing in:

YONKERS HERALD STATESMAN

MT. VERNON DAILY ARGUS

NEW ROCHELLE STANDARD-STAR

WHITE PLAINS REPORTER DISPATCH

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MAMARONECK DAILY TIMES

TARRYTOWN DAILY NEWS

OSSINING CITIZEN REGISTER

PEEKSKILL EVENING STAR

BRONXVILLE REPORTER

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Reporter Dispatch, White Plains, N. Y., Tues., July 16, 1957

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No setback to Ellenville this season. Undaunted by the pre-season publicity given to one of its leading bank citizens the town with artistic jet-propulsion, assisted by civic leaders of six counties, Ulster, Sullivan, Orange, Putnam, Dutchess and Greene have pulled a hefty staff of artists to their Empire hills. And audiences, too, with their pluck and creations.

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The repeat of the dance-drama EMPEROR JONES with Jose Limon, the appearance of Igor Markevitch on the podium the opening week as well as the soloists from the Royal Danish Ballet company and Leopold Stokowski, scheduled for the 18th and 20th, show sharp planning. A repeat performance of the Richard Strauss opera, a full stage production, goes on Friday evening. ELEKTRA was staged by Leopold Sachse, a long time associate of the composer, and Leopold Halasz conducts.

* * *

The above is just part of New York State's Empire Festival and altogether some 70,000 people will be drawn to the site this summer. The full four weeks will be brought to a conclusion on Sunday afternoon, July 28th. During that last week Elaine Malbin will star in MADAME BUTTERFLY, with Halasz again on the podium.

* * *

Up in the Berkshires, at Tanglewood, the concerts are in full flow. Charles Munch, Music director of the Boston Symphony Orchestra has defended a stand taken for uninhibited exchange of music and musicians from all points of the world. In an address there he stressed a "general free exchange among all contemporaries. These exchanges in the world of art are now so well developed American orchestras go everywhere and European orchestras come here." "It signifies," he added, "great progress in the relations of peoples and in the development of good will and mutual respect."

* * *

And as for the dance, it is Ted Shawn who is working in his 25th anniversary of varied presentation up at Jacob's Pillow, in Lee, Mass. The all-summer dance program has pulled some plums for this Silver Jubilee. Now in its third week you will find Erik Bruhn, an alumni of the Royal Danish Ballet dancing with Sonia Arovia. Also Iva Ketchell, whose one woman show made a hit on Broadway last winter, in a presentation of mimetic dances. Destine of Haiti with a large company is showing his colorful Caribbean dances. And there's a picture of what is hapening on the Eastern seaboard in the world of cliffs and lifts.

Reporter Dispatch, White Plains, N. Y., Tues., July 16, 1957

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 11, 1957

TIGHT BINDING

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 10 1957

5 Performances Set This Week At Music Center

Five performances and demonstrations will be given this week at the Berkshire Music Center at Tanglewood, Lenox.

Tomorrow evening, the student orchestra will perform in the Music Shed. On Sunday morning at 10 in the Chamber Music Hall, the student instrumentalists will present a program of chamber music. The first weekly Composers' Forum will be given on Sunday evening at 8.30 p.m. in the Chamber Music Hall. On Friday afternoon at 3.15 in the Chamber Music Hall, the Seminar in Contemporary Music will be continued. All of these programs are open to Friends of the Berkshire Music Center.

Student conductors who will lead the student orchestra on Thursday evening in a program of works by Weber, Mozart, Villa-Lobos and Sibelius are Fernand Graton of Montreal, Wyn Morris of South Wales, and Gustav Meier of Zurich, Switzerland. Eleazar de Cervalho, the Brazilian conductor who is head of the orchestral conducting department of the Music Center this summer, will conclude the concert by leading the student orchestra in a performance of Sibelius' Symphony No. 2.

The Chamber Music Concert on Sunday morning will feature works by Mozart, Mendelssohn and Brahms. At the Composers' Forum on Sunday evening, visiting Fromm Fellowship musicians will perform works written by composition students David Ward-Steinmann, Michael Kassler, Pohlman Mallalieu, Egil Hovland and William Smith.

BUSY SCHEDULE AT MUSIC CENTER

Lenox, July 6—During the coming week the 15th session of the Berkshire Music Center will be in full operation. Friends of the school who make a voluntary contribution to its support are invited to the following student performances:

Sunday morning chamber music by Dept. 1 students (10 a. m., July 7 and 14, Chamber Music Hall).

Sunday evening composer's forum by Dept. 3 students (8:30 p. m., July 14, Chamber Music Hall).

Symphony concert by the student orchestra of Dept. 1 (8:30 p. m., Thursday, July 11, Music Shed); and a series of illustrated lectures by the Berkshire Music Center faculty in connection with the Fromm Seminar in Contemporary Music (3:15 p. m.).

Wednesday, July 10, Friday, July 12, Chamber Music Hall). The Wednesday lecture will be by Irving Fine of the composition faculty; the Friday lecture by Aaron Copland, head of the composition department.

Information and a calendar of events open to friends of the Berkshire Music Center, in addition to full programs for the Berkshire Festival season are available on request from Tanglewood, Lenox.

Music Center Sets 4 Concerts At Tanglewood

The Berkshire Eagle, Thursday, July 11, 1957—

Four performances and demonstrations will be given during the current week of activity at the Berkshire Music Center in Lenox. Tonight the student orchestra will perform in the Music Shed.

On Sunday morning, in the Chamber Music Hall at 10, the student instrumentalists will present a program of chamber music. The first weekly Composers' Forum will be given on Sunday evening at 8:30 in the Chamber Music Hall. On Friday afternoon at 3:15 in the Chamber Music Hall, the Seminar in Contemporary Music will be presented. All of these programs are open to friends of the Berkshire Music Center.

Student Leaders

Student conductors who will lead the student orchestra on Thursday evening in a program of works by Weber, Mozart, Villa-Lobos and Sibelius are Fernand Graton of Montreal, Canada; Wyn Morris of South Wales, Great Britain, and Gustav Meier of Zurich, Switzerland. Eleazar de Carvalho, the Brazilian conductor who heads the orchestral conducting department of the Berkshire Music Center this summer, will conclude the concert by leading the student orchestra in a performance of Sibelius' Symphony No. 2.

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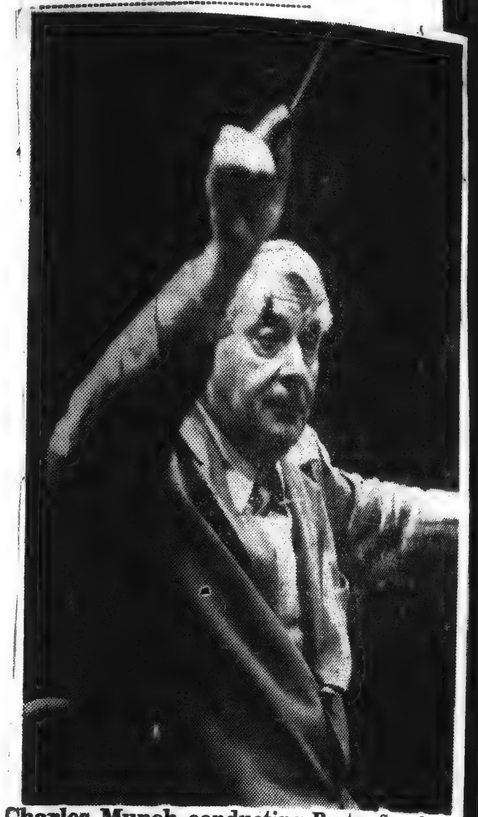
The seminar in Modern Music Friday will be led by Aaron Copland, who will speak on "Music of the Twenties: the new Shibboleths." The lectures will be illustrated by Fromm Fellowship players.

C130

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 127,209 - S. 178,348

JUL 14 1957



Charles Munch conducting Boston Symphony

The Full Score

Mozart Week End At Tanglewood

By John White

This is Mozart week end at Tanglewood. At the Boston Symphony's summer place in the country outside Lenox, Mass., the musicians are making money, the students are studying, and the tourists are walking the green lawns for a vacation with music. For three days this week they are pretending the Mozart bicentennial is still going on, at least long enough for several hours of Mozart's music for the thousands of listeners who travel up and down New England for this most famous of American festivals. The Mozart cycle includes three concerts under the baton of Charles Munch with the three last symphonies, concertos for bassoon and horn, the great Sinfonia Concertante, and a sprinkling of serenades.

This summer's Berkshire Festival from July 3 to August 11 is taking composers in turn for several series of sturdy, conservative programs. The Berkshire idea does not lean toward odd or unusual programs or single festival themes—unlike the German town that looked hard for an "unfestivaled" German composer and finally chose Verdi. The playing of the marvelous Boston Symphony, the cool weather, the pastoral landscape, and the excellent school of the Berkshire Music Center seem to be attractions enough for the festival's following.

Play for Bach

Last week belonged to Bach. Munch played all six Brandenburg Concertos, two suites, and the second part of the St. Matthew Passion with the Harvard and Radcliffe Glee Clubs, and Adele Addison, Florence Kopleff, Donald Gramm, and John McCollum among the soloists.

Tchaikovsky and Stavinsky will take turns next week in three all-Russian programs—on Friday and "Pathetique" Symphony and Rococo Variations, and Stravinsky's ballet "Card Game." On Saturday the Fifth Symphony and Etravinsky's "Rite of Spring" under Pierre Monteux.

The concert on July 21 is dedicated to the festival's founder, Serge Koussevitzky, with probably the most interesting program of the entire summer. It includes Stravinsky's recent "Caticum Sacrum." This controversial work was composed in Stravinsky's newly evolved tone-row style for St. Mark's Cathedral in Venice, and has not been at all widely heard in this country.

Berlioz' Music

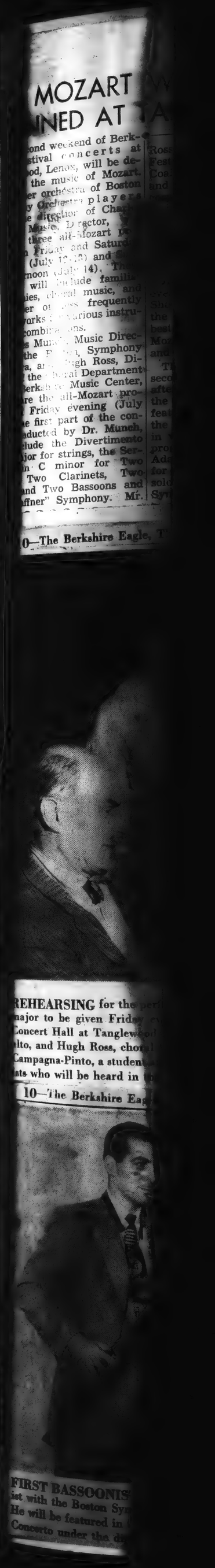
On July 26 and 27 Munch will be in his finest element with two all-Berlioz programs, and the second of these will be one of Berloz's finest works, the oratorio "The Childhood of Christ." This combination of superlatives should make another high point of the season, especially since Munch's sympathy and communicativeness with Berlioz scores have been largely responsible for this composer's renaissance in recent Valletti, Kopleff, Gramm, Cesare Valletti, and Gerald Souzay will have solo roles.

The following week ends go to Brahms and Beethoven, with a

mighty finale of Beethoven's Ninth on August 11. Carl Schuricht will conduct two of the Beethoven evenings.

A scattering of 20th century composers will be added during the last weeks: Boris Blacher, Werner Egk, Honegger, Hindemith, Barber, Piston, and Copland. It is always interesting to record the modern composers who Count" in Berkshire counting for arrivval in this acid group pany is considerably more meaningful than any number of performances in other parts of the country.

Munch's Tanglewood programs have been very conservative for several years, and it is unlikely that he will take risks with new music. The advance guard is represented, however, with two chamber music concerts sponsored by the Fromm Music Foundation and the student orchestra, chorus, and opera groups will do their share to keep the proceedings from becoming stodgy. In all, there are 48 concerts to choose from during the entire six weeks.



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Charles Munch, Music Director of the Boston, Symphony Orchestra, and Hugh Ross, Director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coali" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major (Jupiter").

The closing concert of the second Festival week on Sunday afternoon (July 14), again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B flat major, and James Stagliano in the Concerto for Horn in E flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Clark

REHEARSING for the performance of Mozart's Mass in C major to be given Friday evening at 8:30 in the Theater-Concert Hall at Tanglewood are Marjorie Campagna-Pinto, alto, and Hugh Ross, choral director of Music Center. Miss Campagna-Pinto, a student at Tanglewood, is one of the soloists who will be heard in the concert, directed by Mr. Ross.

FIRST BASSOONIST Sherman Walt will appear as soloist with the Boston Symphony Orchestra Sunday afternoon. He will be featured in the performance of Mozart's Bassoon Concerto under the direction of Conductor Charles Munch.

Second Tanglewood Wee Features Mozart's Mus

Springfield Repub. 7/7/57

Charles Munch to Conduct Three Symphonies S urday Night in Music Shed; Bach's 'St. M thew Passion' Scheduled This Afternoon

Lenox, July 6 — The second week end of Berkshire Festival concerts at Tanglewood, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Piano Duets

At the second in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for piano four hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F minor also by Schubert.

Both Lipkin and Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood.

The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, base, has appeared in a number of Berkshire Festival concerts in the past two or three seasons.

All the artists appearing in this concert will donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Mozart Program

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons and the "Haffner" Symphony.

Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

Concert Next Sunday

The closing concert of the second festival week on Sunday afternoon (July 14), again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B flat major, and James Stagliano in the Concerto for Horn in E flat major.

The program closes with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt. Programs for the ond week:

Wednesday, July 10, 8:30 p. m.
Theater-Concert Hall
Chamber Music
Variations on an Original Theme, Op. 35 ..... Sch
Sonata for Piano Four Hands ..... Hinde
Fantasie in F minor, Op. 103 ..... Sch
Liebeslieder Waltzes, Op. 52, for duet and voices "Zum Schluss" the Neue Liebeslieder, Op. 65 Br
Pianists:
Seymour Lipkin, Ralph Berkow
Singers:
Saramae Endich, soprano
Florence Kopleff, alto
John McCollum, tenor
Donald Gramm, bass
Friday, July 12, 8:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
Chamber Orchestra
Divertimento in D major, for St K. 136 .....
Serenade in C minor, K. 388 .....
Symphony in D major, "Haffner," K. 385 .....
(Conductor, Charles Munch)
"Regina coeli" for chorus, solo and orchestra, K. 276 .....
"Ave verum corpus," motet for c and string orchestra, K. 618 ...
Mass in C major, K. 337 .....
(conductor, Hugh Ross)
Soloists:
Saramae Endich, soprano
Marjorie Campagna-Pinto, alto
John McCollum, tenor
Fague Springmann, baritone
Saturday, July 13, 8:30 p. m.
Music Shed
Boston Symphony Orchestra
(Conducted by Charles Munch)
Symphony in E flat major, K. 543 .....
Symphony in G minor, K. 550 .....
Symphony in C major, "Jupiter" K. 551 .....
Sunday, July 14, 3:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
(Conducted by Charles Munch)
Adagio and Fugue in C minor for St Orchestra, K. 546 .....
Concerto for Bassoon in B flat m K. 191 (Sherman Walt) .....
Concerto for Horn in E flat m K. 495 (James Stagliano) .....
Sinfonia Concertante for Oboe, Clar Horn and Bassoon, K. 297b ....
Ralph Gomberg oboe
Gino Cioffi, clarinet
James Stagliano, horn
Sherman Walt, bassoon

This week end's opening f val concerts by the chamber chestra of Boston Symphony chestra members under the di tion of Charles Munch are de ed to the music of Bach, wit performance tomorrow in the sic Shed of Part II of the Matthew Passion" with the H vard Glee Club and Radc Choral Society, G. Wallace W worth, conductor. The soloi are Adele Addison, soprano; Flor ence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 5 1957

The second week of the Berkshire Festival, Tanglewood, Lenox, Mass., will include a program of piano duets by pianists Seymour Lipkin and Ralph Berowitz, Wednesday evening, July 10, at 8:30, with music by Schubert, Hindemith and Brahms. Friday evening, July 12, Charles Munch will conduct the chamber orchestra of the Boston Symphony in works by Mozart, including the Haffner Symphony. Hugh Ross will direct the chorus, solo voices and orchestra in Mozart's "Regina Coeli" and the "Ave verum corpus". These two concerts will be held in the Theatre-Concert Hall as will the Sunday afternoon concert with Dr. Munch conducting a Mozart program of the chamber orchestra Saturday's performance will be held in the Music Shed at 8:30 p.m. with an all-Mozart program conducted by Dr Munch. Scheduled for this Friday, Saturday and Sunday are all-Bach programs with Dr Munch conducting.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 6 - 1957

Mozart Works To Be Featured At Tanglewood July 12-13-14

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F minor also by Schubert. Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts in the past two or three seasons. All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Charles Munch, and Hugh Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clairents, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, Bass.

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The third weekend of Berkshire Festival concerts, the first of the series by the full Boston Symphony Orchestra in the famour Tanglewood Music Shed, will place special emphasis on the music of Tchaikovsky and will salute the 75th birthday this summer of Igor Stravinsky. Conductors will be Charles Munch (July 19-21) and Pierre Monteux (July 20). Isaac Stern will be heard in the Tchaikovsky Violin Concerto (July 21) and Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in Tchaikovsky's Rococo Variations (July 19). Tchaikovsky's 5th and 6th Symphonies and his "Romeo and Juliet" Overture will also appear on the programs of the third weekend. The third Chamber Music Concert in the series, on Wednesday evening, July 17, will welcome the Beaux Arts Trio back to Tanglewood for their third visit.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309

JUL 7 1957

All-Mozart Weekend At Tanglewood

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart.

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch will perform three all-Mozart programs Friday and Saturday evenings and Sunday afternoon.

Friday, the first part of the concert will include the Divertimento in D Major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Hugh Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C Major.

Three Last Symphonies

Saturday evening Dr. Munch will conduct the three last symphonies of Mozart in E flat major, G minor and C major ("Jupiter").

Sunday afternoon the program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B flat major, and James Stagliano in the Concerto for Horn in E flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

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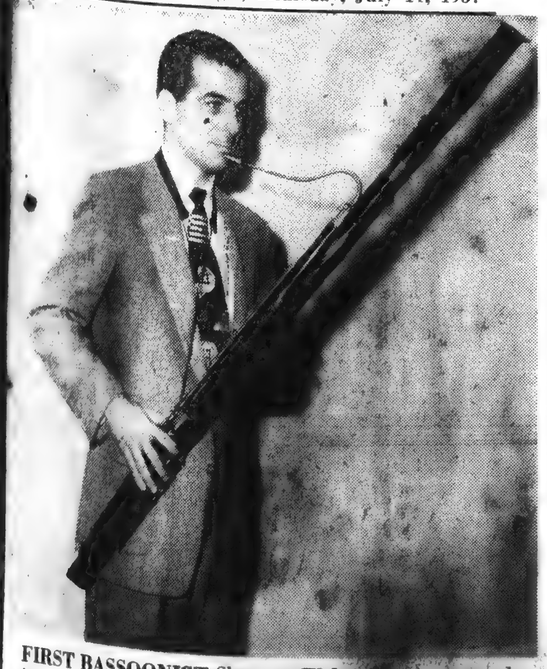

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Piano Duets

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Both Lipkin and Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood.

The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Koploff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, base, has appeared in a number of Berkshire Festival concerts in the past two or three seasons.

All the artists appearing in this concert will donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Mozart Program

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons and the "Haffner" Symphony.

Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

Concert Next Sunday

The closing concert of the second festival week on Sunday afternoon (July 14), again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B flat major, and James Stagliano in the Concerto for Horn in E flat major.

The program closes with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt. Programs for the ond week:

Wednesday, July 10, 8:30 p. m.
Theater-Concert Hall
Chamber Music

Variations on an Original Theme, Op. 35 ..... Sch
Sonata for Piano Four Hands ..... Hinde
Fantasie in F minor, Op. 103 . Sch
Liebeslieder Waltzes, Op. 52, for duet and voices "Zum Schluss" the Neue Liebeslieder, Op. 65 Br

Pianists:
Seymour Lipkin, Ralph Berkow

Singers:
Saramae Endich, soprano
Florence Kopleff, alto
John McCollum, tenor
Donald Gramm, bass

Friday, July 12, 8:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
Chamber Orchestra

Divertimento in D major, for St K. 136 ..... M
Serenade in C minor, K. 388 ..... M
Symphony in D major, "Haffner," K. 385 ..... M

(Conductor, Charles Munch)

"Regina coeli" for chorus, solo and orchestra, K. 276 ..... M
"Ave verum corpus," motet for c and string orchestra, K. 618 ... M
Mass in C major, K. 337 ..... M

(conductor, Hugh Ross)

Soloists:
Saramae Endich, soprano
Marjorie Campagna-Pinto, alto
John McCollum, tenor
Fague Springmann, baritone

Saturday, July 13, 8:30 p. m.
Music Shed
Boston Symphony Orchestra
(Conducted by Charles Munch)

Symphony in E flat major, K. 543 ..... Mo
Symphony in G minor, K. 550 .. Mo
Symphony in C major, "Jupiter" K. 551 ..... Mo

Sunday, July 14, 2:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
(Conducted by Charles Munch)

Adagio and Fugue in C minor for St Orchestra, K. 546 ..... Mo
Concerto for Bassoon in B flat ma K. 191 (Sherman Walt) ..... Mo
Concerto for Horn in E flat ma K. 495 (James Stagliano) .... Mo
Sinfonia Concertante for Oboe, Clar Horn and Bassoon, K. 297b .... Mo

Ralph Gomberg, oboe
Gino Cioffi, clarinet
James Stagliano, horn
Sherman Walt, bassoon

This week end's opening fe val concerts by the chamber chestra of Boston Symphony chestra members under the di tion of Charles Munch are de ed to the music of Bach, wit performance tomorrow in the sic Shed of Part II of the Matthew Passion" with the H vard Glee Club and Radc Choral Society, G. Wallace W worth, conductor. The soloists are Adele Addison, soprano; Florence Kopoff, alto; John McCollum, tenor; Donald Gramm, bass.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 6 - 1957

Mozart Works To Be Featured At Tanglewood July 12-13-14

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concverts in the Theatre-Concert hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F minor also by Schubert. Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festvial concerts in the past two or three seasons. All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Charles Munch, and Hugh Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The frist part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clairents, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 5 1957

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309

JUL 7 1957

All-Mozart Weekend At Tanglewood

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart.

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Friday, the first part of the concert will include the Divertimento in D Major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Hugh Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C Major.

Three Last Symphonies

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Sunday afternoon the program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

THE LAKEVILLE JOURNAL, Section II, July 11, 1957

ALL MOZART WEEKEND IS PLANNED AT TANGLEWOOD

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, Music Director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

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10—The Berkshire Eagle, Thursday, July 11, 1957

Clark

REHEARSING for the performance of Mozart's Mass in C major to be given Friday evening at 8:30 in the Theater-Concert Hall at Tanglewood are Marjorie Campagna-Pinto, alto, and Hugh Ross, choral director of Music Center. Miss Campagna-Pinto, a student at Tanglewood, is one of the soloists who will be heard in the concert, directed by Mr. Ross.

10—The Berkshire Eagle, Thursday, July 11, 1957

FIRST BASSOONIST Sherman Walt will appear as soloist with the Boston Symphony Orchestra Sunday afternoon. He will be featured in the performance of Mozart's Bassoon Concerto under the direction of Conductor Charles Munch.

Second Tanglewood Week Features Mozart's Music

Charles Munch to Conduct Three Symphonies Saturday Night in Music Shed; Bach's 'St. Matthew Passion' Scheduled This Afternoon

Lenox, July 6 — The second week end of Berkshire Festival concerts at Tanglewood, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Piano Duets

At the second in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for piano four hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F minor also by Schubert.

Both Lipkin and Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood.

The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Koploff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, base, has appeared in a number of Berkshire Festival concerts in the past two or three seasons.

All the artists appearing in this concert will donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Mozart Program

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons and the "Haffner" Symphony.

Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

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Concert Next Sunday

The closing concert of the second festival week on Sunday afternoon (July 14), again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B flat major, and James Stagliano in the Concerto for Horn in E flat major.

The program closes with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt. Programs for the second week:

Wednesday, July 10, 8:30 p. m.
Theater-Concert Hall
Chamber Music

Variations on an Original Theme, Op. 35 ..... Schubert
Sonata for Piano Four Hands ..... Hindemith
Fantasie in F minor, Op. 103 .. Schubert
Liebeslieder Waltzes, Op. 52, for piano duet and voices "Zum Schluss" from the Neue Liebeslieder, Op. 65 Brahms
Pianists:
Seymour Lipkin, Ralph Berkowitz
Singers:
Saramae Endich, soprano
Florence Kopleff, alto
John McCollum, tenor
Donald Gramm, bass

Friday, July 12, 8:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
Chamber Orchestra

Divertimento in D major, for Strings, K. 136 ..... Mozart
Serenade in C minor, K. 388 .... Mozart
Symphony in D major, "Haffner," K. 385 ..... Mozart
(Conductor, Charles Munch)
"Regina coeli" for chorus, solo voices and orchestra, K. 276 ..... Mozart
"Ave verum corpus," motet for chorus and string orchestra, K. 618 ... Mozart
Mass in C major, K. 337 ..... Mozart
(conductor, Hugh Ross)
Soloists:
Saramae Endich, soprano
Marjorie Campagna-Pinto, alto
John McCollum, tenor
Fague Springmann, baritone

Saturday, July 13, 8:30 p. m.
Music Shed
Boston Symphony Orchestra
(Conducted by Charles Munch)
Symphony in E flat major, K. 543 ..... Mozart
Symphony in G minor, K. 550 .. Mozart
Symphony in C major, "Jupiter" K. 551 ..... Mozart

Sunday, July 14, 2:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
(Conducted by Charles Munch)
Adagio and Fugue in C minor for String Orchestra, K. 546 ..... Mozart
Concerto for Bassoon in B flat major, K. 191 (Sherman Wait) ..... Mozart
Concerto for Horn in E flat major, K. 495 (James Stagliano) .... Mozart
Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b .... Mozart
Ralph Gomberg oboe
Gino Cioffi, clarinet
James Stagliano, horn
Sherman Walt, bassoon

This week end's opening festival concerts by the chamber orchestra of Boston Symphony Orchestra members under the direction of Charles Munch are devoted to the music of Bach, with a performance tomorrow in the Music Shed of Part II of the "St. Matthew Passion" with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists are Adele Addison, soprano; Florence Koploff, alto; John McCollum, tenor; Donald Gramm, bass.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 5 1957

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 6 - 1957

...s To Be Featured ...d July 12-13-14

...nd of Berk... ...s at Tangle... ...devoted to ... A chamber ... Symphony ...der the di... ...rch, music ... three all... Friday and July 12-13) ... (July 14). ...include fam... ...oral music, ... frequently ...ious instru... ...e series of ...g chamber ...he Theatre... ...10 an un... ...iano duets ...the pianists Ralph Berk... ...bert's Var... Theme, the ...r Hands by ...mposer in ...wood in its ...and 1941), ...minor also Lipkin and ...members of ...kshire Mus... Symphony's ...sic at Tan... half of the ...hms' "Lieb... piano duet by a quar... known at Endich, so... ff, alto, and ...r, are for... Center stu... ...amm, bass, number of ...certs in the ...ons. All the ...his concert ...red to do... Tanglewood ...akubasz and ... Fund of ...e, of Abbe... Center Falls, have ...e net pro... ...n the Provi... music ser... are at thei... ...s born June... and Hugh ... the former... choral de... yoke. ...hire Music ...una Richar... all-Mozart ...aughter, Mrs... ning (July ...d daughter... the con... ...idge St. ar... ...timento in ...yme Shores... the Seren... ...wo Oboes, ...Horns and ...ders of Elm... "Haffner" ...et Jacques o... ...ill present ...turned after...

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...akubasz and ... Fund of ...e, of Abbe... Center Falls, have ...e net pro... ...n the Provi... music ser... are at thei... ...s born June... and Hugh ... the former... choral de... ...yoke. ...hire Music ...una Richar... all-Mozart ...aughter, Mrs... ning (July ...d daughter... the con... ...idge St. ar... ...timento in ...yme Shores... the Seren... ...wo Oboes, ...Horns and ...ders of Elm... "Haffner" ...et Jacques o... ...ill present ...turned after...

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The third weekend of Berkshire Festival concerts, the first of the series by the full Boston Symphony Orchestra in the famour Tanglewood Music Shed, will place special emphasis on the music of Tchaikovsky and will salute the 75th birthday this summer of Igor Stravinsky. Conductors will be Charles Munch (July 19-21) and Pierre Monteux (July 20). Isaac Stern will be heard in the Tchaikovsky Violin Concerto (July 21) and Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in Tchaikovsky's Rococo Variations (July 19). Tchaikovsky's 5th and 6th Symphonies and his "Romeo and Juliet" Overture will also appear on the programs of the third weekend. The third Chamber Music Concert in the series, on Wednesday evening, July 17, will welcome the Beaux Arts Trio back to Tanglewood for their third visit.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309

JUL 7 1957

All-Mozart Weekend At Tanglewood

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A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch will perform three all-Mozart programs Friday and Saturday evenings and Sunday afternoon.

Friday, the first part of the concert will include the Divertimento in D Major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Hugh Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C Major.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742
JUL 7 1957

[152]

Mozart Works to Be Played At Tanglewood This Week

Special to The Standard-Times

LENOX, July 6—The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart.

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs next Friday and Saturday evenings and next Sunday afternoon. These concerts will include familiar symphonies, choral music and, a number of less frequently played works for various instrumental combinations.

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All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704
JUL 7 - 1957

Mozart to Be Featured At Berkshire Festival

THE Boston Symphony Orchestra will focus its attention on the works of Mozart in the coming weekend's concert at the Berkshire Festival.

The Mozart concerts at Tanglewood start Friday and will be performed mainly by the Symphony's chamber orchestra.

The full orchestra will launch its weekend programs in the Shed on Aug. 19, with Tschaikovsky as the chosen composer. Sharing honors with him will be Igor Stravinsky.

Composers whose works will be emphasized on subsequent weekends will be Berlioz, Brahms and Beethoven.

Rounding out the Bach concerts this afternoon in the Shed will be Part II of the St. Matthew Passion, conducted by Charles Munch. Taking part will be the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Adele Addison, soprano; Florence Kopnor,

day will be a two-part program. The first will be conducted by Munch, and include Divertimento in D Major for Strings; Serenade in C Minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons; and the "Haffner" Symphony. Hugh Ross will then take over, presenting the Berkshire Festival Chorus in the "Regina Coeli," "Ave verum corpus" and the Mass in C Major. Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, baritone, will be the soloists.

Saturday night Munch will conduct Mozart's three last symphonies, the E Flat, G Minor, and "Jupiter." Sunday afternoon the orchestra will give a program consisting of the Adagio and Fugue in C Minor for String Orchestra, Bassoon Concerto with Sherman Walt as soloist; Horn Concerto with James Stagliano, and Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with Ralph Gomberg, Gino Cioffi, Stagliano and Walt.

This week's programs also include the second of the Wednesday evening series of chamber concerts which will present piano duets by Seymour Lipkin and Ralph Berkowitz, members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school. They will play Schubert's Variations on an Original Theme and Fantasie in F Minor, and Hindemith's Sonata for Piano Four Hands.

They will also perform Brahms' "Liebeslieder" Waltzes for piano duet and voices. The soloists will be Saramae Endich, Florence Kopleff, John McCollum and Donald Gramm, who have offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 5 1957

Tanglewood Concerts To Feature Mozart

Second Week's Festival Programs Listed

The program for the second week of the Berkshire Festival at Tanglewood, Lenox, Mass., includes the following concerts:

Wednesday, July 10, 8:30 p.m., Theatre-Concert Hall; Variations on an Original Theme, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F Minor, Opus 103, Schubert; piano duets by Seymour Lipkin and Ralph Berkowitz; Liebeslieder Waltzes, Opus 52, for piano duet and voices, Brahms; "Zum Schluss" from the Nue Liebeslieder, Opus 65, Brahms.

Friday, July 12, 8:30 p.m., Theatre Concert Hall, the chamber orchestra of the Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Divertimento in D major for Strings, K 136; Serenade in C minor, K 388; Symphony in D major, "Haffner" K 385; "Regina coeli," for chorus, solo voices and orchestra, K 276; "Ave verum corpus," motet for chorus and string orchestra, K 618; Mass in C major, K 337, Mozart, conducted by Hugh Ross.

Saturday, July 13, 8:30 p.m., Music Shed, Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Symphony in E Flat major, K 543; Symphony in G minor, K 550; Symphony in C major, "Jupiter," K 551.

Sunday, July 14, 2:30 p.m. Theatre Concert Hall, Boston Symphony Orchestra, Dr Munch conducting: Mozart's Adagio and Fugue in C minor for Strings Orchestra, K 546; Concerto for Basson in B flat major, K 191; Concerto for Horn in E flat major, K 495; Sinfonia concertante for Oboe, Clarinet, Horn and Bassoon, K 297b.

NEW YORK TIMES, SUNDAY, JULY 7, 1957.

Clemens Kalischer

IN TANGLEWOOD—Charles Munch conducts Mozart this week at Berkshire Festival.

Music

Benny Goodman, clarinetist, will be the guest artist with the Berkshire Quartet on Sunday afternoon, July 14, at 4 o'clock at Music Mountain, Falls Village. The program includes the Quartet in F by Mozart; Quartet No. 2, Bernhard Heiden, and Weber's Clarinet Quintet. Next Sunday, July 21, Janna Dawson, pianist, will be featured in Schumann's Piano Quintet. Works by Haydn and Walton are also scheduled.

At the Berkshire Festival, Tanglewood, Lenox, Mass, Friday evening, July 12, Charles Munch will conduct the chamber orchestra of the Boston Symphony in works by Mozart, including the Haffner Symphony. Hugh Ross will direct the chorus, solo voices and orchestra in Mozart's "Regina coeli", and the "Ave verum corpus". These two concerts will be held in the Theatre-Concert Hall, as will the Sunday afternoon concert, with Dr Munch conducting a Mozart program of the chamber orchestra Saturday's performance will be held in the Music Shed at 8:30 p.m. with an all-Mozart program conducted by Dr Munch. Scheduled for this Friday, Saturday and Sunday are all-Bach programs. with Dr Munch conducting.

Starlight Festival of Chamber Music Concerts will be held in the Yale Art Gallery Sculpture Terrace, the York Street entrance, July 23, August 6. Concerts start at 8:30 p.m. The season's program includes Schubert Piano Trio, Mozart Obeo Quartet, Riley Obeo Quartet, Bach Brandenberg Concerto No. 4, Brahms Horn Trio, Franck Violin Sonata, Vivaldi Concerto for Lute and Strings. Tickets may be obtained by writing Starlight Festival, Inc., Box 6065, Hamden, Conn.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 11 1957

Hugh Ross will conduct the Boston Symphony Orchestra and the Berkshire Festival Chorus in a Mozart concert at Tanglewood Friday evening.

MILLBROOK
ROUND TABLE
July 4, 1957

Second Week End of Festival Concerts Will Feature Music of Mozart

The second week end of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

The closing concert of the second Festival week on Sunday afternoon (July 14), again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon.

Tickets are still available at the Tanglewood box office for the concerts of July 12 and 13, and general admission to the grounds to enable overflow crowds to hear the concerts from the spacious lawns is sold on the day of each performance.

NEWTOWN BEE, FRIDAY, JULY 5, 1957

Tanglewood Concerts To Feature Mozart

Second Week's Festival Programs Listed

The program for the second week of the Berkshire Festival at Tanglewood, Lenox, Mass., includes the following concerts:

Wednesday, July 10, 8:30 p.m., Theatre-Concert Hall; Variations on an Original Theme, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F Minor, Opus 103, Schubert; piano duets by Seymour Lipkin and Ralph Berkowitz; Liebeslieder Waltzes, Opus 52, for piano duet and voices, Brahms; "Zum Schluss" from the Nue Liebeslieder, Opus 65, Brahms.

Friday, July 12, 8:30 p.m., Theatre Concert Hall, the chamber orchestra of the Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Divertimento in D major for Strings, K 136; Serenade in C minor, K 388; Symphony in D major, "Haffner" K 385; "Regina coeli," for chorus, solo voices and orchestra, K 276; "Ave verum corpus," motet for chorus and string orchestra, K 618; Mass in C major, K 337, Mozart, conducted by Hugh Ross.

Saturday, July 13, 8:30 p.m., Music Shed, Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Symphony in E Flat major, K 543; Symphony in G minor, K 550; Symphony in C major, "Jupiter," K 551.

Sunday, July 14, 2:30 p.m. Theatre Concert Hall, Boston Symphony Orchestra, Dr Munch conducting: Mozart's Adagio and Fugue in C minor for Strings Orchestra, K 546; Concerto for Basson in B flat major, K 191; Concerto for Horn in E flat major, K 495; Sinfonia concertante for Oboe, Clarinet, Horn and Bassoon, K 297b.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
JUL 1957

Mozart at Tanglewood

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs next Friday and Saturday evenings and Sunday afternoon

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742
JUL 7 1957

[102]

Mozart Works to Be Played At Tanglewood This Week

Special to The Standard-Times

LENOX, July 6—The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart.

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs next Friday and Saturday evenings and next Sunday afternoon. These concerts will include familiar symphonies, choral music and, a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the theater-concert hall this week an unusual program of piano duets will be presented by pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's "Variations on an Original Theme," the "Sonata for Piano Four Hands" by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the "Fantasie in F Minor" also by Schubert.

Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's Summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood: Saramae Endich, soprano; Florence Kapleff, alto; and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts in the past two or three seasons.

All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704
JUL 7 - 1957

Mozart to Be Featured At Berkshire Festival

THE Boston Symphony Orchestra will focus its attention on the works of Mozart in the coming weekend's concert at the Berkshire Festival.

The Mozart concerts at Tanglewood start Friday and will be performed mainly by the Symphony's chamber orchestra.

The full orchestra will launch its weekend programs in the Shed on Aug. 19, with Tschaikovsky as the chosen composer. Sharing honors with him will be Igor Stravinsky.

Composers whose works will be emphasized on subsequent weekends will be Berlioz, Brahms and Beethoven.

Rounding out the Bach concerts this afternoon in the Shed will be Part II of the St. Matthew Passion, conducted by Charles Munch. Taking part will be the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass.

Opening the Mozart series Friday will be a two-part program. The first will be conducted by Munch, and include Divertimento in D Major for Strings; Serenade in C Minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons; and the "Haffner" Symphony. Hugh Ross will then take over, presenting the Berkshire Festival Chorus in the "Regina Coeli," "Ave verum corpus" and the Mass in C Major. Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, baritone, will be the soloists.

Saturday night Munch will conduct Mozart's three last symphonies, the E Flat, G Minor, and "Jupiter." Sunday afternoon the orchestra will give a program consisting of the Adagio and Fugue in C Minor for String Orchestra, Bassoon Concerto with Sherman Walt as soloist; Horn Concerto with James Stagliano, and Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with Ralph Gomberg, Gino Cioffi, Stagliano and Walt.

This week's programs also include the second of the Wednesday evening series of chamber concerts which will present piano duets by Seymour Lipkin and Ralph Berkowitz, members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school. They will play Schubert's Variations on an Original Theme and Fantasie in F Minor, and Hindemith's Sonata for Piano Four Hands.

They will also perform Brahms' "Liebeslieder" Waltzes for piano duet and voices. The soloists will be Saramae Endich, Florence Kopleff, John McCollum and Donald Gramm, who have offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 5 1957

Tanglewood Concerts To Feature Mozart

Second Week's Festival Programs Listed

The program for the second week of the Berkshire Festival at Tanglewood, Lenox, Mass., includes the following concerts:

Wednesday, July 10, 8:30 p.m., Theatre-Concert Hall; Variations on an Original Theme, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F Minor, Opus 103, Schubert; piano duets by Seymour Lipkin and Ralph Berkowitz; Liebeslieder Waltzes, Opus 52, for piano duet and voices, Brahms; "Zum Schluss" from the Nue Liebeslieder, Opus 65, Brahms.

Friday, July 12, 8:30 p.m., Theatre Concert Hall, the chamber orchestra of the Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Divertimento in D major for Strings, K 136; Serenade in C minor, K 388; Symphony in D major, "Haffner" K 385; "Regina coeli," for chorus, solo voices and orchestra, K 276; "Ave verum corpus," motet for chorus and string orchestra, K 618; Mass in C major, K 337, Mozart, conducted by Hugh Ross.

Saturday, July 13, 8:30 p.m., Music Shed, Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Symphony in E Flat major, K 543; Symphony in G minor, K 550; Symphony in C major, "Jupiter," K 551.

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NEW YORK TIMES, SUNDAY, JULY 7, 1957.

Clemens Kalischer

IN TANGLEWOOD—Charles Munch conducts Mozart this week at Berkshire Festival.

The program includes ... Quartet in F by Mozart; Quartet No. 2, Bernhard Heiden, and Weber's Clarinet Quintet. Next Sunday, July 21, Janna Dawson, pianist, will be featured in Schumann's Piano Quintet. Works by Haydn and Walton are also scheduled.

At the Berkshire Festival, Tanglewood, Lenox, Mass, Friday evening, July 12, Charles Munch will conduct the chamber orchestra of the Boston Symphony in works by Mozart, including the Haffner Symphony. Hugh Ross will direct the chorus, solo voices and orchestra in Mozart's "Regina coeli", and the "Ave verum corpus". These two concerts will be held in the Theatre-Concert Hall, as will the Sunday afternoon concert, with Dr Munch conducting a Mozart program of the chamber orchestra Saturday's performance will be held in the Music Shed at 8:30 p.m. with an all-Mozart program conducted by Dr Munch. Scheduled for this Friday, Saturday and Sunday are all-Bach programs. with Dr Munch conducting.

Starlight Festival of Chamber Music Concerts will be held in the Yale Art Gallery Sculpture Terrace, the York Street entrance, July 23, August 6. Concerts start at 8:30 p.m. The season's program includes Schubert Piano Trio, Mozart Oboe Quartet, Riley Oboe Quartet, Bach Brandenberg Concerto No. 4, Brahms Horn Trio, Franck Violin Sonata, Vivaldi Concerto for Lute and Strings. Tickets may be obtained by writing Starlight Festival, Inc., Box 6065, Hamden, Conn.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 11 1957

Hugh Ross will conduct the Boston Symphony Orchestra and the Berkshire Festival Chorus in a Mozart concert at Tanglewood Friday evening.

MILLBROOK
ROUND TABLE
July 4, 1957

Second Week End of Festival Concerts Will Feature Music of Mozart

The second week end of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

The closing concert of the second Festival week on Sunday afternoon (July 14), again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon.

Tickets are still available at the Tanglewood box office for the concerts of July 12 and 13, and general admission to the grounds to enable overflow crowds to hear the concerts from the spacious lawns is sold on the day of each performance.

NEWTOWN BEE, FRIDAY, JULY 6, 1957

Tanglewood Concerts To Feature Mozart

Second Week's Festival Programs Listed

The program for the second week of the Berkshire Festival at Tanglewood, Lenox, Mass., includes the following concerts:

Wednesday, July 10, 8:30 p.m., Theatre-Concert Hall; Variations on an Original Theme, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F Minor, Opus 103, Schubert; piano duets by Seymour Lipkin and Ralph Berkowitz; Liebeslieder Waltzes, Opus 52, for piano duet and voices, Brahms; "Zum Schluss" from the Nue Liebeslieder, Opus 65, Brahms.

Friday, July 12, 8:30 p.m., Theatre Concert Hall, the chamber orchestra of the Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Divertimento in D major for Strings, K 136; Serenade in C minor, K 388; Symphony in D major, "Haffner" K 385; "Regina coeli," for chorus, solo voices and orchestra, K 276; "Ave verum corpus," motet for chorus and string orchestra, K 618; Mass in C major, K 337, Mozart, conducted by Hugh Ross.

Saturday, July 13, 8:30 p.m., Music Shed, Boston Symphony Orchestra, conducted by Charles Munch: Mozart's Symphony in E Flat major, K 543; Symphony in G minor, K 550; Symphony in C major, "Jupiter," K 551.

Sunday, July 14, 2:30 p.m. Theatre Concert Hall, Boston Symphony Orchestra, Dr Munch conducting: Mozart's Adagio and Fugue in C minor for Strings Orchestra, K 546; Concerto for Basson in B flat major, K 191; Concerto for Horn in E flat major, K 495; Sinfonia concertante for Oboe, Clarinet, Horn and Bassoon, K 297b.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518 809 - Sat. 172 502
JUL 8 1957

Mozart at Tanglewood

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs next Friday and Saturday evenings and Sunday afternoon

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUL 7 1957

D

Second Tanglewood Week Features Mozart's Music

Charles Munch to Conduct Three Symphonies Saturday Night in Music Shed; Bach's 'St. Matthew Passion' Scheduled This Afternoon

[illegible] 6 — The second [illegible] of Berkshire Festival [illegible] Tanglewood, will be [illegible] the music of Mozart. [illegible] Boston Symphony Orchestra players under the direction of Charles Munch will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). The concerts will include favorite symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Piano Duets

A [illegible] second in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for piano four hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F minor also by Schubert.

Both Lipkin and Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood.

The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopoff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, base, has appeared in a number of Berkshire Festival concerts in the past two or three seasons.

All the artists appearing in this concert will donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Mozart Program

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons and the "Haffner" Symphony.

Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

Concert Next Sunday

The closing concert of the second festival week on Sunday afternoon (July 14), again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B flat major, and James Stagliano in the Concerto for Horn in E flat major.

The program closes with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt. Programs for the second week:

Wednesday, July 10, 8:30 p. m.
Theater-Concert Hall
Chamber Music

Variations on an Original Theme, Op. 35 ..... Schubert
Sonata for Piano Four Hands ..... Hindemith
Fantasie in F minor, Op. 103 .. Schubert
Liebeslieder Waltzes, Op. 52, for piano duet and voices "Zum Schluss" from Neue Liebeslieder, Op. 65 Brahms

Piano:
Seymour Lipkin, Ralph Berkowitz
Singers:
Saramae Endich, soprano
Florence Kopleff, alto
John McCollum, tenor
Donald Gramm, bass

Friday, July 12, 8:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
Chamber Orchestra

Divertimento in D major for Strings, K. 136 ..... Mozart
Serenade in C minor, K. [illegible] ..... Mozart
Symphony in D major, "Haffner," K. 385 ..... Mozart
(Conductor, Charles Munch)
"Regina coeli" for chorus, solo voices and orchestra, K. 276 ..... Mozart
"Ave verum corpus," motet for chorus and string orchestra, K. 618 ... Mozart
Mass in C major, K. 337 ..... Mozart
(conductor, Hugh Ross)

Soloists:
Saramae Endich, soprano
Marjorie Campagna-Pinto, alto
John McCollum, tenor
Fague Springmann, baritone

Saturday, July 13, 8:30 p. m.
Music Shed
Boston Symphony Orchestra
(Conducted by Charles Munch)

Symphony in E flat major, K. 543 ..... Mozart
Symphony in G minor, K. 550 .. Mozart
Symphony in C major, "Jupiter" K. 551 ..... Mozart

Sunday, July 14, 2:30 p. m.
Theater-Concert Hall
Boston Symphony Orchestra
(Conducted by Charles Munch)

Adagio and Fugue in C minor for String Orchestra, K. 546 ..... Mozart
Concerto for Bassoon in B flat major, K. 191 (Sherman Walt) ..... Mozart
Concerto for Horn in E flat major, K. 495 (James Stagliano) .... Mozart
Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b ... Mozart
Ralph Gomberg oboe
Gino Cioffi, clarinet
James Stagliano, horn
Sherman Walt, bassoon

This week end's opening festival concerts by the chamber orchestra of Boston Symphony Orchestra members under the direction of Charles Munch are devoted to the music of Bach, with a performance tomorrow in the Music Shed of Part II of the "St. Matthew Passion" with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists are Adele Addison, soprano; Florence Koploff, alto; John McCollum, tenor; Donald Gramm, bass.

Amenia, N. Y. Harlem Valley Times & Millerton Telegram
JUL 11 1957

MOZART'S WORKS SET AT TANGLEWOOD

Mozart's music will be featured at the Berkshire Festival, Tanglewood, Lenox, Mass., for the second weekend. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday nights, July 12-13, and Sunday afternoon, July 14.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUL 7 1957

To Be Tanglewood Soloist

JAMES STAGLIANO

James Stagliano, First Horn in the Boston Symphony Orchestra, who will be the soloist in Mozart's Concerto for Horn in E flat on the program in the Theater-Concert Hall at Tanglewood one week from this afternoon. The orchestra will be conducted by Charles Munch and it will be an all-Mozart program.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
JUL 12 1957

MOZART MUSIC THIS WEEK END IN BERKSHIRES

Tanglewood Concerts Tonight, Tomorrow Night, Sunday Afternoon

Lenox, July 12—Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra conducted by Charles Munch, music director, tonight, tomorrow night and Sunday afternoon at Tanglewood.

Tonight's concert at 8.30 in the theater-concert hall will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for Strings, K. 136; the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388; and the "Haffner" Symphony. Hugh Ross, director of the choral department of the Berkshire Music Center, will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert.

His program will include the "Regina Coeli", K. 276, for Chorus, Soloists and Orchestra, the "Ave Verum Corpus" for Chorus and String Orchestra, K. 618, and the Mass in C major, K. 337. The soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; and Fague Springmann, bass. Miss Endich and Mr. McCollum are both former students of the Berkshire Music Center and have appeared in a number of Berkshire Festival concerts at Tanglewood. Miss Campagna-Pinto, who is a student in the choral department of the school this summer, makes her first appearance with the Boston Symphony Orchestra at this concert. She is a native of Hingham, and has often appeared with the Chorus Pro Musica in Boston under the direction of Alfred Nash Patterson. Mr. Springmann, also making his debut with the Boston Symphony Orchestra, is on the faculty of the University of Maryland. He sang on the Fourth of July for the President and the vice-president with the Marine Band in Washington, D. C., and has appeared with the National Symphony Orchestra and on radio and television.

Popular Series

Due to the great demand for tickets for the Bach-Mozart series, two of the concerts this season have been scheduled for performance in the Music Shed, enabling many more people to obtain reserved seats for the concert. Tomorrow's concert will be the second of the series to be held in the Shed, and Dr. Munch will conduct the three last, and probably the best known, Mozart Symphonies—in E-flat, G minor and C major ("Jupiter").

The concert on Sunday afternoon closes the second week end of Berkshire Festival concerts. Beginning at 2.30, the program will again be presented in the theater-concert hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard. Dr. Munch will open the program with the Adagio and Fugue in C minor for String Orchestra, K. 546. Two principal players of the Boston Symphony Orchestra will be heard in concertos: Sherman Walt in the Concerto for Bassoon, K. 191, and James Stagliano in the Concerto for Horn, K. 495. The program will close with the Sinfonia Concertante for Oboe,, Clarinet, Horn and Bassoon, K. 297b. The soloists will be Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

Public Rehearsal

For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the theater-concert hall will be open to the public tomorrow morning, July 13, at 10. Admission is $1 and proceeds will go to the Orchestra's Pension Fund. The rehearsal will be conducted by Charles Munch.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725
JUL 18 1957

Goings On

Tanglewood Musical series at 8:30 p.m. Friday and Saturday, 2:30 p.m. Sunday. Charles Munch and Boston Symphony. Tickets $6 to $15 for series, $4 and $5 for individual concerts. Phone Lenox (Mass.) 600.

Play: **Roger the Sixth**, with Dorothy Lamour. At Ivoryton Playhouse, 8:30 p.m.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
JUL 12 1957

BACH-MOZART

All-Mozart concerts will be presented by members of the Boston Symphony Orchestra conducted by Charles Munch, music director, tonight, tomorrow night and Sunday afternoon, the second weekend of Bach-Mozart concerts at Tanglewood, Lenox.

The Berkshire Eagle, Friday, July 12, 1957

Mozart Series Opens Tonight At Tanglewood

TANGLEWOOD — The second weekend of the Bach-Mozart series of concerts at Tanglewood opens tonight and continues tomorrow night and Sunday afternoon with three all-Mozart concerts presented by members of the Boston Symphony Orchestra conducted by Charles Munch.

Tonight's concert at 8:30 in the theater-concert hall will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for Strings, K. 136; the Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K. 388, and the "Haffner" Symphony. Hugh Ross, director of the choral department of the Berkshire Music Center and conductor of the Schola Cantorum of New York and the Cecilia Societies of New York and Boston, will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli," K. 276, for chorus, soloists and orchestra, the "Ave Verum Corpus" for chorus and string orchestra, K. 618, and the Mass in C major, K. 337.

Various Soloists

The soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, bass. Miss Endich and Mr. McCollum are both former students of the Berkshire Music Center and have appeared in a number of Berkshire Festival concerts at Tanglewood. Miss Campagna-Pinto, a student in the choral department of the school this summer, makes her first appearance with the Boston Symphony Orchestra at this concert. She is a native of Hingham and has often appeared with the Chorus Pro Musica in Boston under the direction of Alfred Nash Patterson. Mr. Springmann, also making his debut with the Boston Symphony Orchestra, is on the faculty of the University of Maryland. He sang on the 4th of July for the President and the Vice President with the Marine Band in Washington, D.C., and has appeared with the National Symphony Orchestra and on radio and television.

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The concert on Sunday afternoon closes the second weekend of Berkshire Festival concerts. Beginning at 2:30, the program will again be presented in the theater-concert hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard.

C133

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

[134]

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUL 12 1957

Boston Symphony Orchestra At Tanglewood Tonight

Special to The Telegram

LENOX — Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra, conducted by Charles Munch, tonight tomorrow night and Sunday afternoon at Tanglewood.

Tonight's concert at 8:30 in the Theatre-Concert Hall will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for Strings, K. 136; the Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K. 388; and the "Haffner" Symphony.

Berkshire Chorus

Hugh Ross, director of the Choral Department of the Berkshire Music Center, will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli", K. 276, for chorus, soloists and orchestra, the "Ave Verum Corpus" for Chorus and String Orchestra, K. 618, and the Mass in C major, K. 337.

Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, bass. Miss Endich and McCollum are both former students of the Berkshire Music Center and have appeared in a number of Berkshire Festival concerts at Tanglewood.

Miss Campagno-Pinto, a student in the choral department of the school this summer, makes her first appearance with the Boston Symphony Orchestra at this concert. She is a native of Hingham. Springmann, also making his debut with the Boston Symphony Orchestra, is on the faculty of the University of Maryland. He sang on the Fourth of July for the President and the Vice President with the Marine Band in Washington, D. C., and has appeared with the National Symphony Orchestra and on radio and television.

Tomorrow's concert will be the second of the series in the shed, and Dr. Munch will conduct the three last, and probably the best known, Mozart Symphonies — in E-flat, G. minor and C major ("Jupiter").

Mozart Works

The concert Sunday afternoon closes the second weekend of Berkshire Festival concerts. Beginning at 2:30, the program will again be presented in the Theatre-Concert Hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard.

For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the Theatre-Concert Hall will be open to the public tomorrow at 10 a. m. It will be conducted by Charles Munch.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 12 1957

All-Mozart Concerts Open This Evening At Music Festival

Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra conducted by Charles Munch, music director, tonight, tomorrow night and Sunday afternoon at Tanglewood, Lenox.

Tonight's Concert

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Hugh Ross, director of the choral department of the Berkshire Music Center and conductor of the Schola Cantorum of New York and the Cecilia Societies of New York and Boston, will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli," K. 276, for Chorus, Soloists and Orchestra, the "Ave Verum Corpus" for Chorus and String Orchestra, K. 618, and the Mass in C major, K. 337.

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Big Ticket Demand

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For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the Theater-Concert Hall will be open to the public on Saturday morning at 10 o'clock. Proceeds will go to the Orchestra's Pension Fund. The rehearsal will be conducted by Charles Munch.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931

JUL 13 1957

MARJORIE CAMPAGNA-PINTO of Hingham, alto, was soloist in a performance of Mozart's Mass in C Major last night, in the Theatre-Concert Hall at Tanglewood, Lenox. Mrs. Campagna-Pinto is shown with Hugh Ross who directed the Boston Symphony Orchestra with soloists and the Berkshire Festival Chorus.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 16 1957

Boston Symphony Launches All-Mozart Concert Series

The first of three all-Mozart concerts by members of the Boston Symphony Orchestra was held Sunday evening in the Theater Concert Hall at Tanglewood in Lenox.

Dr. Munch conducted the first half, beginning with the Divertimento in D major for strings only. A sparsely textured composition, it is one of Mozart's earliest and reflects his youthful style, clean, simple rippling lines, delicately tender at times. Dr. Munch guided the flawless strings with surety and smoothness.

A seldom heard Serenade for eight winds, two each of oboes, clarinets, bassoons and horns, was not at all times effortless; the phrasing was marvelously rounded and deftly handled by these expert musicians, the bassoons and horns really outstanding. Dr. Munch conducted with great concern, but one wonders whether in performance it is best played without a leader.

The Haffner Symphony in D major concluded the first half. Composed under pressure in a short time, first as a Serenade, it is a stirring work. Precise, almost martial in its beginning, it was played with all the changes of mood indicated by the composer, Dr. Munch inspiring the players with his absorbed attention to detail. The menuet was alternately vigorous and gentle, the whole a delight. The finale amazingly swift, was true Mozart, witty and captivating from beginning to end.

The second half of the program was conducted by Hugh Ross, director of the choral department of the Berkshire Music Center. Members of the Boston Symphony assisted the Berkshire Festival Chorus, and soloists Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springman, bass.

The exultant "Regina Coeli" K276 introduced the many fine voices of this year's Festival chorus, followed by the moving, simple "Ave Vernium Corpus." Certainly these programs are chosen for the music's worth and our listening pleasure, so that considering the varied degrees of the participants' ability and familiarity with the music selected, one must not be too critical of balance, integration, detail which was really quite good, or any phase of the resultant performance.

Mozart's brief Mass in C major K337 closed the evening's program. Orchestrated without violins, the addition of an organ provided unusual color, especially in the lovely Agnus Dei, in which Miss Endich's richly endowed voice was heard in solo with strings and woodwinds. The Gloria is especially remembered and the unusual Benedictus with its acrid and doleful treatment. Mr. Ross' sympathetic handling of each section produced amazingly good results. The final "Dona nobis pacem" brought a storm of applause from the apparently satisfied audience.

— M. deB. B.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 11 1957

ALL MOZART WEEKEND IS PLANNED AT TANGLEWOOD

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, Music Director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Charles Munch, Music Director of the Boston Symphony Orchestra, and Hugh Ross, Director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Hugh Ross will present the Berkshire Festival Chorus in the "Regina Coali" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major (Jupiter").

The closing concert of the second Festival week on Sunday afternoon (July 14), again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

TANGLEWOOD
July 5, 6, 7
By A. C. S.

Johann Sebastian Bach and his wealth of music lay in virtual obscurity from his death in 1750 until Mendelssohn rediscovered him in 1829. Since then, his compositions have gained ever greater popularity and, judging from the number of people who attended the first weekend of concerts in Lenox, his box office appeal has never been higher than at the present. All three concerts were devoted to the polyphonic master and all three were sold out.

Friday

A varied program was presented Friday evening: the *2nd and 3rd Suites*, the *Brandenburg Concerto No. 5*, and the *Concerto in C minor for Two Pianos*. The *Suite No. 2*, which has become a staple at Tanglewood, featured Doriot Anthony Dwyer as flute soloist. As usual she played beautifully and was recalled to repeat the final *Badinerie*. The *Brandenburg Concerto No. 5* also utilized the services of Mrs. Dwyer and Richard Burgin, violinist. The keyboard soloist was Lukas Foss who playing throughout, and especially in the great solo in the first movement, was wonderfully modulated and articulate. The *Suite No. 3* and the *Two-piano Concerto*, which opened and closed the program respectively, seemed overly heavy to this listener and the choice of tempo might be considered "romantic" at best. Seymour Lipkin joined Mr. Foss at the other piano.

Saturday

The remaining five of the six Brandenburg Concerto comprised the program for Saturday evening. They were presented almost in order with the exception of the 4th, full of brilliance, which was chosen to conclude the concert. Perhaps the most telling performance was that of the *6th Brandenburg*, where the violas with their vibrance really stole the show from the more brightly colored instruments

(Continued on Page 16)

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 16 1957

Berkshire Fete Features Mozart

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings, and Sunday afternoon. These concerts will include familiar symphonies, choral music and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall tonight an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith and the Fantasie in F minor also by Schubert.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, JULY 12, 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUL 12 1957

[134]

Boston Symphony Orchestra At Tanglewood Tonight

Special to The Telegram

LENOX — Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra, conducted by Charles Munch, tonight tomorrow night and Sunday afternoon at Tanglewood.

Tonight's concert at 8:30 in the Theatre-Concert Hall will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for Strings, K. 136; the Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K. 388; and the "Haffner" Symphony.

Berkshire Chorus

Hugh Ross, director of the Choral Department of the Berkshire Music Center, will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli", K. 276, for chorus, soloists and orchestra, the "Ave Verum Corpus" for Chorus and String Orchestra, K. 618, and the Mass in C major, K. 337.

Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, bass. Miss Endich and McCollum are both former students of the Berkshire Music Center and have appeared in a number of Berkshire Festival concerts at Tanglewood.

Miss Campagna-Pinto, a student in the choral department of the school this summer, makes her first appearance with the Boston Symphony Orchestra at this concert. She is a native of Hingham. Springmann, also making his debut with the Boston Symphony Orchestra, is on the faculty of the University of Maryland. He sang on the Fourth of July for the President and the Vice President with the Marine Band in Washington, D. C., and has appeared with the National Symphony Orchestra and on radio and television.

Tomorrow's concert will be the second of the series in the shed, and Dr. Munch will conduct the three last, and probably the best known, Mozart Symphonies — in E-flat, G minor and C major ("Jupiter").

Mozart Works

The concert Sunday afternoon closes the second weekend of Berkshire Festival concerts. Beginning at 2:30, the program will again be presented in the Theatre-Concert Hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard.

For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the Theatre-Concert Hall will be open to the public tomorrow at 10 a. m. It will be conducted by Charles Munch.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 12 1957

All-Mozart Concerts Open This Evening At Music Festival

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Tonight's Concert

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 11 1957

ALL MOZART WEEKEND IS PLANNED AT TANGLEWOOD

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(Continued on Page 16)

Telegram (e)
QUINCY, Mass.
Independent
Circ. 41,931

JUL 13 1957

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 16 1957

Boston Symphony Launches All-Mozart Concert Series

The first of three all-Mozart concerts by members of the Boston Symphony Orchestra was held Sunday evening in the Theater Concert Hall at Tanglewood in Lenox.

Dr. Munch conducted the first half, beginning with the Divertimento in D major for strings only. A sparsely textured composition, it is one of Mozart's earliest and reflects his youthful style, clean, simple rippling lines, delicately tender at times. Dr. Munch guided the flawless strings with surety and smoothness.

A seldom heard Serenade for eight winds, two each of oboes, clarinets, bassoons and horns, was not at all times effortless; the phrasing was marvelously rounded and deftly handled by these expert musicians, the bassoons and horns really outstanding. Dr. Munch conducted with great concern, but one wonders whether in performance it is best played without a leader.

The Haffner Symphony in D major concluded the first half. Composed under pressure in a short time, first as a Serenade, it is a stirring work. Precise, almost martial in its beginning, it was played with all the changes of mood indicated by the composer, Dr. Munch inspiring the players with his absorbed attention to detail. The menuet was alternately vigorous and gentle, the whole a delight. The finale amazingly swift, was true Mozart, witty and captivating from beginning to end.

The second half of the program was conducted by Hugh Ross, director of the choral department of the Berkshire Music Center. Members of the Boston Symphony assisted the Berkshire Festival Chorus, and soloists Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springman, bass.

The exultant "Regina Coeli" K276 introduced the many fine voices of this year's Festival Chorus, followed by the movingly simple "Ave Vernum Corpus." Certainly these programs are chosen for the music's worth and our listening pleasure, so that, considering the varied degrees of the participants' ability and familiarity with the music selected, one must not be too critical of balance, integration, diction (which was really quite clear), or any phase of the resultant performance.

Mozart's brief Mass in C major K337 closed the evening's program. Orchestrated without violas, the addition of an organ provided unusual color, especially in the lovely Agnus Dei, in which Miss Endich's richly endowed voice was heard in solo, with strings and woodwinds. The Gloria is especially remembered, and the unusual Benedictus with its acrid and doleful treatment. Mr. Ross' sympathetic handling of each section produced amazingly good results. The final "Dona nobis pacem" brought a storm of applause from the apparently satisfied audience.

— M. deB. B.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 16 1957

Berkshire Fete Features Mozart

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings and Sunday afternoon. These concerts will include familiar symphonies, choral music and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall tonight an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowits, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith and the Fantasie in F minor also by Schubert.

C1357

Mozart Concerts To Start Tonight At Tanglewood

Lenox, July 11—Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra conducted by Charles Munch, music director, Friday, Saturday and Sunday afternoon at Tanglewood.

Friday night's concert at 8.30 in the Theater-Concert Hall will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for strings, K. 136; the Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K. 388; and the "Haffner" Symphony.

Hugh Ross will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli," K. 276, for chorus, soloists and orchestra, the "Ave Verum Corpus" for chorus and string orchestra, K. 618, and the Mass in C major, K. 337. The soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; and Fague Springmann, bass.

Because of the great demand for tickets for the Bach-Mozart series, two of the concerts have been scheduled for performance in the Music Shed. Saturday's concert will be the second of the series to be held in the Shed, and Dr. Munch will conduct the three last, and probably the best known, Mozart Symphonies—in E-flat, G minor and C major ("Jupiter").

The concert on Sunday afternoon beginning at 2.30 will be presented in the Theater-Concert Hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard. Dr. Munch will open the program with the Adagio and Fugue in C minor for string orchestra, K. 546. Two principal players of the Boston Symphony Orchestra will be heard in concertos: Sherman Walt in the Concerto for Bassoon, K. 191, and James Stagliano in the Concerto for Horn, K. 495. The program will close with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, K. 297b. The soloists will be Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the Theater-Concert Hall will be open to the public on Saturday morning, at 10. Admission is $1, and proceeds will go to the orchestra's pension fund. The rehearsal will be conducted by Charles Munch.

Student events of the week end will include the third in the series of lectures in the Seminar on Contemporary Music at 3.15 in the Chamber Music Hall Friday. Aaron Copland will discuss "Music of the twenties" with musical illustrations. A concert of chamber music on Sunday morning at 10, and a composer's forum, featuring performances of works by composition students of the Berkshire Music Center on Sunday evening at 8.30, both in the Chamber Music Hall, will round out the student schedule. All these events are open to Friends of the Berk-

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, JULY 12, 1957

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 7 1957

Week's Programs At the Festivals

Berkshire

Tanglewood, Lenox, Mass.

Today, 2:30, Boston Symphony Chamber Orchestra, Charles Munch, conductor. Passion According to St. Matthew (Opening Chorus and Part II) (Soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; James Joyce, bass; Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor).

Wednesday, 8:30, Soloists, Seymour Lipkin and Ralph Berkowitz, pianists; Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. Variations on an Original Theme, Op. 35, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F minor, Op. 103, Schubert; Liebeslieder Waltzes, Op. 52, for Piano duet and voices; "Zum Schluss" from the Neue Liebeslieder, Op. 65, Brahms.

Friday, 8:30, Boston Symphony Chamber Orchestra, Charles Munch, conductor. Divertimento in D major, for Strings, K. 136; Serenade in C minor, K. 388; Symphony in D major, "Haffner," K. 385; "Regina coeli" for chorus, solo voices and orchestra, K. 276; "Ave verum corpus," motet for chorus and string orchestra, K. 618; Mass in C major, K. 337 (Hugh Ross conducting; soloists, Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, baritone), Mozart.

Saturday, 8:30, Boston Symphony Orchestra, Charles Munch, conductor. Symphony in E flat major, K. 543; in G minor, K. 550; in C major, "Jupiter," K. 551, Mozart.

Sunday, July 14, 2:30, Boston Symphony Orchestra, Charles Munch, conductor. Adagio and Fugue in C minor for String Orchestra, K. 546; Concerto for Bassoon in B flat major, K. 191 (Sherman Walt); Concerto for Horn in E flat major, K. 495 (James Stagliano); Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon), Mozart.

Empire State

Ellenville, N. Y.

Today, 3:30 Symphony of the Air, Igor Markevitch conducting; soloists, Uta Graf, soprano; Maureen Forrester, contralto; Rudolph Petrak, tenor; Norman Scott, bass, and the American Concert Choir and Shawangunk Chorale, Margaret Hillis conducting. Alto Rhapsody, Brahms; Symphony No. 9, Beethoven.

Today, 8:30 [illegible] Ballet Soloists.

Thursday, Saturday, 8:30 Strauss' "Elektra," [illegible], Virginia Copeland (Elektra), [illegible] (Chrysothemis); Elisabeth [illegible] (Clytemnestra), Marcel [illegible] (Aegisthus), Michael Bo[illegible] Hall Conducting [illegible] the Air.

Friday [illegible] July 14, [illegible] Symphony of the Air, Reiter Villa-Lobos conducting, Prelude and Fugue No. 6 for Organ, Bach—Villa-Lobos; Overture to King Stephan, Beethoven; Caixinha De Boas Festas (The Little Box of Christmas Presents) (first performance in the United States); "Emperor Jones" ballet, Villa-Lobos.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 9 1957

Festival Weekend To Be Devoted To Music of Mozart

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart.

All-Mozart Programs

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings and Sunday afternoon. These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wenesday evening chamber music concerts in the Theater-Concert Hall an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith, composer in residence at Tanglewood in its first two seasons, 1940 and 1941, and the Fantasie in F minor also by Schubert.

Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts in the past two or three seasons. All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Munch and Ross

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening. The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

First-Desk Musicians

The closing concert of the second Festival week on Sunday afternoon again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for oboe, clarinet, hon and bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Tickets are still available at the Tanglewood box office for the concerts of July 10 and 13, and general admission to the grounds to enable overflow crowds to hear the concerts from the spacious lawns is sold on the day of each performance.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 6 1957

Second Week Of Tanglewood Concerts Listed

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F Minor of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts in the past two or three seasons. All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Charles Munch, music director of the Boston Symphony Orchestra, and Huge Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C. minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

The closing concert of the second Festival week on Sunday afternoon (July 14), again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Berkshire Festival Enters Second Week

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, Music Director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13 and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

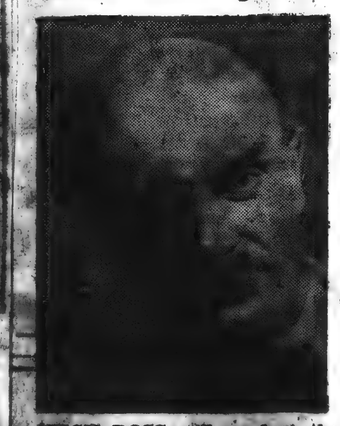
At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall tomorrow night an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith, and the Fantasie in F minor also by Schubert. Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts.

SARAMAE ENDICH

Information and a calendar of events open to friends of the Berkshire Music Center, in addition to full programs for the Berkshire Festival season are available on request from Tanglewood, Lenox, Mass.

THE NEWS, SPRINGFIELD, MASS., SUNDAY, JULY 14, 1957

Conducts at Tanglewood



HUGH ROSS will conduct the Boston Symphony and Berkshire Festival Chorus and soloists in a concert featuring choral works of Mozart, on Friday evening, July 12, at 8:30 p.m. in the Theatre-Concert Hall at Tanglewood. The program includes "Regina Coeli" and "Ave verum corpus" from Mozart's Mass in C Minor.

SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 104,254

JUL 7 1957

Mozart Dates At Berkshires

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart.

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch will perform three all-Mozart programs on Friday and Saturday evenings and Sunday afternoon, July 14.

C1357

Mozart Concerts To Start Tonight At Tanglewood

Lenox, July 11—Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra conducted by Charles Munch, music director, Friday, Saturday and Sunday afternoon at Tanglewood.

Friday night's concert at 8.30 in the Theater-Concert Hall will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for strings, K. 136; the Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K. 388; and the "Haffner" Symphony.

Hugh Ross will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli," K. 276, for chorus, soloists and orchestra, the "Ave Verum Corpus" for chorus and string orchestra, K. 618, and the Mass in C major, K. 337. The soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; and Fague Springmann, bass.

Because of the great demand for tickets for the Bach-Mozart series, two of the concerts have been scheduled for performance in the Music Shed. Saturday's concert will be the second of the series to be held in the Shed, and Dr. Munch will conduct the three last, and probably the best known, Mozart Symphonies—in E-flat, G minor and C major ("Jupiter").

The concert on Sunday afternoon beginning at 2.30 will be presented in the Theater-Concert Hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard. Dr. Munch will open the program with the Adagio and Fugue in C minor for string orchestra, K. 546. Two principal players of the Boston Symphony Orchestra will be heard in concertos: Sherman Walt in the Concerto for Bassoon, K. 191, and James Stagliano in the Concerto for Horn, K. 495. The program will close with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, K. 297b. The soloists will be Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the Theater-Concert Hall will be open to the public on Saturday morning, at 10. Admission is $1 and proceeds will go to the orchestra's pension fund. The rehearsal will be conducted by Charles Munch.

Student events of the week end will include the third in the series of lectures in the Seminar on Contemporary Music at 3.15 in the Chamber Music Hall Friday. Aaron Copland will discuss "Music of the twenties" with musical illustrations. A concert of chamber music on Sunday morning at 10, and a composer's forum, featuring performances of works by composition students of the Berkshire Music Center on Sunday evening at 8.30, both in the Chamber Music Hall, will round out the student schedule. All these events are open to Friends of the Berkshire Music Center.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, JULY 12, 1957

Week's Programs At the Festivals

Berkshire

Tanglewood, Lenox, Mass.

Today, 2:30, Boston Symphony Chamber Orchestra, Charles Munch, conductor. Passion According to St. Matthew (Opening Chorus and Part II) (Soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; James Joyce, bass; Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor).

Wednesday, 8:30, Soloists, Seymour Lipkin and Ralph Berkowitz, pianists; Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. Variations on an Original Theme, Op. 35, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F minor, Op. 103, Schubert; Liebeslieder Waltzes, Op. 52, for Piano duet and voices; "Zum Schluss" from the Neue Liebeslieder, Op. 65, Brahms.

Friday, 8:30, Boston Symphony Chamber Orchestra, Charles Munch, conductor. Divertimento in D major, for Strings, K. 136; Serenade in C minor, K. 388; Symphony in D major, "Haffner," K. 385; "Regina coeli" for chorus, solo voices and orchestra, K. 276; "Ave verum corpus," motet for chorus and string orchestra, K. 618; Mass in C major, K. 337 (Hugh Ross conducting; soloists, Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, baritone), Mozart.

Saturday, 8:30, Boston Symphony Orchestra, Charles Munch, conductor. Symphony in E flat major, K. 543; in G minor, K. 550; in C major, "Jupiter," K. 551, Mozart.

Sunday, July 14, 2:30, Boston Symphony Orchestra, Charles Munch, conductor. Adagio and Fugue in C minor for String Orchestra, K. 546; Concerto for Bassoon in B flat major, K. 191 (Sherman Walt); Concerto for Horn in E flat major, K. 495 (James Stagliano); Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon), Mozart.

Empire State

Ellenville, N. Y.

Today, 3:30 Symphony of the Air, Igor Markevitch conducting; soloists, Uta Graf, soprano; Maureen Forrester, contralto; Rudolph Petrak, tenor; Norman Scott, bass, and the American Concert Choir and Shawangunk Choraliers, Margaret Hillis conducting. Alto Rhapsody, Brahms; Symphony No. 9, Beethoven.

Today, 8:30 [illegible] Polish Ballet Soloists.

Thursday, [illegible]day, 8:30, Strauss' "Elektra," [illegible], Virginia Copeland (Elektra); [illegible] Pearl (Chrysothemis); Elisabeth [illegible] (Klytemnastra); Marcello [illegible] (Agisthus); [illegible] Bostelmann; [illegible] Lorlo Hall conducting. [illegible] of the Air.

Friday [illegible], July 1[illegible] Symphony of the Air, Nestor Vila [illegible] conducting, Prelude and Fugue [illegible] for Organ, Bach—Villa-Lobos; Overture to King Stephan, Beethoven; Caixinha De Boas Festas (The Little Box of Christmas Presents) (first performance in the United States); "Emperor Jones" ballet, Villa-Lobos.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 9 1957

Festival Weekend To Be Devoted To Music of Mozart

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart.

All-Mozart Programs

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings and Sunday afternoon. These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wenesday evening chamber music concerts in the Theater-Concert Hall an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith, composer in residence at Tanglewood in its first two seasons, 1940 and 1941, and the Fantasie in F minor also by Schubert.

Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts in the past two or three seasons. All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Munch and Ross

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening. The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

First-Desk Musicians

The closing concert of the second Festival week on Sunday afternoon again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for oboe, clarinet, horn and bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Tickets are still available at the Tanglewood box office for the concerts of July 10 and 13, and general admission to the grounds to enable overflow crowds to hear the concerts from the spacious lawns is sold on the day of each performance.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 6 1957

Second Week Of Tanglewood Concerts Listed

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall on July 10 an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941), and the Fantasie in F. Minor of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of soloists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts in the past two or three seasons. All the artists appearing in this concert have generously offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center which benefits from the net proceeds of the chamber music series.

Charles Munch, music director of the Boston Symphony Orchestra, and Huge Ross, director of the choral department of the Berkshire Music Center, will share the all-Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C. minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

The closing concert of the second Festival week on Sunday afternoon (July 14), again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with soloists Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Berkshire Festival Enters Second Week

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, Music Director, will perform three all-Mozart programs on Friday and Saturday evenings (July 12-13 and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

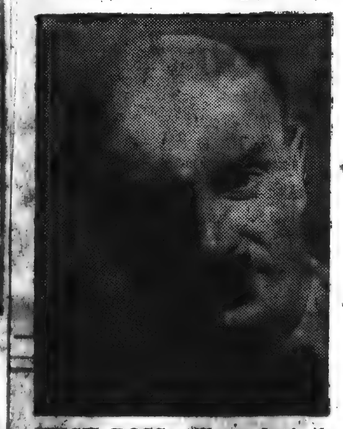
At the second in the series of Wednesday evening chamber music concerts in the Theatre-Concert Hall tomorrow night an unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith, and the Fantasie in F minor also by Schubert. Both Mr. Lipkin and Mr. Berkowitz are members of the faculty of the Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices performed by a quartet of solists well known at Tanglewood. Saramae Endich, soprano, Florence Kopleff, alto, and John McCollum, tenor, are former Berkshire Music Center students, and Donald Gramm, bass, has appeared in a number of Berkshire Festival concerts.

SARAMAE ENDICH

Information and a calendar of events open to friends of the Berkshire Music Center, in addition to full programs for the Berkshire Festival season are available on request from Tanglewood, Lenox, Mass.

THE ECHO, HAMILTON, NEW YORK, TUESDAY, JULY 9, 1957

Conducts at Tanglewood



HUGH ROSS will conduct the Boston Symphony and Berkshire Festival Chorus and soloists in a concert featuring the works of Mozart, on Friday evening, July 12, at 8:30 p.m. in the Theatre-Concert Hall at Tanglewood. The program includes "Regina Coeli" and "Ave verum corpus" from the Mass in C Minor.

SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 104,254

JUL 7 1957

Mozart Dates At Berkshires

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart.

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch will perform three all-Mozart programs on Friday and Saturday evenings and Sunday afternoon, July 14.

[130]

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 4 1957

Second Week of Berkshire Music To Feature Mozart

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, music director, will perform three all-Mozart programs on Friday and Saturday evenings, July 12-13, and Sundaay afternoon, July 14. These concerts will include familiar symphonies, choral music and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 10 aan unusual program of piano duets will be presented by the pianists Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith (composer in residence at Tanglewood in its first two seasons, 1940 and 1941) and the Fantasie in F minor also by Schubert. The second half of the program will be Brahms' "Liebeslieder Waltzes" for piano duet and voices.

Dr. Munch and Hugh Ross, director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening. The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano; Marjorie Campagna - Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

At the concert on Saturday evening in the Music Shed, Dr. Munch will conduct the three last, and probably best-known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

The closing concert of the second Festival week on Sunday afternoon, again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works.

Tickets are still available at the Tanglewood box office for the concerts and general admission to the grounds to enable overflow crowds to hear the concerts from the spacious lawns is sold on the day of each performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 6 1957

Mozart Music Scheduled For July 12 and 13

The second weekend of Berkshire Festival concerts at Tanglewood, near Lenox, Mass., will be devoted to the music of Mozart. A chamber orchestra of Boston Symphony Orchestra players, under the direction of Charles Munch, will perform three Mozart programs on Friday and Saturday evenings (July 12-13) and Sunday afternoon (July 14). These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

At the second in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 10 a program of piano duets will be presented by Seymour Lipkin and Ralph Berkowitz, including Schubert's Variations on an Original Theme, the Sonata for Piano Four Hands by Paul Hindemith, and the Fantasie in F minor by Schubert.

The second half of the program will consist of Brahms' "Liebeslieder Waltzes" for piano duet and voices, performed by Saramae Endich, soprano, Florence Kopleff, alto, John McCollum, tenor, and Donald Gramm, bass.

* * *

Dr. Munch, director of the Boston Symphony, and Hugh Ross, director of the Choral Department of the Berkshire Music Center, will share the Mozart program of Friday evening (July 12). The first part of the concert, conducted by Dr. Munch, will include the Divertimento in D major for Strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, and the "Haffner" Symphony.

Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices, and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major. Soloists will be Saramae Endich, soprano, Marjorie Campagna-Pinto, alto, John McCollum, tenor, and Fague Springmann, bass.

At the concert Saturday evening (July 13) in the Music Shed, Dr. Munch will conduct the three last symphonies of Mozart, the E-flat major, G minor, and C major ("Jupiter").

The concert on Sunday afternoon (July 14), again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony in various Mozart works. The program will open with the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn, and Bassoon, with Ralph Gomberg, Gino Cioffi, Mr. Stagliano, and Mr. Walt as soloists.

Tickets are available at the Tanglewood box office for July 12 and 13, and general admission to the grounds to enable visitors to hear the concerts from the spacious lawns is sold on the day of each performance.

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

JUL 12 1957

Radio's Best Today

COUNTERSPY: A slick con man is used by agents to track down a clever counterfeiter; WNAC (680), 8:05.

BASEBALL: Red Sox vs. Detroit Tigers, at Detroit; WHDH (850), 9:10

BOXING: Lulu Perez vs. Harold Gomes, 10 round lightweight bout, Tapco Recreation hall, Euclid, O.; WNAC (680), 10.

Frequency Modulation

VIOLIN CONCERTO (Menotti); Marrosek Dances (Kodaly), WXHR (96.9) 2.

MENDELSSOHN: Octet, Opus 20; Trio for Violin, 'Cello and Piano, Opus 9 (Beethoven) WXHR (96.9), 3.

PANORAMA: Janet Baker Carr presents Sherman Walt, bassoon, James Stallagno, of Boston Symphony Orchestra who will perform as soloist in the All-Mozart program this week-end at Tanglewood; WXHR (96.9), 6

EZIO PINZA sings Verdi and Mozart Arias, WBUR (90.9), 6:30.

BEETHOVEN: Concerto in D; Gehot: Quartet in D Major, WRUR (90.9), 7.

MUSIC FROM BROADWAY: Paul McGrane's Bearcats are featured in selections from "The Boy Friend," musical spoof of the 1920's; WCRB (102.5), 7.

W. SCHUMAN: Aredendum; Chausson: Poem of Love and the Sea, WXHR (96.9) 7.

RASZA: Theme, Variations and Finale, Bartok: Divertimento, WXHR (96.9) 8.

VIOLIN CONCERTO: Opus 8, No. 9, (Torelli); Concerto Grosso No. 2 (Bloch); Sinfonia India (Chavez); Pictures at an Exhibition (Moussorgsky-Ravel); Piano Concerto No. 15 (Mozart), WCRB (102.5) 8.

LITTLE ORCHESTRA SOCIETY, conducted by Thomas Scherman, presents the incidental music to "Peer Gynt" by Harold Saeverud, featuring actress Peggy Wood, WGBH (89.7), 9.

FOLK MUSIC OF THE WORLD: German Folk Songs, WXHR (96.9), 10.

MUSIC FROM OTHER LANDS, Russian Folk Songs sung by Zobulon, WGBH (89.7), 11.

GLAZUNOV: Concert Waltz, Turina: Canto a Sevilla

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

JUL 12 1957

Tanglewood Series To Feature Mozart

TANGLEWOOD, Lenox, July 12—Three all-Mozart concerts will be presented by members of the Boston Symphony Orchestra conducted by Charles Munch, music director, tonight, tomorrow night and Sunday afternoon at Tanglewood.

Tonight's concert at 8:30 in the Theater-Concern Hall, will open the second week of the 20th season of Berkshire Festival concerts. Dr. Munch will conduct the first half of the program consisting of the Divertimento in D major for Strings, K. 136; the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, K. 388; and the "Haffner" Symphony. Hugh Ross, director of the Choral Department of the Berkshire Music Center and conductor of the Schola Cantorum of New York and the Cecilia Societies of New York and Boston, will conduct the Berkshire Festival Chorus and members of the Boston Symphony in the second half of the concert. His program will include the "Regina Coeli," K. 276, for Chorus, Soloists and Orchestra, the "Ave Verum Corpus" for Chorus and String Orchestra, K. 618, and the Mass in C major, K. 337.

Soloists Listed

The soloists will be Saramee Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; and Fague Springmann, bass. Miss Endich and Mr. McCollum are both former students of the Berkshire Music Center and have appeared in a number of Berkshire Festival concerts at Tanglewood. Miss Campagna-Pinto, who is a student in the choral department of the school this summer, makes her first appearance with the Boston Symphony Orchestra at this concert. She is a native of Hingham, Mass., and has often appeared with the Chorus Pro Musica in Boston under the direction of Alfred Nash Patterson. Mr. Springmann, also making his debut with the Boston Symphony Orchestra, is on the faculty of the University of Maryland. He sang on the Fourth of July for the president and vice president with the Marine Band in Washington, D. C.

Due to the great demand for tickets for the Bach-Mozart series, two of the concerts this season have been scheduled for performance in the Music Shed, enabling many more people to obtain reserved seats for the concert. Tomorrow's concert will be the second of the series to be held in the Shed and Dr. Munch will conduct the three last, and probably the best known, Mozart Symphonies—in E-flat, G minor and C major ("Jupiter").

The concert on Sunday afternoon closes the second weekend of Berkshire Festival concerts. Beginning at 2:30, the program will again be presented in the Theater-Concert Hall and will be devoted to Mozart works for various combinations of solo instruments which are less often heard. Dr. Munch will open the program with Adagio and Fugue in C minor for String Orchestra, K. 546. Two principal players for the Boston Symphony Orchestra will be heard in concertos: Sherman Walt in the Concerto for Bassoon, K. 191, and James Stagliano in the Concerto for Horn, K. 495. The program will close with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b. The soloists will be Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

Open to Public

For the first time at Tanglewood, a rehearsal of the Boston Symphony Orchestra in the Theater-Concern Hall will be open to the public on Saturday, at 10 a. m. Admission is $1 and proceeds will go to the Orchestra's Pension Fund. The rehearsal will be conducted by Charles Munch.

Student events of the weekend will include the third in the series of lectures in the Seminar on Contemporary Music at 3:15 p. m. in the Chamber Music Hall today. Aaron Copland will discuss "Music of the Twenties" with musical illustrations. A concert of Chamber Music on Sunday at 10 a. m. and a Composer's Forum, featuring performances of works by composition students of the Berkshire Music Center at 8:30 p. m., both in the Chamber Music Hall, will round out the student schedule. All these events are open to Friends of the Berkshire Music Center.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 12 1957

Berkshire Festival In Second Week

The second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart

A chamber orchestra of Boston Symphony Orchestra players under the direction of Charles Munch, Music Director, will perform three all-Mozart programs tonight and Saturday evening and Sunday afternoon.

* * *

CHARLES MUNCH, music director of the Boston Symphony Orchestra, and Hugh Ross, choral department director of the Berkshire Music Center, will share the all-Mozart program of tonight.

Dr. Munch, will conduct the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra, "Ave verum corpus" for chorus and string orchestra, and the Mass in C major.

Soloists will be Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, bass.

Saturday evening in the Music Shed, Dr. Munch will conduct the three last, and probably best known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

* * *

THE SUNDAY afternoon concert, again in the Theater-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in Mozart works: the Adagio and Fugue in C minor for string orchestra, followed by solo appearances of two Boston Symphony principals, Sherman Walt in the Bassoon Concerto in B-flat major, and James Stagliano in the Concerto for Horn in E-flat major. The program closes with the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, with Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553

JUL 7 1957

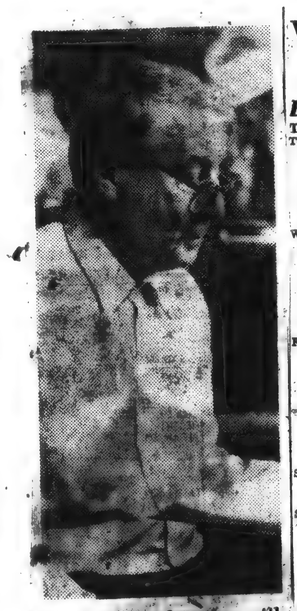
Mozart Featured At Berkshire Festival

The music of Mozart will be featured in the next three concerts by a chamber orchestra of Boston Symphony players at the Berkshire Festival this coming weekend. Charles Munch and Hugh Ross will share the podium on Friday evening when the program will feature the "Haffner" Symphony and the Mass in C major. Three Mozart Symphonies—E-flat major (K. 543), G minor (K. 550), and C major (K. 551), will make up the program on Saturday evening. Sunday afternoon's concert will include: Adagio and Fugue in C minor for strings; Bassoon Concerto in B-flat major (soloist—Sherman Walt); Concerto for Horn in E-flat major (soloist—James Stagliano); Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon. The two previously named soloists will be joined by two other Boston musicians, Gino Cioffi and Ralph Gomberg for the solo roles.

This week's second concert of the Chamber Music series on Wednesday evening will feature pianists Seymour Lipkin and Ralph Berkowitz, both faculty members of the Berkshire Music Center. The two artists will be heard in Hindemith's Sonata for Piano Four Hands and in the Liebeslieder Waltzes of Brahms.

Wednesday afternoon's third event in the Norfolk Music School series will include: Boccherini's Sonata in C major for cello and piano; Schubert's Duo for violin and piano; Brahms Trio in C minor, Opus 101. The performers are to be Bruce Simonds, Howard Boatwright, Luigi Silva and Arthur Hague.

HERALD TRIBUNE, SUNDAY, JULY 7, 1957



Charles Munch, who will conduct this week's Festival concerts at Tanglewood.

Week's Programs At the Festivals

Berkshire

Tanglewood, Lenox, Mass.

Today, 2:30, Boston Symphony Chamber Orchestra, Charles Munch, conductor. Passion According to St. Matthew (Opening Chorus and Part II) (Soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; James Joyce, bass; Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor).

Wednesday, 8:30, Soloists, Seymour Lipkin and Ralph Berkowitz, pianists; Saramee Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. Variations on an Original Theme, Op. 35, Schubert; Sonata for Piano Four Hands, Hindemith; Fantasie in F minor, Op. 103, Schubert; Liebeslieder Waltzes, Op. 52, for Piano duet and voices; "Zum Schluss" from the Neue Liebeslieder, Op. 65, Brahms.

Friday, 8:30, Boston Symphony Chamber Orchestra, Charles Munch, conductor. Divertimento in D major, for Strings, K. 136; Serenade in C minor, K. 388; Symphony in D major, "Haffner," K. 385; "Regina coeli" for chorus, solo voices and orchestra, K. 276; "Ave verum corpus" motet for chorus and string orchestra, K. 618; Mass in C major, K. 337 (Hugh Ross conducting; soloists, Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; Fague Springmann, baritone), Mozart.

Saturday, 8:30, Boston Symphony Orchestra, conductor, Symphony in E flat major, K. 543; in G minor, K. 550; Mozart in C major, "Jupiter," K. 551, Mozart.

Sunday, July 14, 2:30, Boston Symphony Orchestra, Charles Munch, conductor. Adagio and Fugue in C minor for String Orchestra, K. 546; Concerto for Bassoon in B flat major, K. 191 (Sherman Walt); Concerto for Horn in E flat major, K. 495 (James Stagliano); Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon), Mozart.

Empire State

Ellenville, N. Y.

Today, 3:30 Symphony of the Air, Igor Markevitch conducting; soloists, Uta Graf, soprano; Maureen Forrester, contralto; Rudolph Petrak, tenor; Norman Scott, bass, and the American Concert Choir and Shawangunk Chorallers, Margaret Hillis conducting. Alto Rhapsody, Brahms; Symphony No. 9, Beethoven.

Today, 8:30 Royal Danish Ballet Soloists.

Thursday and Saturday, 8:30 Strauss' "Elektra," soloists, Virginia Copeland (Elektra); Ellen Faull (Chrysothemis); Elisabeth Koman (Klytemnestra); Marcel Cordes (Orestes); Michael di Giovanni (Aegisthus); Laszlo Halasz conducting. Sunday, 3:30, Symphony of the Air.

Friday and Sunday, July 14, 8:30, Symphony of the Air, Heitor Villa-Lobos conducting. Prelude and Fugue No. 6 for Organ, Bach—Villa-Lobos; Overture to King Stephan, Beethoven; Caixinha De Boas Festas (The Little Box of Christmas Presents) (first performance in the United States); "Emperor Jones" ballet, Villa-Lobos.

C137

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806
JUL 9 1957

Tanglewood Festival to Feature Mozart

Music of Mozart will be featured at the second weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., under the direction of Charles Munch.

* * *

A CHAMBER orchestra of Boston Symphony Orchestra players will present the programs Friday and Saturday at 8:30 p.m. and Sunday at 2:30 p.m.

The second in the series of Wednesday evening chamber music concerts will be presented tomorrow at 8:30 p.m. in the Theatre-Concert Hall by pianists Seymour Lipkin and Ralph Berkowitz.

Tomorrow evening's program will include the Schubert "Variations on an Original Theme," the "Sonata for piano, four hands" by Paul Hindemith; and the "Fantasie in F minor" also by Schubert.

The second half of tomorrow's program will be given over to the Brahms' "Liebeslieder Waltzes" for piano duet and voice. The solo quartet includes Saramae Endich, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. All artists appearing on this program have offered to donate their fees to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

* * *

CHARLES MUNCH and Hugh Ross will share the all - Mozart program of Friday evening. Dr. Munch will include the "Divertimento in D major for strings," the "Serenade in C minor for two oboes, two clarinets, two horns and two bassoons" and the "Haffner" symphony in his portion of the program. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra; "Ave verum corpus," for chorus and string orchestra, and the "Mass in C major." Soloists will be Miss Endich, soprano; Marjorie Campagna-Pinto, alto; McCollum, tenor; and Fague Springmann, bass.

The Saturday evening concert will be presented in the Music Shed and will be made up of the three last symphonies of Mozart, in E flat, G minor and C major. Dr. Munch will conduct.

* * *

THE CLOSING concert of the week on Sunday will be presented in the Theatre-Concert Hall and will feature first-desk musicians of the Boston Symphony Orchestra in Mozart works. Included will be the "Adagio and Fugue in C minor" for string orchestra followed by solo appearances of Sherman Walt in the "Bassoon Concerto in B-flat major" and James Stagliano in the "Concerto for Horn in E flat major." The program will close with the "Sinfonie Concertante" for oboe, clarinet, horn and bassoon with soloists Ralph Gomberg, Gino Cioffi, Stagliano and Walt.

Tickets for the concerts are on sale at the Tanglewood box office and general admission to the grounds is sold on the day of each performance.

CHATHAM, N. Y.
COURIER

Tanglewood

A Weekend of Mozart

The second weekend of Berkshire Festival concerts Tanglewood, Lenox, will be devoted to the music of Mozart.

A chamber orchestra of Boston Symphony Orchestra players will perform three all-Mozart programs on Friday and Saturday evenings, July 12-13, and Sunday afternoon, July 14. These concerts will include familiar symphonies, choral music, and a number of less frequently played works for various instrumental combinations.

Saramae Endich
Soprano Soloist

Charles Munch, Music Director of the Boston Symphony Orchestra, and Hugh Ross, Director of the Choral Department of the Berkshire Music Center, will share the all-Mozart program of Friday evening, July 12. The first part of the concert, will include the Divertimento in D major for strings, the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons and the "Haffner" Symphony. Mr. Ross will present the Berkshire Festival Chorus in the "Regina Coeli" for chorus, solo voices and orchestra.

At the concert on Saturday evening, July 13, in the Music Shed Dr. Munch will conduct the three last, and probably best- known, symphonies of Mozart, in E flat major, G minor and C major ("Jupiter").

The closing concert of the second Festival week on Sunday afternoon, July 14, again in the Theatre-Concert Hall, will feature first-desk musicians of the Boston Symphony Orchestra in various Mozart works.

VALHALLA, N. Y.
ROUND NOTES
Circ. W. 1,000
JUL 12 1957

ALBANY, N. Y.
TIMES UNION
Circ. D. 119,412
JUL 14 1957

TANGLEWOOD—The great music shed at Tanglewood seats 6,000 and often has an overflow audience on the surrounding lawns of 8,000 on a Sunday afternoon. The full Boston Symphony Orchestra of more than 100 men will be heard in a series of four weekend concerts, conducted by Charles Munch, in the shed, beginning July 19 through August 11th. The orchestra plays Friday and Saturday nights, at 8:30 and Sunday afternoons, at 2:30 P. M.

C1397

Music — Berkshire Eagle, Saturday, July 13, 1957

Mozart at Tanglewood

By JAY C. ROSENFELD

THE THREE concerts of the second weekend at Tanglewood which are to be devoted to Mozart started last night. Charles Munch led the chamber group of the Boston Symphony Orchestra in the instrumental first half and Hugh Ross took over after intermission in three works, all of which enlisted voices.

Ross had a quartet of soloists—Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; and Fague Springmann, bass—in the "Regina coeli" and, later, in the C major Mass (K.337). If anyone fears that religious music in concert is too narrow and dull, he should have been at this concert. Ross, within the bounds of good taste and musical dignity, inspired his selected voices to heights of expressiveness. The "Regina" had vivid impact and it was a master stroke to place the simple but moving "Ave" before the more dramatic Mass. This is a short single movement for chorus and strings only. Ross compounded its effectiveness by understatement and generated an awe which raised the performance to an exalted mood.

* * *

HIS QUARTET of soloists was decidedly well adapted for their assignment. Miss Endich had the only substantial solo, and she again proved to have remarkable control of her voice and highly musical sense to apply it. Ross has rarely brought a chorus to surpass his achievements of last night. This was not merely precision singing. It was vocal art at its finest. Attacks were immediately followed by restraint and substained passages were spun out with extremely flexible phrasing.

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The wind instrument "Serenade" did not fulfill its potentialities. There is tonal wealth and tempo adjustments in this which were not fully explored. The "Divertimento" was happier. This is extremely youthful Mozart but, in addition to its thematic lavishness, he interplays the instruments with uncanny skill and delightful counterpoint and, fortunately, there were Boston Orchestra men to play it.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 13 1957

Mozart Concert At Tanglewood Praised

Flawless Performance Is Given Friday Night

One of the purest readings of Mozart that this reviewer remembers hearing was given last Friday night by the chamber orchestra of the Boston Symphony Orchestra, with Dr Charles Munch conducting, at the Berkshire Festival, Tanglewood, Lenox, Mass. Clarity, precision nad delicacy were evident in every passage performed by the orchestra, while the chorus and soloists, in the motet and Mass conducted by Hugh Ross, were superb in both execution and interpretation.

The concert opened with the Divertimento in D major for Strings, K.136, and a sparkling, airy performance it was. This was followed by the Serenade in C minor, K.388, and the Symphony in D major, the "Haffner," stunningly executed.

The Serenade, written for two bassoons, two oboes, two horns and two clarinets, was a delight, rippling with typical melodic Mozart phrases, and performed with great spirit. Sustained applause followed Dr Munch's masterly conducting of the symphony.

After the intermission, the Berkshire Festival Chorus, soloists and orchestra performed the "Regina Coeli," K 276; the "Ave Verum, Corpus," K 618 was sung by the chorus with the orchestra. The concert ended with the Mass in C major K337 for chorus, soloists and orchestra. The perfect balance of voices and instruments brought out all the richness and spirituality of Mozart's beautiful religious music.

The mild July evening in the incomparable setting at Tanglewood added immeasurably to the concert's enchantment, with the usual groups sitting on blankets or lawn chairs on the clipped green lawn, and the Theatre Concert Hall well-filled. Even the loss of her purse, Friday, hasn't dampened this reviewer's enthusiasm for the Berkshire Festival as the outstanding summer's entertainment in this area.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 13, 1957

MOZART WORKS EXCITING TO 2700 AT TANGLEWOOD

Both Instrumental, Vocal Music of Salzburg Master Offered

By WILLARD CLARK

Tanglewood, Lenox, July 12—Approximately 2700 people spent an exciting evening listening to the instrumental and vocal music of Mozart. Tonight's program was the first of the week-end concerts which will be devoted to the music of the Salzburg master.

Play of Color Constant

Charles Munch started proceedings with a briskly paced, finely detailed performance of the "Divertimento in D Major for Strings," K136. Each movement of this ingratiating work is a gem and the music came through with a freshness and variety of color that marks the playing of the Boston strings. Mozart's "Serenade in C Minor for two clarinets, two horns and two bassoons," K388, is one of his finest achievements and lucky indeed is the conductor who has such fine instrumentalist as the players tonight to perform it. The play of color was constant and the work was strong rhthmically and forceful throughout.

The instrumental portion of the program concluded with as fine a performance of the "Symphony in D Major" (Haffner) as we have heard in years. Mr. Munch was very much in form tonight and engendered excitement. The opening allegro and final presto were virtuoso affirmations. There was a lovely exposition of the andante and the minuetto was earthy and vigorous.

Hugh Ross took over the second portion of the program. At first hearing, the festival chorus seems to be the best we have heard here in at least three years. The singers are youthful and enthusiastic, and the chorus is well balanced and has some particularly good top voices, male and female. The "Regina Coeli" for chorus, solo voice and orchestra, brought forth a fine quartet, consisting of John McCollum, tenor; Sarame Endich, soprano, and two newcomers, Marjorie Compagna-Pinto, a very fine alto, and Fague Springmann, an excellent bass.

Motet Beauty Unmatched

For sheer beauty, no performance equaled the motet for chorus and string orchesta, "Ave, Verum Corpus." The singers seemed inspired and provided exquisite legato singing and some admirable phrasing. The work, itself, is one of the most enchanting to come from the pen of the master.

The program concluded with a vital performance of the "Mass in C Major." This work is written for ritual use and is really a masse brevis, lasting only 20 minutes. With its framework, Mozart has put a wealth of beauty and sincerity. The work is largely for chorus, the solo quartet having occasional alternate phrases. Miss Endich was particularly effective in the gentle and touching "Agnus Dei."

Saturday night, in the music shed, Mr. Munch will direct performances of the three last and most familiar symphonies of Mozart those in D Flat Major, G Minor and C Major (Jupiter).

Tanglewood Concert Of Mozart Works Is Heard by 2,700

An audience of about 2,700 at Tanglewood, Lenox, last evening heard the first of the three concerts to be devoted to the works of Mozart this weekend.

Charles Munch, music director of the Boston Symphony Orchestra, conducted a small ensemble of Boston Symphony players in the first part of the program which included the Divertimento in D Major for Strings, the Serenade in C Minor for Two Clarinets, and the Symphony in D Major, commonly called the Haffner Symphony. Then Hugh Ross, head of the Berkshire Music Center's choral department, took over the podium and directed the Festival Chorus and accompanying orchestra in performances of the "Regina Coeli" and the Mass in C Major.

The Mozart programs will continue this evening and tomorrow afternoon to conclude the two preliminary weekends of Bach-Mozart concerts before the Festival moves to the Tanglewood Music Shed for the four series of 12 major concerts of the 1957 season.

"DRY ROT AND BEETLES"

London, July 12 (AP)—The House of Lords reported yesterday that "dry rot and beetles" have been discovered at 10 Downing St., official residence of Prime Minister Harold Macmillan. Lord Mancroft said a committee would have to be appointed to study the condition of the official house and recommend some remedial action "to preserve this historic building and make it suitable for its present purpose."

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 14 1957

THREE MOZART WORKS PLAYED AT TANGLEWOOD

5175 Hear Fine Performance of Composer's Last Symphonies

By WILLARD M. CLARK

Lenox, July 13—Tonight, on the second of three programs devoted to the music of Mozart, Charles Munch played the last three symphonies, all written during a single summer.

5175 Attend

They were the "Lyrical E-Flat," the "Passionate G-Major" and the serene "Jupitor."

In spite of variable weather, an estimated 5175 persons were in the music shed to listen to such performances of these works as only the Boston Symphony players can give them. There was much fine playing heard during the Bach concerts and equally fine have been the performances of Mozart's music. Mr. Munch

(See TANGLEWOOD)
(Page Seven .A)

and whose imagination it never had in previous symphonies.

Mozart never named his C-Major symphony the "Jupitor." It was so named more than a century ago and one J. B. Cramer, pianist and teacher has been suspected the culprit. In this serene and forthright work, we find no presence of a Jupitor and are inclined more to the premise of the late Philip Hale who found the work "intensely human in its loveliness and its gaiety."

Plenty of Gaiety

Mr. Munch seems to have found these characteristics in the symphony, for there was plenty of gaiety that was not always of the ethereal quality. Indeed, it was earth-bound gaiety. There was also impressive breadth and depth to be found in his reading and there was a responsive and flexible orchestra to realize his feelings.

Throughout this concert, we felt that what Mr. Munch was seeking was a clear and carefully detailed and conceived interpretation of each of the three symphonies. It seemed to us that he was eminently successful in the realization of his quest.

Less Familiar Works

This afternoon three less familiar works will be heard. These are a "Concerto for Bassoon in B-Flat Major" (K. 191), the "Concerto for Horn, in E-Flat Major," (K. 495) and the "Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon," (K. 279B). The concert will open with the "Adagio and Fugue in C Minor for String Orchestra," (K. 546).

The soloists will be Sherman Walt, bassoon; James Stagliano horn, and Gino Cioffi, clarinet and Ralph Gomberg, oboe.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264

JUL 18 1957

make a big fuss! They have always worked for everything they do.

"Before Field day the band worked out till dark on Wednesday night. The day before an officer told me that they were still having trouble marching at close order, but they won."

The summer business is going strong in Lenox, Mass., if the gang that showed up for a Mozart session at the Little Theatre in Tanglewood Sunday is any indication. After a pleasant, speedy drive along the Massachusetts Turnpike, we paid a couple of dollars to the Authority, housed in its gray toll gate office and entered the coolness of the Berkshire hills, leaving trusty lusty auto on a grassy parking lot.

Seeking a place out of the sun, we found that most others had the same idea, so we joined them in the shade of several trees to one side of the lawn used by people who do not need reserved seats.

The first selection, played by the Boston Symphony Orchestra, conducted by Charles Munch, was softer than a lullaby, so we slept. It was Concerto for Bassoon in B flat major, with Sherman Walt soloing.

We woke up for the Concerto for horn in E flat major, found a drink of water during the intermission, and listened attentively during the Sinfonia concertante for oboe, clarinet and bassoon, because it was louder.

A small boy teasing his smaller sister on a blanket provided a fascinating sideshow, while a music lover kept turning about to see what the commotion was.

An old grade-school chum and family appeared after the concert so we gave them a big hello, and left for points East.

THE POST OFFICE Department publishes commemorative stamps at frequent intervals.

Usually, they print 120 million stamps, which leaves some for general use after the stamp collectors finish buying them up. A four cent commemorative picturing the American Flag was brought out for the Fourth of July and only 40 million were printed. According to Donald P. Steele local postmaster, the Boston Office had to call in the police when so many collectors showed up at the stamp windows to snap up the rare stamps.

Gloucester got its share a few days late, and they were all sold out by 9 a.m. the day they went on sale. At first, they were sold in sheet lots, but the demand was so great they had to tear the sheets in half. Dealers in rare stamps were all over New England trying to corner the market.

Apparently some local collector were miffed, because the stamps were sold out before they trekked to the window. Some of Gloucester's early birds must not have been from Gloucester that day.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140

JUL 18 1957

C Minor Mass Is Highlight In July 12 Berkshire Festival

The Berkshire Festival chorus and soloists gave a magnificent performance of the Mozart C Minor Mass at the July 12 concert of the Boston Symphony Orchestra at Tanglewood.

Under the direction of Hugh Ross, the orchestra and chorus combined for a beautiful and reverent performance of the great work in the Theatre-Concert Hall there. Soloists for the event were Saramae Endich, soprano, who is to be commended for her lovely performance, particularly in the Angus Dei solo; Marjorie Campagna-Pinto, alto, who presented a fine performance in the Credo; the always-excellent John McCollum, tenor; and Fague Springmann, bass.

Hugh Ross also conducted the orchestra and chorus in "Regina Coeli" K. 276, and the simple and beautiful "Ave Verum Corpus" K. 618.

Prior to intermission, the Orchestra, under the direction of Charles Munch, presented the Mozart Divertimento in D Major, K. 136; Serenade in C. Minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, K. 388, an intriguing and well-done piece; and the ever popular Symphony in D Major K. 385, the "Haffner" Symphony. Dr. Munch was loudly applauded for his work on the podium, and returned to face the audience several times.

July 13

Dr. Munch again won a vigorous accolade from the crowd on the following night, with his dynamic leadership of the exciting Symphony in C Major, K. 551, the "Jupiter" Symphony. The first programmed work was the Symphony in E flat major, K. 543, and both the orchestra and Dr. Munch really dug into this one with zest and esprit. In the Symphony in G. Minor, K. 550, we feel conductor and orchestra illustrated a considerable degree of empathy with Mozart's work, with Munch taking command of the musicians to lead them to new heights of achievement.

Coming Events

On Friday, the full Boston Symphony Orchestra under the direction of Charles Munch will present Stravinsky's "Jeu de Cartes," Tchaikovsky's Roccoco Variations for Cello and Orchestra featuring Samuel Mayes and the "Pathetique" symphony.

On Saturday, Pierre Monteux as guest conductor will lead the orchestra in Mendelssohn's "Fingals Cave Overture," the Tchaikovsky Symphony No. 5 and Stravinsky's "Le Sacre du Printemps."

Sunday at 2:30 p.m. will see a Music Shed performance of Tchaikovsky's "Romeo and Juliet" and Violin Concerto with Isaac Stern, and the Stravinsky "Canticum Sacrum" in the Koussevitzky Memorial Concert, with Charles Munch [illegible] Friday and Saturday at 8:30 [illegible]

C19]

Music — rkshire Eagle, Saturday, July 13, 1957

Mozart at Tanglewood

By JAY C. ROSENFELD

THE THREE concerts of the second weekend at Tanglewood which are to be devoted to Mozart started last night. Charles Munch led the chamber group of the Boston Symphony Orchestra in the instrumental first half and Hugh Ross took over after intermission in three works, all of which enlisted voices.

Ross had a quartet of soloists—Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor; and Fague Springmann, bass—in the "Regina coeli" and, later, in the C major Mass (K.337). If anyone fears that religious music in concert is too narrow and dull, he should have been at this concert. Ross, within the bounds of good taste and musical dignity, inspired his selected voices to heights of expressiveness. The "Regina" had vivid impact and it was a master stroke to place the simple but moving "Ave" before the more dramatic Mass. This is a short single movement for chorus and strings only. Ross compounded its effectiveness by understatement and generated an awe which raised the performance to an exalted mood.

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HIS QUARTET of soloists was decidedly well adapted for their assignment. Miss Endich had the only substantial solo, and she again proved to have remarkable control of her voice and highly musical sense to apply it. Ross has rarely brought a chorus to surpass his achievements of last night. This was not merely precision singing. It was vocal art at its finest. Attacks were immediately followed by restraint and substained passages were spun out with extremely flexible phrasing.

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THE MUSICIANS of the orchestra responded to Munch's wishes with a remarkable demonstration of technical brilliance, but Mr. Munch seemed to be trying for a speed record. We have never heard the first and last movements of the "Haffner" played so fast. Yet the slow movement has grace and poise and the minuet a nice appreciation of character and there was differentiation between the menuetto and the trio in which the oboes and the bassoons produce such a wonderful sonority.

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THE SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 13, 1957

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Both Instrumental, Vocal Music of Salzburg Master Offered

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Hugh Ross took over the second portion of the program. At first hearing, the festival chorus seems to be the best we have heard here in at least three years. The singers are youthful and enthusiastic, and the chorus is well balanced and has some particularly good top voices, male and female. The "Regina Coeli" for chorus, solo voice and orchestra, brought forth a fine quartet, consisting of John McCollum, tenor; Sarame Endich, soprano, and two newcomers, Marjorie Compagna-Pinto, a very fine alto, and Fague Springmann, an excellent bass.

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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140
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L. F. M.

THE NEWS-TIMES, FRIDAY, JULY 19, 1957

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Independent
Circ. 13,541
JUL 13 1957

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(Continued From Page 1A)

appears relaxed and happy this season and his relaxation is communicated to the players.

The dissimilarity of the three symphonies makes them an admirable choice for a program devoted to symphonies. There is no record that Mozart heard these works during the three years that remained of his life. Neither is there any indication that, like so many of his works, they were written on commission, when he was under great strain. They seemed to be the spontaneous affirmations of one overflowing with music.

Splendor of Imagination

There is clarity, light and splendor of imagination in the E-Flat symphony, just as there is tension and contrasting delicacy and brilliance in the movements of the G. Major symphony.

Mr. Munch read these two symphonies with fine clarity and simplicity of approach which permitted full realization of their incomparable beauties, placed with lavish hand by a composer who had attained a technical mastery and whose imagination soared as it never had in previous symphonies.

Mozart never named his C-Major symphony the "Jupitor." It was so named more than a century ago and one J. B. Cramer, pianist and teacher has been suspected the culprit. In this serene and forthright work, we find no presence of a Jupitor and are inclined more to the premise of the late Philip Hale who found the work "intensely human in its loveliness and its gaiety."

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Lowell Sun

New York Journal-American
14-Mon., July 15, 1957 ★

C139

AT TANGLEWOOD:

Bach Plays 2d Fiddle to Mozart

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 15.—Mozart outdrew Bach over 1,000 strong in the second weekend of the Berkshire Festival. The program of Mozart's three last symphonies given in the Music Shed on Saturday brought out an audience of over 5,000.

The more choice chamber music heard in the theatre-concert hall yesterday afternoon found 3,500 people taking advantage of perfect weather and a delightful program.

The variety of this program lay not only in the works but also in the soloists. There were four of them, all members of the Boston Symphony Orchestra and all performers on wind instruments.

Vitality and Gaiety

The music consisted of the unfamiliar "Adagio and Fugue" K546, the Concerto for Bassoon K191, the Concerto for Horn K495, and the Sinfonia Concertante K297-B. These works revealed as much of the continuous frow of Mozart's inspiration as of his delight in writing for these wind instruments.

Charles Munch conducted. He approached Mozart with characteristics vigor. This was no lavender and old-lace concept of Mozart, but one that constantly expressed vitality and gaiety where it could. It was the refreshing character of Mozart's music that dominated.

The bassoon concerto and E Sinfonia captivated the audience most. In the former Sherman Walt entered so thoroughly into the spirit of the piece and played the bassoon with such obvious skill and pleasure that his performance proved irresistible.

Finest Manner

Unable to restrain delight after the cadenza of the first movement, people applauded immediately at the end of the movement.

Playing the solo parts in the Sinfonia were Rayph Gomberg, oboe, Gino Cioffi, clarinet, James Stagliano, horn, and Walt. Their concerted as well as their individual playing brought a special quality to the performance. This was Mozart playing in the finest manner, sensitive to his style and to his writing for these instruments.

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IRE GAZETTE, NORTHAMPTON, MASS., TUESDAY, JU

Boston Symphony Launches All-Mozart Concert Series

7/16

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A seldom heard Serenade for eight winds, two each of oboes, clarinets, bassoons and horns, was not at all times effortless; the phrasing was marvelously rounded and deftly handled by these expert musicians, the bassoons and horns really outstanding. Dr. Munch conducted with great concern, but one wonders whether in performance it is best played without a leader.

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The second half of the program was conducted by Hugh Ross, director of the chorus department of the Berkshire Music Center. Members of the Boston Symphony assisted the Berkshire Festival Chorus, and soloists Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springman, bass.

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— M. deB. B.

The Lowell Sun Saturday July 20 1957

MUSIC

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By ALFRED W. BURKE

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The entire program as conducted by Charles Munch was a tremendous success in the artistic sense. It seems that somehow he approaches a performance somewhat different than in years past.

In each of the Concerti the individual sections unfolded each passage with a touch of individuality while still making it a part of the entire motif structure.

There was sureness. This did much to retain both the styling of Bach and the intended simplicity of the work. One experienced a tonal effect, color in harmonic blend and a medium of interpretive expression that enabled the different pieces to live again.

The individual solo list was impressive both in name and performance. Richard Burgin, the most brilliant first chair man in symphonic history, Roger Bolsin Doriot Anthony Dwyer, Ralph Gomberg, and James Pappoutsakis did much in recording another immortal evening of Berkshire history.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 15 1957

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For the Mozart program Saturday night and yetsterday afternoon Charles Munch conducted the Boston Symphony's smaller chamber orchestra. The Saturday program included the "Symphony in E Flat," "Symphony in G Minor" and "Symphony in C Major." Works performed yesterday were "Adagio and Fuge in C Minor," "Bassoon Concerto," with Sherman Walt as soloist; "Horn Concerto K.495," with James Stagliano as soloist, and "Sinfonia Concertante, K.279B."

On Wednesday of this week the third in the series of chamber music concerts will be held in the theater-concert hall. Performing will be the Beaux Arts Trio.

Munch Friday

Mr. Munch will be on the podium Friday night, when the program will include "Jeu de Cartes" by Stravinsky and "Rococo Variations for Cello and Orchestra" and "Symphony No. 6" by Tchaikovsky. Samuel Mayes will be the cello soloist.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 16 1957

Superb Performance Given Of Seldom Heard Works

A near-record crowd of 3,502 music devotees attended the last concert of the Bach-Mozart series held Sunday in the Theatre-Concert Hall at Tanglewood. Seldom heard works for chamber orchestra and solo brass and woodwind instruments were given superb performances.

The un-Mozartian and vigorous Adagio and Fugue in C minor for strings opened the program. A darkly colored composition, serious throughout, it was an excellent opportunity to the principal string groups in perfect unison and fascinating fugal play. Sherman Walt, principal bassoonist, with the concerto in B flat major K191, displayed his flawless facility with his instrument's varying possibilities in music lilting, tender, and humorous.

Following came the more familiar horn concerto in E flat major K495, expertly handled by James Stagliano, who had composed the cadenza for the first movement. The pianissimo trill and runs of this most difficult of wind instruments were amazingly clear and true, only the very last phrases a bit muffled, due in part to the warmth of the afternoon and the almost ceaseless flow of music.

After intermission (one cellist hurried on after Dr. Munch and was applauded by the audience), the captivating Sinfonia concertante for oboe, clarinet, bassoon and horn with orchestral accompaniment held one's attention from beginning to end. The punctuated and particular phrasing, so necessary for Mozart's music, was evident at all times, the oboe and clarinet were outstanding in their solo parts, and melded as one in exquisite duets, the quartet, together a finely drawn and distinctive entity.

In this small and select group of virtuoso musicians, the tremendous pride in their fellow members and complete dedication to their leader, Dr. Munch, is constantly evident. As soloists the tendency is never to take the lead, but rather one feels a sort of empathy established between Dr. Munch and his men, resulting of course, in accomplished perfection.

There seems almost a paternal concern for the soloist as Dr. Munch sublimates the orchestra so that even the soloist's pianissimos are heard over the sudden dynamic changes. In the melting warmth of the afternoon, even a sympathetic and encouraging smile was seen to spread from Dr. Munch to his players. (The new backboard must be an unwelcome deterrent of any breezes that use to waft across the stage).

The audience applauded with undiminished vigor this highly interesting program which seemed to come to completion all too soon. On Wednesday evening the Beaux Arts piano trio will be heard in works by Haydn, Casadesus, and Beethoven. The first of the Shed concerts with the full complement of the Boston Symphony will take place on Friday evening with music by Stravinsky and Tschaikovsky. — M. deB. B.

Mon. July 15 1957 Eve. American

Large Crowds At Concerts In Tanglewood

(Special to The American)

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New York Journal-American
14-Mon., July 15, 1957

AT TANGLEWOOD:

Bach Plays 2d Fiddle to Mozart

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 15.—Mozart outdrew Bach over 1,000 strong in the second weekend of the Berkshire Festival. The program of Mozart's three last symphonies given in the Music Shed on Saturday brought out an audience of over 5,000.

The more choice chamber music heard in the theatre-concert hall yesterday afternoon found 3,500 people taking advantage of perfect weather and a delightful program.

The variety of this program lay not only in the works but also in the soloists. There were four of them, all members of the Boston Symphony Orchestra and all performers on wind instruments.

Vitality and Gaiety

The music consisted of the unfamiliar "Adagio and Fugue" K546, the Concerto for Bassoon, K191, the Concerto for Horn K495, and the Sinfonia Concertante K297-B. These works revealed as much of the continuous frow of Mozart's inspiration as of his delight in writing for these wind instruments.

Charles Munch conducted. He approached Mozart with characteristics vigor. This was no lavender and old-lace concept of Mozart, but one that constantly expressed vitality and gaiety where it could. It was the refreshing character of Mozart's music that dominated.

The bassoon concerto and E Sinfonia captivated the audience most. In the former Sherman Walt entered so thoroughly into the spirit of the piece and played the bassoon with such obvious skill and pleasure that his performance proved irresistible.

Finest Manner

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 1[illegible]

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By STATE 4-H STAFF
Co-operative Extension Service,
University of Massachusetts

The week of July 8 to 12 has been one of great activity for 4-H Club members on the campus of the University of Massachusetts. They opened with State 4-H Achievement Day, which included ten statewide activities: tractor operator's contest, dairy judging school, dress revue judging, egg grading contest, aricultural demonstrations which included such activities as poultry production and marketing, vegetable production and marketing, dairy, livestock, electricity and safety.

Home economics demonstrations included breadmaking, vegetable use, dairy foods, poultry foods, shopping for food, clothing, home furnishings and health, talent judging, assembly for all State Achievement Day participants, which included a public speaking contest and announcement of placings. The culmination of the day's activities was an achievement night program at which there were over 175 participants with an audience of 500.

The State 4-H Junior Leaders' Conference opened with supper at the University Commons on Monday, July 8, with a total enrollment of 166 delegates, 11 local 4-H Club leaders, 20 county club leaders and 21 university staff members in charge. The group was divided into 14 workshops as follows: tops in your teens, under the leadership of Ruth Totman; safe or sorry, Woodbridge Brown; song leadership, Beatrice V. Fitts; game leadership, Rodger Leathers; 4-H Club meetings that click, Harley A. Leland; vocations and careers, Eleanor Fillmore and Robert J. Morrissey; inspirational ceremonies, Horace M. Jones; for my club, my com-

Mon. July 15-1957 Springfield Union American

Large Crowds At Concerts In Tanglewood

(Special to The American)

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The Mozart programs concluded yesterday afternoon before a large Sunday audience which included "Concerto for Bassoon, in B Flat Major," "Concerto for Horn, in E flat major," and the "Sinfonia Concertante, for oboe, clarinet, horn, and bassoon" presented a week - end of Mozart such as music-lovers have come to expect here annually. The Saturday night concert audience of 5,125 included Connecticut's Gov. Abraham Ribicoff and Mrs. Ribicoff who had motored to Tanglewood for a restful evening of music in the Berkshires in a program which included Mozart's "Symphony in E flat major," "Symphony in G. minor" and the concluding "Symphony in C major, "Jupiter."

It was an enthusiastic audience, warm in its applause of the conductor and the orchestra.

For one of the so-called "little concerts" given during the first two weeks of the sixth week season it was enough to draw more than 5,100.

Connecticut's governor and his first lady, sitting in orchestra seats in section four on the right side of the music shed, had come away for an evening of relaxation as the governor told this writer. He asked about the music programs of Connecticut's own Music Mountain at Falls Village. The governor inquired about the dance festival at Jacob's Pillow a few miles from Tanglewood and was told of the successful performances of the Royal Danish Ballet which we had seen in a brilliant performance a few hours before.

Programs in the music shed beginning Friday evening and continuing through Saturday evening and Sunday afternoon will be devoted almost exclusively to the music of Stravinsky and Tchaikovsky. Saturday evening's performance will present the orchestra under the direction of the guest conductor, Pierre Monteux, with Charles Munch conducting the full Boston Friday night and Sunday afternoon. Sunday's concert will be the annual Koussevitzky Memorial Concert and will present Isaac Stern as violin soloist.

S. M.

[140]

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THE MOZART weekend at Tanglewood — the second week of the Berkshire Festival — ended yesterday afternoon with a program in the theater-concert hall that was a holiday for wind instruments. Charles Munch led the small select ensemble chosen from the Boston Symphony orchestra in three concertos in which wind instrumentalists were soloists. Except for the opening adagio and fugue for strings only, (K546), it was a rare opportunity for four of the principal wind instrument players to have their day at court.

It is often a common and hasty conception to assume that the wind instruments in the lower registers are clumsy and not maneuverable. Sherman Walt, the orchestra's first bassoonist, and James Stagliano, his peer in the French horns, disabused any who may have held this mistaken idea by their performances yesterday of the Mozart concertos for their respective instruments.

* * *

WALT PLAYED with an extremely round and ingratiating tone and an elegance of style. He leaped with incredible agility and shaped every phrase with consummate mastery and musicianly insight, and, in the slow movement, gave warm and caressing refinement to the delightful music.

Stagliano was equally deserving of the cordial reception he, too, received. His tone was muffled at times, but his colleagues in the orchestra gave him excellent support and allowed his smooth facility to rise effortless above their restrained accompaniment.

The program, and the Mozart Festival, ended with the Sinfonia Concertante (K 297b) in which both of the previous soloists were joined by their confreres Ralph Gomberg, principal oboe, and Gino Cioffi, principal clarinet, in the lively three-movement high-spirited galop.

* * *

THIS WAS played with no less ability and spontaneity than the music which had preceded it, except that there had been a reasonable modicum of "E flat" on the program by that time and this listener's ears were a bit surfeited. He could not fail, however, to note the virtuosity of both Mr. Gomberg and Mr. Cioffi as occassions presented themselves, and to note as well the suave flow of their more mellifluous passages.

The only music on the program in which winds were not employed was the C minor adagio and fugue. The initial and tremendous deep C with which the 'celli responded to Munch's demand presaged an imposing performance which was fulfilled during the short introductory adagio but which was dissipated and squandered in the ensuing fugue. The wonderful, compact string ensemble played the adagio with impressive tonal depth and Munch gave it massively broad strokes, but the 'celli were denied the opportunity at the start of the fugue of which they are conspicuously able, and the fast and unwarranted tempo made a scramble of what might well and easily have been a majestic procession.

* * *

SATURDAY NIGHT Munch gave his symphonic program in the great Shed. The chamber orchestra was placed well to the rear of the Shell and the tone was projected to the unusually large audience of 5,125 with perfect amplitude.

They played the big last three symphonies, numbers 39, 40 and 41, consecutively, all the product of a few months application in 1788. In general, they follow a basic formula in structure and framework. Only the first of Saturday's program, the E flat, (K543) introduces the opening allegro with a slow, stately introduction. All the others proceed immediately to the main business at hand.

Even the instrumentation conforms to a pattern, the only deviations being the omission of oboes in the first, of trumpets in the second, the G minor (K550), and of clarinets in the C major (K551), the final one on the program. But what a plethora of melody and fresh ideas, and how far afield did his modulations and colorings and rhythmic fancy take him.

* * *

MUNCH DRIVES the orchestra and demands the utmost of the players relentlessly, and some of the repose and poise is due to his dramatic sense and some in spite of him. No matter what the propelling force and motive, the lovely music made the evening seem extremely short. There might have been a moot point concerning the advisability of placing these three symphonies on the same program. Perhaps an earlier and "smaller" one might have afforded greater diversification. We can testify our attention was held every instant of the evening.

To state that there is a similarity between different Mozart symphonies does not imply that there is any similarity in development. The ideas are as individual and as far removed, one from the other, as the poles. The E flat first movement is a gentle appealing little song in 3/4 time; the G minor a whimsical small inquiry in 4/4 time and the C major, popularly called the "Jupiter," is a dominating gruff strut with a timid feminine response. Each definite character and each goes its own way thereafter with more invention and imagination than anyone before had ever used and which no one, in those respects, has since surpassed.

* * *

THE MODULATIONS must have been incredible in Mozart's day; they are still astonishing. The rhythmic vagaries and irregularities must have been nearly insurmountable for players of the caliber which existed nearly two centuries ago; they are still high hurdles and, when taken at the pace Munch consistently sets, are not exactly apple pie. The great capacity of the Boston orchestra men, individually and in ensemble, tends to obscure and belie the intricacies. Munch, for all his violent desire to get on, is forceful and aggressively incisive. Mozart's genius is nowhere better affirmed than in these, the apogee of his symphonic writing, and in this festival where so many of the attributes necessary for the valid presentation of his work are constantly present and available.

Music of Mozart Enjoyed by 3502 At Tanglewood

By WILLARD M. CLARK

Lenox, July 14—Perfect weather and the music of Mozart combined to draw 3502 persons to Tanglewood this afternoon. Charles Munch had arranged a particularly interesting program consisting of the "Adagio and Fugue in C. Minor for string orchestra." the "Concerto for Basl soon, in B Flat Major"; the "Concerto for Horn, in E Flat Major" and the "Sinfonia Concertante for Obe, Clarinet, Horn and Bassoon."

Brilliant Response

Dr. Munch was particularly active during the performance of the adagio and fugue and received brilliant response from the members of the Boston Symphony Orchestra. From the first portentous chords of the adagio to the last note of the fugue one heard a performance rich in color and emotionally intense.

Aherman Walt was the soloist in the concerto for oboe and orchestra and he scored one of the finest personal triumphs we have witnessed here. It was well deserved for he drew beautiful tones from his instrument and displayed dazzling virtuosity in the cadenzas, written by J. Walter Gutter. The concerto is a warm, lyrical work melodious and graceful. The performance drew bravos from the audience and orchestra members.

James Stagliano, who has appeared with the Springfield Symphony Orchestra, was soloist in the concerto for horn. Mr. Stagliano lacks the personal magnetism of Mr. Walt, so his smooth and ingratiating performance was less communicative. The final allegro was a sparkling performance while the Romanza was sweetly sentimental.

The final work on the program was the "Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon" and in addition to Messrs. Walt and Stagliano, it also included Ralph Gomberg, oboeist, and Gino Cioffi, clarinetist, as soloists. The work is a sort of concerto grosso through the setting of the solo quartet, which is a sort of concertino against the orchestral tutti. The quartet plays more as a group than as soloists for it is only in the adagio, where the melodic line is lengthened, that each soloist has an extended phrase accompanied by his fellows. Even the long cadenza, at the close, is not used for virtuoso display. The melodic material and its development is rich in texture and it seems that every combination of colors is used during the progress of the work. There are intricate and difficult variations, many of which give opportunity for technical display. Of the 10 variations, the eighth is particularly interesting as it provides a duet by the bassoon and an ornamental oboe in arpeggios.

The performance was exceptionally vital and was a fitting conclusion to this Mozart festival which has been outstanding for fine performances.

The week-end concerts have drawn a total of 11,327 persons to Tanglewood. The chamber music recital last Wednesday was attended by 1200 persons and the student orchestra a like number.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, JULY 15, 1957

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

JUL 20 1957

MUSIC

Thousands Treated to Fine Concerts at Berkshire Festival

By ALFRED W. BURKE

TANGLEWOOD—Over the past two week-ends the thousands in attendance at this year's Berkshire Festival, were treated to some of the finest concerts ever recorded in America's fast growing musical history. The first Saturday, an evening of Bach, brought to those present the First, Second, Third, Fourth and Sixth, of the magnificent Brandenburg line.

This was an evening not only of superb entertainment, but another of the countless proofs that players of the Boston Symphony both individually, and in ensemble, are the finest in the world of instrumental performance. On this occasion one can in brief say that "they had it."

The entire program as conducted by Charles Munch was a tremendous success in the artistic sense. It seems that somehow he approaches a performance somewhat different than in years past.

In each of the Concerti the individual sections unfolded each passage with a touch of individuality while still making it a part of the entire motif structure.

There was sureness. This did much to retain both the styling of Bach and the intended simplicity of the work. One experienced a tonal effect, color in harmonic blend and a medium of interpretive expression that enabled the different pieces to live again.

The individual solo list was impressive both in name and performance. Richard Burgin, the most brilliant first chair man in symphonic history, Roger Boisin, Doriot Anthony Dwyer, Ralph Gomberg, and James Pappoutskis did much in recording another immortal evening of Berkshire history.

On Sunday "The Passion According to St. Matthew" with soloists Adele Addision, soprano; Florence Kopleff, contralto; John McCollum, tenor, Donald Gramm, bass and James Joyce, bass; assisted by the Harvard and Radcliffe Choral groups provided another inspiring program.

Aiding splendidly as individual instrumentalists were Daniel Pinkham, harpsichord, Alfred Nash Patterson, organ and Alfred Zighera, viola da gamba.

Music from the pen of Mozart made up the program for last Saturday evening. The E Flat Major, the G Minor, K. 550 and the C Major (Jupiter) made up the pattern. Charles Munch again scored a major victory for himself.

However, he possesses that wonderful trait of understanding just how a conductor achieves such a peak. As always, he was most sincere in his desire to share the glories that were his with the orchestra membership.

Mozart is all too often taken for granted. Though one hears these symphonies done often, and at times quite well, it remains for the Boston orchestra to paint the true picture. This trait of making a man's music live again seems to be the lot of this group on every occasion.

It would be difficult to pick which of the three went off best. We are more than partial to Mozart. However, to us the opening, in E Flat carried the evening's honors.

Sunday afternoon, again an occasion marked Mozart brought to the stage a line of first class solo artists. Hearing the seldom done Concerto for Bassoon, Concerto for Horn and Sinfonia Concertante, for oboe, clarinet, horn and basoon made the afternoon another in the memorable line.

Sherman Walt, bassoon; James Stagliano, horn; Gino Cioffi, clarinet were the incomparable artists listed. The audience showered waves and waves of applause during the entire concert. As a brief example—how often does one hear applause between movements of a symphony or concerto?

This, probably more than any think else, proved the quality of the days happenings. The rare combine of music and Tanglewood seem to be making all of this a habit for which the entire world can be well proud of.

TOWN TIMES (WATERTOWN, CONN.), JULY 18, 1957

C Minor Mass Is Highlight In July 12 Berkshire Festival

The Berkshire Festival chorus and soloists gave a magnificent performance of the Mozart C Minor Mass at the July 12 concert of the Boston Symphony Orchestra at Tanglewood.

Under the direction of Hugh Ross, the orchestra and chorus combined for a beautiful and reverent performance of the great work in the Theatre-Concert Hall there. Soloists for the event were Saramae Endich, soprano, who is to be commended for her lovely performance, particularly in the Angus Dei solo; Marjorie Campagna-Pinto, alto, who presented a fine performance in the Credo; the always-excellent John McCollum, tenor; and Fague Springmann, bass.

Hugh Ross also conducted the orchestra and chorus in "Regina Coeli" K. 276, and the simple and beautiful "Ave Verum Corpus" K. 618.

Prior to intermission, the Orchestra, under the direction of Charles Munch, presented the Mozart Divertimento in D Major, K. 136; Serenade in C Minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, K. 388, an intriguing and well-done piece; and the ever popular Symphony in D Major K. 385, the "Haffner" Symphony. Dr. Munch was loudly applauded for his work on the podium, and returned to face the audience several times.

July 13

Dr. Munch again won a vigorous accolade from the crowd on the following night, with his dynamic leadership of the exciting Symphony in C Major, K. 551, the "Jupiter" Symphony. The first programmed work was the Symphony in E flat major, K. 543, and both the orchestra and Dr. Munch really dug into this one with zest and esprit. In the Symphony in G. Minor, K. 550, we feel conductor and orchestra illustrated a considerable degree of empathy with Mozart's work, with Munch taking command of the musicians to lead them to new heights of achievement.

Coming Events

On Friday, the full Boston Symphony Orchestra under the direction of Charles Munch will present Stravinsky's "Jeu de Cartes." Tchaikovsky's Roccoco Variations for Cello and Orchestra featuring Samuel Mayes and the "Pathetique" symphony.

On Saturday, Pierre Monteux as guest conductor will lead the orchestra in Mendelssohn's "Fingals Cave Overture," the Tchaikovsky Symphony No. 5 and Stravinsky's "Le Sacre du Printemps."

Sunday at 2:30 p.m. will see a Music Shed performance of Tchaikovsky's "Romeo and Juliet" and Violin Concerto with Isaac Stern, and the Stravinsky "Canticum Sacrum" in the Koussevitzky Memorial Concert, with Charles Munch conducting. The Friday and Saturday performances are at 8:30 p.m. at Tanglewood, located in Lenox, Mass.

L. F. M.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 15 1957

Mozart Music at Tanglewood

Charles Munch and Hugh Ross on Podium

By Jules Wolffers
Lenox, Mass.

Back in the days when Serge Koussevitzky initiated the series of concerts for chamber orchestra as a sort of intimate prelude to the Berkshire Festival proper, these were called the Bach-Mozart concerts. Several changes have taken place since Charles Munch assumed the helm. As if to emphasize the increasing popularity of chamber music, the relatively small Theater-Concert Hall has been arranged to make the music accessible to outside listeners.

This past weekend an acoustic improvement resulted from the addition of a movable wall that closes off the stage from the rather deep backstage. Everyone seemed quite happy with the new arrangement, except possibly the Berkshire Music Center students who have been privileged to sit in this backstage area where they had an unrivaled view of the conductor.

The students now hear almost as well as ever, since there is plenty of room for the music to sound around and over the new partition. But visually the effect must be blank indeed. However, there is a ray of light. It is understood that if the experiment is a success, a transparent material will be used so that the students once again will be able to see as well as to hear.

Another change has been the growing use of the vast Shed for these chamber concerts, as well as for those employing the full orchestra. Some of the concerts are moved over bodily, as happened last Saturday night when almost every seat in the Shed was taken with several hundred more listeners on the lawns.

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This summer, Mr. Munch has gone back to the Bach-Mozart pattern with three concerts devoted to each composer, Bach the opening weekend and Mozart this past Friday, Saturday, and Sunday. One hopes this pattern will be repeated in the future. Both composers offer an almost inexhaustible wealth of material, much of which is rarely performed. Skillfully mingling the familiar with the unfamiliar, Mr. Munch gave his hearers a veritable feast of Mozartiana.

Friday's program opened with the charming and graceful Divertimento in D major for Strings, K.136, written when the composer was 16. No matter how often one hears Mozart's youthful works, one always observes with a shock of astonishment how well he wrote during his childhood and adolescence. Played by the splendid Boston Symphony Orchestra musicians with zest and clarity, the Divertimento fairly sparkled under the conductor's appreciative enthusiasm.

The more mature Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388, was also splendidly performed. This work achieves almost symphonic proportions and depth. There were times one had to count the musicians on stage to assure oneself that there were indeed only eight players involved.

Strings and winds were reunited for the Symphony in D major, the "Haffner," K. 385, done by conductor and musicians with all the felicity this light but great music deserves.

After the intermission Hugh Ross came on stage to conduct the Festival Chorus through three religious works accompanied by the orchestra and enlisting the services of Saramae Endich, soprano, Marjorie Campagna-Pinto, alto, John McCollum, tenor, and Fague Springman, bass, all able and efficient soloists. The scores, however, drew most attention to the more extensive soprano contributions.

The "Regina Coeli," K. 276, "Ave, Verum Corpus," K. 618, and the Mass in C major, K. 337, were performed in excellent style under the conductor's knowing and experienced direction.

Mr. Munch devoted Saturday's concert to that great and memorable trio of symphonies, all written in the single summer of the year 1788—the E-flat major, K. 543, the G minor, K. 550, and the C major, the so-called "Jupiter," K. 551.

* * *

If one were to choose among the three, it was the performance of the G minor which achieved the best results, although all were indeed well done. The conductor's forward-driving direction sometimes became a little impatient with the flowing Andante cantabile of the "Jupiter" and not to the music's advantage; but barring this occasional overeagerness, the concert was a tribute to conductor and to the players from start to finish.

Sunday's concert returned to the Theater-Concert Hall for the Adagio and Fugue in C minor for String Orchestra, K. 546; the Concerto for Bassoon in B-flat major, K. 191, with Sherman Walt as soloist; the Concerto for Horn in E-flat major, K. 495, with James Stagliano as soloist; and the Sinfonia Concertante, for Oboe, Clarinet, Horn, and Bassoon, K. 297B, with Ralph Gomberg, oboe, and Gino Cioffi, clarinet, joining the Messrs. Stagliano and Walt, to bring the weekend to a close.

Second Thoughts On Music

Mozart Concerts Reveal Various Facets of His Art

Symphonies, Concerts, Mass Featured in Three Performances at Tanglewood; Lipkin and Berkowitz Heard in Two Schubert Works

By WILLARD M. CLARK

Lenox, July 20—The music of Mozart was well served by Charles Munch and members of the Boston Symphony Orchestra during last week end, which was devoted exclusively to the music of the Salzburg master. Indeed, the performances drew larger audiences than did the Bach concerts, with more than 11,000 people attending the three performances.

Many facets of the composer's art were revealed, but not a single inkling was given to show his work in opera, not even an overture. However, there was some fine singing accomplished by the Festival Chorus, particularly in the Motet "Ave Verum Corpus" and the Mass in C mavantage the fine voices of Sarjor which also employed to advantage Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, bass.

Mr. Munch opened the first concert with the enchanting "Divertimento in D major," for string orchestra, following this with a splendid reading of the "Serenade" in C minor for two oboes, two clarinets, two horns and two bassoons. This, in turn, was followed by a well planned performance of the "Haffner" symphony.

Three Symphonies

The second program of the Mozort cycle, and perhaps the most popular, was devoted to the last three symphonies and into these great works Mr. Munch and the orchestra put all their technical and interpretive skills. The result was magnificent. Performances were finely detailed, varied and touched with genius.

This final program, last Sunday, was, to this listener, the most interesting for it provided opportunity to hear works not often performed. For example, Sherman Walt was soloist in the Concerto for bassoon, in B flat major, and his performance won him one of the finest personal triumphs we have witnessed here. It was fully deserved. He draws a beautiful tone from his instrument, no matter what the register. He has a fabulous technique and interpretive sensitivity. The concerto is a lovely work, lyrical and of rich texture.

Another interesting work was the Concerto for horn in E flat major. This was played by James Stagliano, who played with our Springfield Symphony Orchestra a few years ago. Mr. Stagliano is a fine musician and gave the music its due.

Mr. Munch opened the program with a solid performance of the Adagio and Fugue in C minor for string orchestra. The concluding number was the lengthy and sometimes exciting "Sinfonia Concertante" for oboe, clarinet, horn and bassoon. In this work, Messrs. Walt and Stagliano were joined by Ralph Gomberg, oboe, and Gino Cioffi, clarinet. The work is a concerto grosso, with the solo quartet an integral part of the whole. Only rarely do the soloist have extended passage where virtuosity may be revealed.

Chamber Music Concert

The second chamber music concert was a gem. It was made up of piano duets and Brahms' "Liebeslieder" Waltzes, Op. 52 and the finale of "Neuer Liebeslieder" Waltzes, Op. 65. The solo quartet included Miss Endich, Florence Kopleff, Mr. McCollum and Donald Gramm.

When two fine pianists like Seymour Lipkin and Ralph Berkowitz get together, the results are always interesting. They joined forces in two seldom-heard Schubert works for four hands, the "Variations on an Original Theme," in A flat major and the "Fantasy" in F minor. For added interest they chose Hindemith's "Sonata 1938." While it was evident that the pianist had not played together for any length of time, their playing was marked by an intimate enjoyment which reached the audience. The same may be noted of the soloists in the waltzes. Messrs. Berkowitz and Lipkin were admireable pianists in the Brahms opus.

Afternoon Concert

This afternoon at 2.30 Mr. Munch and the full complement of Boston players will play the annual concert in memory of will include the first performance here of Stravinsky's controversial Serge Koussevitzky. The program new work "Canticum Sacrum;" Tchaikowsky's "Romeo and Juliet" and the same composer's violin concerto, played by Isaac Stern.

SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS. JULY 21 1957

NEWS OF MUSIC

Mozart Fans Pack Hall at Tanglewood

By JAMES G. DEANE

LENOX, Mass.—Wolfgang Amadeus Mozart, who enjoyed only fleeting popular esteem in his brief lifetime, would have been gratified by the show of public regard which was tendered his music a few days ago in the verdant Berkshire Hills.

Last week end was a Mozart week end at Tanglewood, the famous summer home of the Boston Symphony Orchestra. Conductor Charles Munch and his men devoted three full concerts to works of the most celebrated of Salzburg's sons.

From the standpoint of public reaction, the triple-header could hardly have been more successful. Two of the programs, in the rustic, enclosed theater-concert hall seating 1,200, were far more than sellouts, with more rapt enthusiasts clustered on the green lawn outside than within. The third, held in the giant open-air shed, drew more than 5,000 persons.

The enthusiasm was apparent in attentiveness and applause, as well as at the boxoffice. One might accurately say, in Broadway parlance, that the week-end was a smash.

Limited Orchestra Used

The three great final symphonies which Mozart dashed off in an incredibly short few weeks near the end of his career made up the program played in the shed. Dr. Munch used a reduced orchestra (there were only two, instead of the BSO's regular eight, double-basses).

The Munch style of Mozart, to judge at least by one Berkshire newspaper reviewer, does not appeal to everyone. His interpretations tended to extreme briskness, thus being quite different from what one is used to hearing from conductors of the Viennese school, such as Bruno Walter. A hearer might have been reminded of Toscanini, except for a Munch habit—which the late maestro would certainly have frowned upon—of perceptibly slowing things at certain almost predictable points.

This habit, along with a general air of slightly nervous tension, was in evidence in both the E flat and G minor symphonies. As the "Jupiter," things seemed more even and relaxed. Perhaps this was traceable partly to an incident just before the start, when two youthful music lovers returned late to front-row seats and drew a slightly ironic but smiling bow from the conductor, which in turn drew a large laugh from the audience.

Many Lounged Outside

Even with the small-sized orchestra the quality of the shed's acoustics was apparently sufficient to carry the beguiling Mozartian harmonies out to the hundreds of hearers lounging comfortably on blankets on the tree-bordered grounds. At the end many hearers cheered.

For experienced Mozart-listeners the other two concerts held more interest. The first opened with a little three-movement work for strings in D, 136 in the Koechel catalogue, dating from Mozart's teens and sometimes labeled a symphony, sometimes a divertimento and sometimes a quartet. (It was apparently designed to meet whatever instrumental circumstances happened to crop up.) The work sounds like that of a 16-year-old, but in this case of course a very talented one, and the Boston players performed it lustrously.

Next on the program came the much later, and superb, C minor serenade, K. 388, in which the BSO's famous wind section took the spotlight, and after this the "Haffner" symphony, which also was originated as a serenade rather than a Beethovenian, formal symphony. The eight performers gave a model demonstration of ensemble in the wind serenade, dwelling, however, on its felicities more than on the underlying somber elements. The "Haffner" went, rather unfortunately, at breakneck speed, giving less opportunity than one would have liked to savor it fully.

Three Church Works

In the second half of the program a student chorus from the Berkshire Music Center was heard under Hugh Ross in three church works—the "Regina Coeli" K. 276, the familiar "Ave Verum Corpus" and the Mass in C, K. 337. The mass, last of 17 written in Salzburg, is a striking, though not lengthy, score in which jubilation is tempered with more profound emotions. The student singers showed splendid vigor and discipline. An electronic organ, the only kind available, was often scarcely audible, a misfortune since the organ occupies a place of special prominence in this work. Dr. Munch chose to omit trombones indicated in the manuscript.

Saramae Endich, an alumnus of the music center, sang the soprano solo in the Agnus Die prettily. The other vocal soloist — Majorie Campagna-Pinto, John McCollum and Fague Springmann—had relatively little individually to do but did that competently.

Standout Solo Work

The spectacular solo performances came at the second indoor concert. Sherman Walt managed to coax remarkably cultivated sounds out of a rather uncultivated device, the bassoon, in the concerto for that instrument. James Stagliano, the BSO's well-known first hornist, chalked up an even more notable victory over mechanical obstacles in the rollicking final horn concerto. And both these accomplished gentlemen joined with oboist Ralph Gomberg and clarinetist Gino Cioffi in the final tour de force, the wonderful wind Sinfonia Concertante, K. 297b.

In these works there was none of the hurry and tenseness that often seemed present in the purely orchestral works of the shed concert. The accompaniments were crisp and crystalline, and there was a fine rapport between orchestra and soloists. The performances drew prolonged applause.

The C minor adagio and fugue, at the outset of the program, gave the string players their chance to shine, and [illegible] for a few tentative [illegible] they took full advantage of the opportunity. [illegible] too, seemed to

ing a portion of the Matthew Passion which also was given in the shed. This week end the full orchestra, including players who for the first two weeks were back in Boston giving the traditional open-air Esplanade Concerts, has moved into the shed full time for the remainder of the season's major events.

Subsequent Plans

Tchaikovsky and Stravinsky are the central creative figures at the moment. Next week end the hero will be Berlioz, with the feature a Saturday night performance of the rarely heard Biblical oratorio, "L'Enfance du Christ." Subsequent week ends will be devoted to music primarily of Brahms and Beethoven.

This is the first Tanglewood season in which concerts of the Bach-Mozart cycle have expanded into the shed. The growing pressure of numbers which has been instrumental in bringing this about is welcome, of cource, to the festival's financial backers. Manager Thomas D. Perry credits part of this growth to the opening of a new toll road linking the Berkshires with Boston, from where, oddly enough, only a minority of Tanglewood enthusiasts have come in the past.

Now, with hours slashed off driving time, Tanglewood officials expect a steadily rising stream of Bay State concertgoers.

But it is also evident that zart has something to do h it. And maybe the ltiplying Mozart lovers inspire even more gran- se Mozartian celebrations the summers to come.

DOVER, N. J.
LAKE LAND NEWS
Circ. W. 6,728

JUL 18 1957

MAIN STREET

The Annual Picnic of the Deutscher Schul Gesang Verein, Inc., will be held at Germania Park, Sunday. The doors open at 12 noon. A band concert will be given by the Dover Gutter Band and hot meals will be served. Everyone is welcome.

Dover Moose Lodge 541, will hold its 4th annual Kiddies' Party, Sunday at the Moose Lodge, 431 E. Blackwell St. Free rides and refreshments will be provided.

Harold Flinn, editor of the popular column "Music Makers," is taking a vacation holiday. He writes that Saturday night he attended the Berkshire Music Festival at Tanglewood, near Lenox, Mass., for an all-Mozart program. He is visiting at the Music Inn.

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Christian Science Monitor (e)
BOSTON, Mass.
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Circ. 161,675

JUL 15 1957

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SPRINGFIELD, MASS. REPUBLICAN. SUNDAY JULY 21 1957

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Chamber Music Concert

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Three all-Bach concerts inaugurated this summer's festival, one of them featuring a portion of the Matthew Passion which also was given in the shed. This week end the full orchestra, including players who for the first two weeks were back in Boston giving the traditional open-air Esplanade Concerts, has moved into the shed full time for the remainder of the season's major events.

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Now, with hours slashed off driving time, Tanglewood officials expect a steadily rising stream of Bay State concertgoers.

But it is also evident that Mozart has something to do with it. And maybe the multiplying Mozart lovers will inspire even more grandiose Mozartian celebrations in the summers to come.

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[141]

TIGHT BINDING

[141]

ed to Fine shire Festival

BURKE

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h Patterson, organ and Al- Zighera, viola da gamba.

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), JULY 18, 1957

July 13

. Munch again won a vigor- accolade from the crowd on following night, with his dy- c leadership of the exciting phony in C Major, K. 551, the iter" Symphony. The first rammed work was the Sym- y in E flat major, K. 543, and the orchestra and Dr. Munch dug into this one with zest sprit. In the Symphony in G. , K. 550, we feel conductor rchestra illustrated a consid- degree of empathy with t's work, with Munch taking and of the musicians to lead to new heights of achieve-

Coming Events

Friday, the full Boston Sym- Orchestra under the direc- Charles Munch will present nsky's "Jeu de Cartes," ovsky's Roccoco Variations llo and Orchestra featuring Mayes and the "Pathe- ymphony.

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L. F. M.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 15 1957

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By Jules Wolffers

Lenox, Mass.

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The students now hear almost as well as ever, since there is plenty of room for the music to sound around and over the new partition. But visually the effect must be blank indeed. However, there is a ray of light. It is understood that if the experiment is a success, a transparent material will be used so that the students once again will be able to see as well as to hear.

Another change has been the growing use of the vast Shed for these chamber concerts, as well as for those employing the full orchestra. Some of the concerts are moved over bodily, as happened last Saturday night when almost every seat in the Shed was taken with several hundred more listeners on the lawns.

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The more mature Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388, was also splendidly performed. This work achieves almost symphonic proportions and depth. There were times one had to count the musicians on stage to assure oneself that there were indeed only eight players involved.

Strings and winds were reunited for the Symphony in D major, the "Haffner," K. 385, done by conductor and musicians with all the felicity this light but great music deserves.

After the intermission Hugh Ross came on stage to conduct the Festival Chorus through three religious works accompanied by the orchestra and enlisting the services of Saramae Endich, soprano, Marjorie Campagna-Pinto, alto, John McCollum, tenor, and Fague Springman, bass, all able and efficient soloists. The scores, however, drew most attention to the more extensive soprano contributions.

The "Regina Coeli," K. 276, "Ave, Verum Corpus," K. 618, and the Mass in C major, K. 337, were performed in excellent style under the conductor's knowing and experienced direction.

Mr. Munch devoted Saturday's concert to that great and memorable trio of symphonies, all written in the single summer of the year 1788—the E-flat major, K. 543, the G minor, K. 550, and the C major, the so-called "Jupiter," K. 551.

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If one were to choose among the three, it was the performance of the G minor which achieved the best results, although all were indeed well done. The conductor's forward-driving direction sometimes became a little impatient with the flowing Andante cantabile of the "Jupiter" and not to the music's advantage; but barring this occasional overeagerness, the concert was a tribute to conductor and to the players from start to finish.

Sunday's concert returned to the Theater-Concert Hall for the Adagio and Fugue in C minor for String Orchestra, K. 546; the Concerto for Bassoon in B-flat major, K. 191, with Sherman Walt as soloist; the Concerto for Horn in E-flat major, K. 495, with James Stagliano as soloist; and the Sinfonia Concertante, for Oboe, Clarinet, Horn, and Bassoon, K. 297B, with Ralph Gomberg, oboe, and Gino Cioffi, clarinet, joining the Messrs. Stagliano and Walt, to bring the weekend to a close.

SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 21 1957

Second Thoughts On Music

Mozart Concerts Reveal Various Facets of His Art

Symphonies, Concerts, Mass Featured in Three Performances at Tanglewood; Lipkin and Berkowitz Heard in Two Schubert Works

By WILLARD M. CLARK

Lenox, July 20—The music of Mozart was well served by Charles Munch and members of the Boston Symphony Orchestra during last week end, which was devoted exclusively to the music of the Salzburg master. Indeed, the performances drew larger audiences than did the Bach concerts, with more than 11,000 people attending the three performances.

Many facets of the composer's art were revealed, but not a single inkling was given to show his work in opera, not even an overture. However, there was some fine singing accomplished by the Festival Chorus, particularly in the Motet "Ave Verum Corpus" and the Mass in C major which also employed to advantage the fine voices of Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, bass.

Mr. Munch opened the first concert with the enchanting "Divertimento in D major," for string orchestra, following this with a splendid reading of the "Serenade" in C minor for two oboes, two clarinets, two horns and two bassoons. This, in turn, was followed by a well planned performance of the "Haffner" symphony.

Three Symphonies

The second program of the Mozart cycle, and perhaps the most popular, was devoted to the last three symphonies and into these great works Mr. Munch and the orchestra put all their technical and interpretive skills. The result was magnificent. Performances were finely detailed, varied and touched with genius.

The final program, last Sunday, was, to this listener, the most interesting for it provided opportunity to hear works not often performed. For example, Sherman Walt was soloist in the Concerto for bassoon, in B flat major, and his performance won him one of the finest personal triumphs we have witnessed here. It was fully deserved. He draws a beautiful tone from his instrument, no matter what the register. He has a fabulous technique and interpretive sensitivity. The concerto is a lovely work, lyrical and of rich texture.

Another interesting work was the Concerto for horn in E flat major. This was played by James Stagliano, who played with our Springfield Symphony Orchestra a few years ago. Mr. Stagliano is a fine musician and gave the music its due.

Mr. Munch opened the program with a solid performance of the Adagio and Fugue in C minor for string orchestra. The concluding number was the lengthy and sometimes exciting "Sinfonia Concertante" for oboe, clarinet, horn and bassoon. In this work, Messrs. Walt and Stagliano were joined by Ralph Gomberg, oboe, and Gino Cioffi, clarinet. The work is a concerto grosso, with the solo quartet an integral part of the whole. Only rarely do the soloist have extended passage where virtuosity may be revealed.

Chamber Music Concert

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When two fine pianists like Seymour Lipkin and Ralph Berkowitz get together, the results are always interesting. They joined forces in two seldom-heard Schubert works for four hands, the "Variations on an Original Theme," in A flat major and the "Fantasy" in F minor. For added interest they chose Hindemith's "Sonata 1938." While it was evident that the pianist had not played together for any length of time, their playing was marked by an intimate enjoyment which reached the audience. The same may be noted of the soloists in the waltzes. Messrs Berkowitz and Lipkin were admireable pianists in the Brahms opus.

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E-4 THE SUNDAY STAR, Washington, D. C.
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DOVER, N. J.
LAKE LAND NEWS
Circ. W. 6,728

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SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 21, 1957

Second Thoughts On Music

Mozart Concerts Reveal Various Facets of His Art

Symphonies, Concerts, Mass Featured in Three Performances at Tanglewood; Lipkin and Berkowitz Heard in Two Schubert Works

By WILLARD M. CLARK

Lenox, July 20—The music of Mozart was well served by Charles Munch and members of the Boston Symphony Orchestra during last week end, which was devoted exclusively to the music of the Salzburg master. Indeed, the performances drew larger audiences than did the Bach concerts, with more than 11,000 people attending the three performances.

Many facets of the composer's art were revealed, but not a single inkling was given to show his work in opera, not even an overture. However, there was some fine singing accomplished by the Festival Chorus, particularly in the Motet "Ave Verum Corpus" and the Mass in C major which also employed to advantage the fine voices of Saramae Endich, soprano; Marjorie Campagna-Pinto, alto; John McCollum, tenor, and Fague Springmann, bass.

Mr. Munch opened the first concert with the enchanting "Divertimento in D major," for string orchestra, following this with a splendid reading of the "Serenade" in C minor for two oboes, two clarinets, two horns and two bassoons. This, in turn, was followed by a well planned performance of the "Haffner" symphony.

Three Symphonies

The second program of the Mozart cycle, and perhaps the most popular, was devoted to the last three symphonies and into these great works Mr. Munch and the orchestra put all their technical and interpretive skills. The result was magnificent. Performances were finely detailed, varied and touched with genius.

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Another interesting work was the Concerto for horn in E flat major. This was played by James Stagliano, who played with our Springfield Symphony Orchestra a few years ago. Mr. Stagliano is a fine musician and gave the music its due.

Mr. Munch opened the program with a solid performance of the Adagio and Fugue in C minor for string orchestra. The concluding number was the lengthy and sometimes exciting "Sinfonia Concertante" for oboe, clarinet, horn and bassoon. In this work, Messrs. Walt and Stagliano were joined by Ralph Gomberg, oboe, and Gino Cioffi, clarinet. The work is a concerto grosso, with the solo quartet an integral part of the whole. Only rarely do the soloist have extended passage where virtuosity may be revealed.

Chamber Music Concert

The second chamber music concert was a gem. It was made up of piano duets and Brahms' "Liebeslieder" Waltzes, Op. 52 and the finale of "Neuer Liebeslieder" Waltzes, Op. 65. The solo quartet included Miss Endich, Florence Kopleff, Mr. McCollum and Donald Gramm.

When two fine pianists like Seymour Lipkin and Ralph Berkowitz get together, the results are always interesting. They joined forces in two seldom-heard Schubert works for four hands, the "Variations on an Original Theme," in A flat major and the "Fantasy" in F minor. For added interest they chose Hindemith's "Sonata 1938." While it was evident that the pianist had not played together for any length of time, their playing was marked by an intimate enjoyment which reached the audience. The same may be noted of the soloists in the waltzes. Messrs Berkowitz and Lipkin were admireable pianists in the Brahms opus.

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Mozart Fans Pack Hall at Tanglewood

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This habit, along with a general air of slightly nervous tension, was in evidence in both the E flat and G minor symphonies. In the "Jupiter," things seemed more even and relaxed. Perhaps this was traceable partly to an incident just before the start, when two youthful music lovers returned late to front-row seats and drew a slightly ironic but smiling bow from the conductor, which in turn drew a large laugh from the audience.

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Next on the program came the much later, and superb, C minor serenade, K. 388, in which the BSO's famous wind section took the spotlight, and after this the "Haffner" symphony, which also was originated as a serenade rather than a Beethovenian, formal symphony. The eight performers gave a model demonstration of ensemble in the wind serenade, dwelling, however, on its felicities more than on the underlying somber elements. The "Haffner" went, rather unfortunately, at breakneck speed, giving less opportunity than one would have liked to savor it fully.

Three Church Works

In the second half of the program a student chorus from the Berkshire Music Center was heard under Hugh Ross in three church works—the "Regina Coeli" K. 276, the familiar "Ave Verum Corpus" and the Mass in C, K. 337. The mass, last of 17 written in Salzburg, is a striking, though not lengthy, score in which jubilation is tempered with more profound emotions. The student singers showed splendid vigor and discipline. An electronic organ, the only kind available, was often scarcely audible, a misfortune since the organ occupies a place of special prominence in this work. Dr. Munch chose to omit trombones indicated in the manuscript.

Saramae Endich, an alumnus of the music center, sang the soprano solo in the Agnus Die prettily. The other vocal soloist — Majorie Campagna-Pinto, John McCollum and Fague Springmann—had relatively little individually to do but did that competently.

Standout Solo Work

The spectacular solo performances came at the second indoor concert. Sherman Walt managed to coax remarkably cultivated sounds out of a rather uncultivated device, the bassoon, in the concerto for that instrument. James Stagliano, the BSO's well-known first hornist, chalked up an even more notable victory over mechanical obstacles in the rollicking final horn concerto. And both these accomplished gentlemen joined with oboist Ralph Gomberg and clarinetist Gino Cioffi in the final tour de force, the wonderful wind Sinfonia Concertante, K. 297b.

In these works there was none of the hurry and tenseness that often seemed present in the purely orchestral works of the shed concert. The accompaniments were crisp and crystalline, and there was a fine rapport between orchestra and soloists. The performances drew prolonged applause.

The C minor adagio and fugue, at the outset of the program, gave the string players their chance to shine, and except for a few tentative highlights they took full advantage of the opportunity. Dr. Munch too seemed to

ing a portion of the Matthew Passion which also was given in the shed. This week end the full orchestra, including players who for the first two weeks were back in Boston giving the traditional open-air Esplanade Concerts, has moved into the shed full time for the remainder of the season's major events.

Subsequent Plans

Tchaikovsky and Stravinsky are the central creative figures at the moment. Next week end the hero will be Berlioz, with the feature a Saturday night performance of the rarely heard Biblical oratorio, "L'Enfance du Christ." Subsequent week ends will be devoted to music primarily of Brahms and Beethoven.

This is the first Tanglewood season in which concerts of the Bach-Mozart cycle have expanded into the shed. The growing pressure of numbers which has been instrumental in bringing this about is welcome, of cource, to the festival's financial backers. Manager Thomas D. Perry credits part of this growth to the opening of a new toll road linking the Berkshires with Boston, from where oddly enough, only a minority of Tanglewood enthusiasts have come in the past.

Now, with hours slashed off driving time, Tanglewood officials expect a steadily rising stream of Bay State concertgoers.

But it is also evident that zart has something to do h it. And maybe the ltiplying Mozart lovers inspire even more granse Mozartian celebrations the summers to come.

DOVER, N. J.
LAKE LAND NEWS
Circ. W. 6,728

JUL 18 1957

The Annual Picnic of the Deutscher Schul Gesang Verein, Inc., will be held at Germania Park, Sunday. The doors open at 12 noon. A band concert will be given by the Dover Gutter Band and hot meals will be served. Everyone is welcome.

* * * *

Dover Moose Lodge 541, will hold its 4th annual Kiddies' Party, Sunday at the Moose Lodge, 431 E. Blackwell St. Free rides and refreshments will be provided.

* * * *

Harold Flester, author of the popular column "Music Makers," is taking a busman's holiday. He writes that Saturday night he attended the Berkshire Music Festival at Tanglewood, near Lenox, Mass., for an all-Mozart program. He is visiting at the Music Inn.

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L. F. M.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 15 1957

Mozart Music at Tanglewood

Charles Munch and Hugh Ross on Podium

By Jules Wolffers

Lenox, Mass.

Back in the days when Serge Koussevitzky initiated the series of concerts for chamber orchestra as a sort of intimate prelude to the Berkshire Festival proper, these were called the Bach-Mozart concerts. Several changes have taken place since Charles Munch assumed the reins. As if to emphasize the growing popularity of chamber music, the relatively small Theater-Concert Hall has been arranged to make the music accessible to outside listeners.

This past weekend an acoustic improvement resulted from the addition of a movable wall that closes off the stage from the rather deep backstage. Everyone seemed quite happy with the new arrangement, except possibly the Berkshire Music Center students who have been privileged to sit in this backstage area where they had an unrivaled view of the conductor.

The students now hear almost as well as ever, since there is plenty of room for the music to sound around and over the new partition. But visually the effect must be blank indeed. However, there is a ray of light. It is understood that if the experiment is a success, a transparent material will be used so that the students once again will be able to see as well as to hear.

Another change has been the growing use of the vast Shed for these chamber concerts, as well as for those employing the full orchestra. Some of the concerts are moved over bodily, as happened last Saturday night when almost every seat in the Shed was taken with several hundred more listeners on the lawns.

* * *

This summer, Mr. Munch has gone back to the Bach-Mozart pattern with three concerts devoted to each composer. Bach the opening weekend and Mozart this past Friday, Saturday, and Sunday. One hopes this pattern will be repeated in the future. Both composers offer an almost inexhaustible wealth of material, much of which is rarely performed. Skillfully mingling the familiar with the unfamiliar, Mr. Munch gave his hearers a delectable feast of Mozartiana.

Friday's program opened with the charming and graceful Divertimento in D major for Strings, K.136, written when the composer was 16. No matter how often one hears Mozart's youthful works, one always observes with a shock of astonishment how well he wrote during his childhood and adolescence. Played by the splendid Boston Symphony Orchestra musicians with zest and clarity, the Divertimento fairly sparkled under the conductor's appreciative enthusiasm.

The more mature Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388, was also splendidly performed. This work achieves almost symphonic proportions and depth. There were times one had to count the musicians on stage to assure oneself that there were indeed only eight players involved.

Strings and winds were reunited for the Symphony in D major, the "Haffner," K. 385, done by conductor and musicians with all the felicity this light but great music deserves.

After the intermission Hugh Ross came on stage to conduct the Festival Chorus through three religious works accompanied by the orchestra and enlisting the services of Saramae Endich, soprano, Marjorie Campagna-Pinto, alto, John McCollum, tenor, and Fague Springman, bass, all able and efficient soloists. The scores, however, drew most attention to the more extensive soprano contributions.

The "Regina Coeli," K. 276, "Ave, Verum Corpus," K. 618, and the Mass in C major, K. 337, were performed in excellent style under the conductor's knowing and experienced direction.

Mr. Munch devoted Saturday's concert to that great and memorable trio of symphonies, all written in the single summer of the year 1788—the E-flat major, K. 543, the G minor, K. 550, and the C major, the so-called "Jupiter," K. 551.

* * *

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Three Church Works

In the second half of the program a student chorus from the Berkshire Music Center was heard under Hugh Ross in three church works—the "Regina Coeli" K. 276, the familiar "Ave Verum Corpus" and the Mass in C, K. 337. The mass, last of 17 written in Salzburg, is a striking, though not lengthy, score in which jubilation is tempered with more profound emotions. The student singers showed splendid vigor and discipline. An electronic organ, the only kind available, was often scarcely audible, a misfortune since the organ occupies a place of special prominence in this work. Dr. Munch chose to omit trombones indicated in the manuscript.

Saramae Endich, an alumnus of the music center, sang the soprano solo in the Agnus Die prettily. The other vocal soloist — Majorie Campagna-Pinto, John McCollum and Fague Springmann—had relatively little individually to do but did that competently.

Standout Solo Work

The spectacular solo performances came at the second indoor concert. Sherman Walt managed to coax remarkably cultivated sounds out of a rather uncultivated device, the bassoon, in the concerto for that instrument. James Stagliano, the BSO's well-known first hornist, chalked up an even more notable victory over mechanical obstacles in the rollicking final horn concerto. And both these accomplished gentlemen joined with oboist Ralph Gomberg and clarinetist Gino Cioffi in the final tour de force, the wonderful wind Sinfonia Concertante, K. 297b.

In these works there was none of the hurry and tenseness that often seemed present in the purely orchestral works of the shed concert. The accompaniments were crisp and crystalline, and there was a fine rapport between orchestra and soloists. The performances drew prolonged applause.

The C minor adagio and fugue, at the outset of the program, gave the string players their chance to shine, and except for a few tentative moments they took full advantage of the opportunity. Dr. Munch, too, seemed to sense the profundities of this remarkable, though brief, work.

Three all-Bach concerts inaugurated this summer's festival, one of them featuring a portion of the Matthew Passion which also was given in the shed. This week end the full orchestra, including players who for the first two weeks were back in Boston giving the traditional open-air Esplanade Concerts, has moved into the shed full time for the remainder of the season's major events.

Subsequent Plans

Tchaikovsky and Stravinsky are the central creative figures at the moment. Next week end the hero will be Berlioz, with the feature a Saturday night performance of the rarely heard Biblical oratorio, "L'Enfance du Christ." Subsequent week ends will be devoted to music primarily of Brahms and Beethoven.

This is the first Tanglewood season in which concerts of the Bach-Mozart cycle have expanded into the shed. The growing pressure of numbers which has been instrumental in bringing this about is welcome, of course, to the festival's financial backers. Manager Thomas D. Perry credits part of this growth to the opening of a new toll road linking the Berkshires with Boston, from where, oddly enough, only a minority of Tanglewood enthusiasts have come in the past.

Now, with hours slashed off driving time, Tanglewood officials expect a steadily rising stream of Bay State concertgoers.

But it is also evident that Mozart has something to do with it. And maybe the multiplying Mozart lovers will inspire even more grandiose Mozartian celebrations in the summers to come.

MAIN STREET

The Annual Picnic of the Deutscher Schul Gesang Verein, Inc., will be held at Germania Park, Sunday. The doors open at 12 noon. A band concert will be given by the Dover Gutter Band and hot meals will be served. Everyone is welcome.

* * *

Dover Moose Lodge 541, will hold its 4th annual Kiddies' Party, Sunday at the Moose Lodge, 431 E. Blackwell St. Free rides and refreshments will be provided.

* * *

Harold Flender, author of the popular column "Music Makers," is taking a batman's holiday. He writes that Saturday night he attended the Berkshire Music Festival at Tanglewood, near Lenox, Mass., for an all-Mozart program. He is visiting at the Music Inn.

* * *

TIGHT BINDING

[147]

The Berkshire Eagle, Tuesday, July 16, 1957—7

Ribicoffs at Tanglewood

Clark

Gov. and Mrs. Abraham A. Ribicoff of Connecticut at the Berkshire Festival concert Saturday evening at Tanglewood.

Sunday Republican
WATERBURY, Conn.
Independent
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Circ. W. 23,902

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RECORD
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By HAROLD T. FLARTEY

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Busoni, Sciabine, Strauss, Debussy and Ravel, the early Stravinsky and early Schonberg form the background. Falla, Hindemith, Roussel and Stravinsky represent the "Neo-classic Phase" of the 'Twenties; Satie and Les Six, Jazz, Polytonality, and Gebrauchsmusik the "New Shiboleths." Schonberg, Berg and Webern form "The Vienese School."

One wonders how much people know about their activity of well over a quarter century ago.

Among the Americans represented in nationalistic trends are: Ives, Harris, Thomson, Villa-Lobos, Chavez, and Revueltas. The contemporaries of the "older generation" include: Sessions, Piston, Schuman, Barber, and Copland. One wonders what burning desire we have to hear their music in this country.

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C143

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Tanglewood Attendance Is Up For Festival Chamber Concerts

TANGLEWOOD — Ideal weather and the new Massachusetts Turnpike have been credited with a boost in attendance at the Bach-Mozart concerts here thus for this summer.

The two Wednesday concerts of chamber music and the two week-end performances by the Boston Symphony chamber orchestra attracted 22,798 persons to Tanglewood. Two of the eight concerts have been given in the Music Shed. Last Saturday night's concert drew a crowd of 5,125 to the Shed, while the previous Saturday 4,500 turned out.

Tomorrow's Concert

The third in the series of Wednesday evening chamber music concerts tomorrow night at 8:30 will feature the Beaux Arts Trio, which will present the world premiere of the Trio No. 2, Op.53 by Robert Casadesus.

The work is in three movements, the second based on a popular French song, "Petit Bonhomme," and is dedicated by the composer to the Beaux Arts Trio. The program will open with the Trio in C major, No. 3, by Haydn, and will close with Beethoven's Trio in B-flat major, Op. 97, the "Archduke" Trio.

The members of the trio, Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello, make their third Tanglewood appearance at this concert. They made their official public debut at the Berkshire Festival in the summer of 1955 in an all-Beethoven program and appeared again in 1956. The trio has twice toured the United States and Canada, and played at Chicago's Ravinia Festival in 1956, a visit which they will repeat later this summer.

NBC Concertmaster

Mr. Guilet was born in France. He came to the United States in 1941 and toured extensively with the Guilet Quartet. In 1944 he was chosen as a member of the newly formed NBC Symphony, and in 1951 became its concertmaster, a position he still holds with the Symphony of the Air. His instrument is the "Earl of Darnley" Stradivarius, dated 1712.

Mr. Greenhouse, for two years a pupil of Pablo Casals, has appeared in the major cities of Europe and America in recitals and with orchestra and chamber music ensembles. He plays the famous "Visconti" Stradivarius cello, dated 1684.

Mr. Pressler began his professional career in his adopted country of Israel, and since his first American tour has appeared with the orchestras of Philadelphia, New York, Cleveland and Indianapolis and the National Symphony in Washington, D.C. Mr. Pressler will be heard again at Tanglewood at the final concert in the Wednesday Chamber Music Series on Aug. 7, performing with the Zimberler Sinfonietta the Shostakovitch Concerto for Piano and Trumpet, with Roger Voisin, solo trumpet.

The three remaining concerts in the Wednesday evening chamber music series will be performed by the Kroll String Quartet July 24; Gerard Souzay, baritone, with Ralph Berkowitz, piano July 31, and the Zimbler Sinfonietta Aug. 7. Proceeds of these concerts go to the Tanglewood Revolving Scholarship Fund. Tickets may be obtained from the ticket office, Tanglewood

Music Review Eagle, Thursday, July 18, 1957—11

Beaux Arts Trio

by JAY C. ROSENFELD

THE THIRD program in the Wednesday evening series of chamber music at Tanglewood was played in the theater-concert hall last night by the Beaux Arts Trio, Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello.

Pressler is a brilliant pianist. He has everything: absolutely unlimited technical command of the instrument, the capacity to produce all manner of effects and contrasts with spotless articulation and perfected discipline. He has everything except musical consideration. He glanced at his colleagues at every trichotomous point in the progress of their program and succeeded in dovetailing their individual roles to rhythmical perfection, but he did not allow the violin and 'cello to be heard. Furthermore, for some inexplicable reason, the top of the piano was raised to its full opening, apparently to allow the piano to be heard even better.

* * *

IT WAS NOT until the third and last listed work on the program that Greenhouse's beautiful tone and phrasing became audible, but Beethoven was more cognizant than Haydn of voice leading, and his sense of knowing to which instrument to give their proper phrases is one of his unique attributes. He also provides a few hiatuses in the clouds of the piano through which the strings may shine.

The opening trio, the Haydn third in C minor, is practically a piano concerto. As such, Pressler deserves all-out encomiums. There is an old yarn about the pious Jew who hired a cabby to take him to synagogue. The horse was old so the driver asked the passenger to disembark on hills, both ascending and descending. Arriving at their destination, the passenger paid but asked "why did we bring the horse?" One might ask here why did Pressler bring the other instruments?

* * *

THE BEETHOVEN "Archduke," opus 97, in B flat major, is his greatest work for trio, and enthusiasts argue its place in all trio music. Reports of its first performance, in 1814, with the composer at the piano, all contain unfavorable references to the pianist whose hearing was so far gone and who was evidently unaware that he was so incapable at the keyboard. The Beaux Arts conception caught all the grandeur of the first allegro; the vivacity of the scherzo; the depth of feeling of the divine theme in the slow movement and exuberant gaiety of the finale.

There was not complete agreement between the two bowed instrument players. Guilet did not vibrate passing notes as did his cellist colleague and responsive phrases were given with different and individual bowing divisions. Due to Pressler, however, in most cases this did not matter.

* * *

THE CENTER offering of the evening was a first performance of a trio by Robert Casadesus, his second, marked opus 53. The famous pianist is little known generally as a composer although he lists a considerable catalogue of works, many for chamber music. This one is, first of all, a trio in the sense that it was "heard" for the particular ensemble. The first movement has an impetuous drive forward with youthful soaring release. The center slow movement is fashioned on a little old popular French song, "Petit Bonhomme," a delightful and poignant little story, told with utmost simplicity. The final gallop is in the style of a tarantelle and the whole compact, short trio affords a predominantly gay and infectious enjoyment. There are no deep problems and the harmony is piquant and contemporary without being obscure.

The audience gave the trio rapturous applause. They felt it incumbent, therefore, to give their enthusiastic listeners a dividend. They chose Beethoven's opus 44 trio, a single movement consisting of 14 variations and of 25 minutes duration.

The musicians provided a fine reading, light, graceful and highly polished. The finale presto was dashed off in true bravura style.

Mr. Casadeus is a great pianist and it was quite natural that this trio had its emphasis on the piano. The opening movement is tempetuous with the pianist carrying on throughout at great rate. In fact, there were moments when violin or cello were scarcely audible. The second movement, based on the popular French song "Petit Bonhomme" was another matter. In this, the composer has written charming variants for violin and cello and the result is a movement of exceptional beauty, repose and charm.

The final movement is again tumultuous, with the piano predominant. The work is written with skill by a fine musician, but there is little creative novelty revealed.

Perfect Understanding

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SPRINGFIELD

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Herald (m)
BOSTON, Mass.
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JUL 17 1957

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THE HARTFORD TIMES,
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Northampton Gazette

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Music Review Eagle, Thursday, July 18, 1957—11

Beaux Arts Trio

by JAY C. ROSENFELD

THE THIRD program in the Wednesday evening series of chamber music at Tanglewood was played in the theater-concert hall last night by the Beaux Arts Trio, Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello.

Pressler is a brilliant pianist. He has everything: absolutely unlimited technical command of the instrument, the capacity to produce all manner of effects and contrasts with spotless articulation and perfected discipline. He has everything except musical consideration. He glanced at his colleagues at every trichotomous point in the progress of their program and succeeded in dovetailing their individual roles to rhythmical perfection, but he did not allow the violin and 'cello to be heard. Furthermore, for some inexplicable reason, the top of the piano was raised to its full opening, apparently to allow the piano to be heard even better.

* * *

IT WAS NOT until the third and last listed work on the program that Greenhouse's beautiful tone and phrasing became audible, but Beethoven was more cognizant than Haydn of voice leading, and his sense of knowing to which instrument to give their proper phrases is one of his unique attributes. He also provides a few hiatuses in the clouds of the piano through which the strings may shine.

The opening trio, the Haydn third in C minor, is practically a piano concerto. As such, Pressler deserves all-out encomiums. There is an old yarn about the pious Jew who hired a cabby to take him to synagogue. The horse was old so the driver asked the passenger to disembark on hills, both ascending and descending. Arriving at their destination, the passenger paid but asked "why did we bring the horse?" One might ask here why did Pressler bring the other instruments?

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THE BEETHOVEN "Archduke," opus 97, in B flat major, is his greatest work for trio, and enthusiasts argue its place in all trio music. Reports of its first performance, in 1814, with the composer at the piano, all contain unfavorable references to the pianist whose hearing was so far gone and who was evidently unaware that he was so incapable at the keyboard. The Beaux Arts conception caught all the grandeur of the first allegro; the vivacity of the scherzo; the depth of feeling of the divine theme in the slow movement and exuberant gaiety of the finale.

There was not complete agreement between the two bowed instrument players. Guilet did not vibrate passing notes as did his cellist colleague and responsive phrases were given with different and individual bowing divisions. Due to Pressler, however, in most cases this did not matter.

* * *

THE CENTER offering of the evening was a first performance of a trio by Robert Casadesus, his second, marked opus 53. The famous pianist is little known generally as a composer although he lists a considerable catalogue of works, many for chamber music. This one is, first of all, a trio in the sense that it was "heard" for the particular ensemble. The first movement has an impetuous drive forward with youthful soaring release. The center slow movement is fashioned on a little old popular French song, "Petit Bonhomme," a delightful and poignant little story, told with utmost simplicity. The final gallop is in the style of a tarantelle and the whole compact, short trio affords a predominantly gay and infectious enjoyment. There are no deep problems and the harmony is piquant and contemporary without being obscure.

The audience gave the trio rapturous applause. They felt it incumbent, therefore, to give their enthusiastic listeners a dividend. They chose Beethoven's opus 44 trio, a single movement consisting of 14 variations and of 25 minutes duration.

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Beaux Arts Players in World Premiere of Casadesus Work

By WILLARD M. CLARK

Lenox, July 17—The third in the current series of chamber music concerts brought the admirable Beaux Arts trio to the theater-concert hall tonight. This is the third consecutive year that the trio has played here.

A fair-sized audience listened attentively to a very fine program which included the world premier of "trio No. 2, Op. 53" by Robert Casadesus. The work was dedicated to the trio.

Fine Instruments

Members of the Beaux Arts Trio, which, incidentally has played for the Tuesday Morning Music Club of Springfield, are Menahem Pressler, piano; Daniel Guilet, violin and Bernard Greenhouse, cello. Violinist and cellist play magnificent Stradavarius instruments.

Mr. Pressler has enormous personal magnetism. He seems to enjoy every note of whatever he plays and a well turned phrase is sure of bringing on a smile. He has learned to blend in the ensemble and provided some very fine pianism tonight. Both Mr. Guilet and Mr. Greenhouse are superb performers and veteran ensemble players.

The program opened with a delectable performance of Haydn's "Trio in C Major, No. 3." The works is extraordinarily pianistic. The musicians provided a fine reading, light, graceful and highly polished. The finale presto was dashed off in true bravura style.

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SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 18, 1957

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THE BOSTON SUNDAY HERALD, JULY 14, 1957

First Week-End of Symphony Concerts at Tanglewood

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed in Tanglewood, Lenox, Massachusetts. The concerts on Friday evening and Sunday afternoon July 21 under Dr. Munch's direction, and on Saturday evening, conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of the 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, on July 21, and Samuel Mayes, cello, Friday night. The concert of Sunday afternoon, July 21, will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The Orchestra of 100 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach - Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

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Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (August 3) and Beethoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

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Berkshire Eagle, Thursday, July 18, 1957

First Berkshire Night Concert In Music Shed Tomorrow Night

TANGLEWOOD — The first in a series of Friday Berkshire Nights at Tanglewood will be tomorrow evening, the opening Berkshire Festival concert by the full Boston Symphony Orchestra in the 6,000-seat music Shed.

1,200 Tickets Sold

Purpose of the Berkshire Nights is to give area residents who live within easy driving distance of Tanglewood a chance to spread out their concert-going over four weekends and to take advantage of a special series rate. About 1,200 tickets were sold during a drive in May conducted by a Berkshire committee under the chairmanship of Mrs. Edward H. Cumpston Jr. Subscriptions were offered at a reduced rate of four tickets for the price of three.

Tomorrow night's concert at 8:30 will be conducted by Charles Munch, the orchestra's music director, who will present music of Tchaikovsky and Stravinsky.

The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, "Pathetique."

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Koussevitzky Memorial

Sunday afternoon's concert at 2:30 again will be under the direction of Dr. Munch, who dedicates this program to the memory of Dr. Serge Koussevitzky. The program opens with Tchaikovsky's "Romeo and Juliet" Overture-Fantasia, which will be remembered as a special favorite of Dr. Koussevitzky. Soloists John McCollum, tenor, and Donald Gramm, bass, with the Orchestra and Berkshire Festival Chorus prepared by Hugh Ross, will join in a performance of Stravinsky's "Canticum Sacrum," climaxing the observance of the composer's birthday. First performed in St. Mark's Cathedral in Venice in 1956, the work is dedicated to Venice and to St. Mark.

SAMUEL MAYES
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Friends of the Berkshire Music Center may attend several events by students and faculty of the school during the weekend. One of the series of lectures in the Seminar on Contemporary Music will be held in the Chamber Music Hall at Tanglewood tomorrow afternoon at 3:15.

Babbitt To Lecture

The Music Center's composer in residence, Milton Babbitt, will deliver the lecture, and musical illustrations will be performed by a group of musicians at Tanglewood this summer under a special program for study of contemporary music made possible by the generosity of the Fromm Music Foundation.

The Sunday morning Chamber Music concert at 10 o'clock and the Composer's Forum on Sunday evening at 8:30 will also be open to Friends.

JULY 19, 1957.

DAILY HAMPSHIRE GAZETTE,

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The first weekend of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6,000 seat Music Shed opens tonight at Tanglewood. Tonight's concert at 8:30 will be conducted by the orchestra's music director, Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

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New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 24 1957

John Brook

Isaac Stern will be violin soloist at Tanglewood in the B[erkshire] Concerto Saturday night, Aug. 3, and the Beethoven C[oncerto] Friday night, Aug. 9. He will also give recitals at Cas[tle] Ipswich, on Friday and Saturday evenings of this week.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
JUL 19 1957

Berkshire Festival

The first week-end of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6000-seat Music Shed opens tonight at Tanglewood, Lenox. Tonight's concert at 8:30 will be conducted by the Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
JUL 14 1957

Warren Clark Jr.

TANGLEWOOD REHEARSAL—Hugh Ross, upper right, prepares chorus and soloists Donald Gramm and John McCollum, standing, for their performance of Igor Stravinsky's "Canticum Sacrum" next Sunday with Boston Symphony Orchestra under Charles Munch.

Berkshire Weekend Schedule Slated

The first weekend of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6,000 seat Music Shed opens tonight at 8:30 at Tanglewood, Lenox, Mass., with Director Charles Munch presenting music of Tchaikovsky and Stravinsky.

* * *

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* * *

SOLOISTS John McCollum, tenor, and Donald Gramm, bass, with the orchestra and Berkshire Festival Chorus prepared by Hugh Ross, will join in Stravinsky's "Canticum Sacrum," climaxing the observance of the composer's birthday.

(even) Haven't we mixed

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 19 1957

TIGHT BINDING

[1447]

THE BOSTON SUNDAY HERALD, JULY 14, 1957

First Week-End of Symphony Concerts at Tanglewood

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 14 1957

Warren Clark Jr.

TANGLEWOOD REHEARSAL—Hugh Ross, upper right, prepares chorus and soloists Donald Gramm and John McCollum, standing, for their performance of Igor Stravinsky's "Canticum Sacrum" next Sunday with Boston Symphony Orchestra under Charles Munch.

Berkshire Eagle, Thursday, July 18, 1957

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(over)

JULY 19, 1957.

DAILY HAMPSHIRE GAZETTE,

Shed Concerts Open Tonight

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Sunday afternoon's ... 2:30 will again be ... rection of Dr. Munch ...

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 24 195

John Brook

Isaac Stern will be violin soloist at Tanglewood in the B... Concerto Saturday night, Aug. 3, and the Beethoven Co... Friday night, Aug. 9. He will also give recitals at Cast... Ipswich, on Friday and Saturday evenings of this week.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 1... 1957

Berk... ival

The first week-end of ... Festival concerts by the ... ton Symphony Orches... 6000-seat Music Shed ... at Tanglewood, ... concert at 8:30 will be ... by the Charles Munch ... present music of Tchaikovsky ... Stravinsky. The program ... with Stravinsky's "Card ... (Ballet in Three Deals). ... Mayes, first 'cellist of the ... Symphony Orchestra, will ... loist in the first United Sta... formance of the original ... of Tchaikovsky's Rococo ... tions of Cello and Orchestra ... Munch will close the pro... with Tchaikovsky's Sixth ... phon, "the Pathetique."

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...ORK, N. Y.
...RALD TRIBUNE
...D. 336,443 - S. 528,253

...ires t...

...INS ... afternoon in th... Sym- ... of the Norfo... e its ... of Yale Univ... sum- ... House in Norfo... end's ... ts at ... his is ...

Sembrich S...

The Marcell... morial Studio ... ing on Lake ... open up thro... Records of th... brich Memo... show that the ... studio has h... visitors since i... to the public ... after her dea...

Ellenville S...

Virginia Co... Elektra for th... Richard Stra... is repeated in ... Festival at ... next Friday n... American-bor... appeared in ... The first, ac... minder by P... the New Yor... Music Divisi... York-born Lu... 1921), who be... Weingartner'... Recommende... by Jean de R... Elektra in ... Vienna perfo... 24, 1908.

Mme. Ma... mainly in Eu... with the Bo... pany with ... ducting in 1...

Philip Mac... tone solos ... "Canticum ... Orff's "Carm... Leopold Sto... Ellenville Th... day nights, ... by the NB... for its secon... severe attack

...ner series in western ...setts; chamber music, ...ntals and jazz will also ...n this area during the ...weeks.

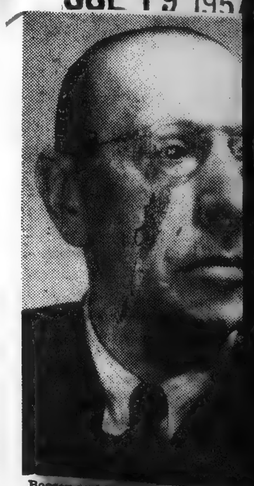
...mple of Music at South ..., near Pittsfield, will ...nt chamber music con... ...inning at 3 p.m., on ... July 19 and Aug. 9; ...s, July 20, 27 and Aug. ...undays, Sept. 22, 29 and ... The two Friday con... ...for youthful audiences. ...York Brass Ensemble ...Art Quintet will give ... opening programs.

...Mulligan's quartet and ...Baker Dancers will ap... ...night in the weekly jazz ...at the Music Barn near ...wood. The After Dinner ...Company will give a ...ple bill in the Music Barn ...5, 6 and 7, presenting ...works by Mark Bucci, ...arlo Menotti, Gerald ...ott and Meyer Kupfer... The company was formed ...nglewood eight summers ...ut these will be its first ... performances in this ...borhood.

...free Sunday afternoon ...f the Cummington School ... Arts at Cummington, ...continues through Aug. ...next three programs will ...oted to chamber music. ...ighboring northwestern ...ticut Benny Goodman will ...day with the Berkshire ...s in the weekly chamber ...eries at Music Mountain, ...Village, Conn. Bach can... ...will be sung Wednesday ... Chorus prepared by Hugh Ross ...and join in a performance of ...Stravinsky's "Canticum Sacrum," ...climaxing the observance of the ...composer's birthday. First per... ...formed in St. Mark's Cathedral in ...Venice in 1956, the work is dedi... ...cated to Venice and to St. Mark. ...Isaac Stern will be soloist in the ...closing half of the program, per... ...forming the Tchaikovsky Violin ...Concerto. This will be the first of ...three appearances Mr. Stern will ...make at Tanglewood this summer.

...IOLINIST ... the Boston S... ...plays Brahm... ...ther appear...

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 19 1957



Bossey and Hawkes

Igor Stravinsky's 75th ... niversary ... celebra... Tanglewood ... week ... with performances of th... his works.

TIGHT BINDING

[144]

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Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening, will be under the direction of the guest conductor, Pierre Monteux. Regular Conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston. He shared with Dr. Munch the concerts of the Orchestra's European tour in 1952, the transcontinental tour in 1952, and the European tour of last summer, conducting concerts in both Leningrad and Moscow, as well as in Edinburgh, London, Paris and Switzerland. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the performance took place.

The concert of Sunday afternoon, July 21, to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the Orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark.) The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September 1956.

Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (August 3) and Beethoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theatre-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio, which made its official debut in this same hall in the summer of 1955. The members of the trio, Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, Piano, will present a program of trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio is performed for the first time at this concert.

Berkshire Eagle, Thursday, July 18, 1957

First Berkshire Night Concert In Music Shed Tomorrow Night

TANGLEWOOD — The first in a series of Friday Berkshire Nights at Tanglewood will be tomorrow evening, the opening Berkshire Festival concert by the full Boston Symphony Orchestra in the 6,000-seat music Shed.

1,200 Tickets Sold

Purpose of the Berkshire Nights is to give area residents who live within easy driving distance of Tanglewood a chance to spread out their concert going over four weekends and to take advantage of a special series rate. About 1,200 tickets were sold during a drive in May conducted by a Berkshire committee under the chairmanship of Mrs. Edward H. Cumpston Jr. Subscriptions were offered at a reduced rate of four tickets for the price of three.

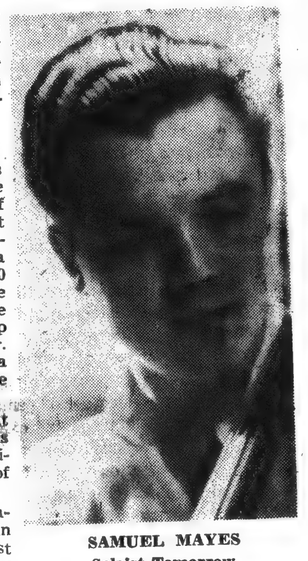
Tomorrow night's concert at 8:30 will be conducted by Charles Munch, the orchestra's music director, who will present music of Tchaikovsky and Stravinsky.

The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, "Pathetique."

The concert Saturday evening at 8:30 will be conducted by Pierre Monteux. His program will include Mendelssohn's "Fingal's Cave" Overture, Tchaikovsky's Fifth Symphony, and, continuing this weekend's tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring." Mr. Monteux conducted the first performance of this work in Paris in 1913 and later introduced it in Boston and New York.

Koussevitzky Memorial

Sunday afternoon's concert at 2:30 again will be under the direction of Dr. Munch, who dedicates this program to the memory of Dr. Serge Koussevitzky. The program opens with Tchaikovsky's "Romeo and Juliet" Overture-Fantasia, which will be remembered as a special favorite of Dr. Koussevitzky. Soloists John McCollum, tenor, and Donald Gramm, bass, with the Orchestra and Berkshire Festival Chorus prepared by Hugh Ross, will join in a performance of Stravinsky's "Canticum Sacrum," climaxing the observance of the composer's birthday. First performed in St. Mark's Cathedral in Venice in 1956, the work is dedicated to Venice and to St. Mark.



SAMUEL MAYES
Soloist Tomorrow

Isaac Stern will be soloist in the closing half of the program, performing the Tchaikovsky Violin Concerto. This will be the first of three appearances Mr. Stern will make at Tanglewood this summer.

Friends of the Berkshire Music Center may attend several events by students and faculty of the school during the weekend. One of the series of lectures in the Seminar on Contemporary Music will be held in the Chamber Music Hall at Tanglewood tomorrow afternoon at 3:15.

Babbitt To Lecture

The Music Center's composer in residence, Milton Babbitt, will deliver the lecture, and musical illustrations will be performed by a group of musicians at Tanglewood this summer under a special program for study of contemporary music made possible by the generosity of the Fromm Music Foundation.

The Sunday morning Chamber Music concert at 10 o'clock and the Composer's Forum on Sunday evening at 8:30 will also be open to Friends.

JULY 19, 1957.

DAILY HAMPSHIRE GAZETTE,

Shed Concerts Open Tonight

The first weekend of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6,000 seat Music Shed opens tonight at Tanglewood. Tonight's concert at 8:30 will be conducted by the orchestra's music director, Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 14 1957

Warren Clark Jr.

TANGLEWOOD REHEARSAL—Hugh Ross, upper right, prepares chorus and soloists Donald Gramm and John McCollum, standing, for their performance of Igor Stravinsky's "Canticum Sacrum" next Sunday with Boston Symphony Orchestra under Charles Munch.

Berkshire Weekend Schedule Slated

The first weekend of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6,000 seat Music Shed opens tonight at 8:30 at Tanglewood, Lenox, Mass., with Director Charles Munch presenting music of Tchaikovsky and Stravinsky.

* * *

THE PROGRAM opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra.

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SOLOISTS John McCollum, tenor, and Donald Gramm, bass, with the orchestra and Berkshire Festival Chorus prepared by Hugh Ross, will join in Stravinsky's "Canticum Sacrum," climaxing the observance of the composer's birthday.

Chorus prepared by Hugh Ross, will join in a performance of Stravinsky's "Canticum Sacrum," climaxing the observance of the composer's birthday. First performed in St. Mark's Cathedral in Venice in 1956, the work is dedicated to Venice and to St. Mark. Isaac Stern will be soloist in the closing half of the program, performing the Tchaikovsky Violin Concerto. This will be the first of three appearances Mr. Stern will make at Tanglewood this sum-

John Brook

Isaac Stern will be violin soloist at Tanglewood in the Concerto Saturday night, Aug. 3, and the Beethoven C Friday night, Aug. 9. He will also give recitals at Cas Ipswich, on Friday and Saturday evenings of this week.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 18 1957

Berkshire Festival

The first week-end of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6000-seat Music Shed opens tonight at Tanglewood, Lenox. Tonight's concert at 8:30 will be conducted by the Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

The concert tomorrow evening at 8:30 will be conducted by Pierre Monteux. His program will in-

...YORK, N. Y.
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D. 336,443 - S. 528,253

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...ys, July 20, 27 and Aug.
...undays, Sept. 22, 29 and
The two Friday con-
...for youthful audiences.
...w York Brass Ensemble
...Art Quintet will give
opening programs.
Mulligan's quartet and
Baker Dancers will ap-
...night in the weekly jazz
...at the Music Barn near
...wood. The After Dinner
Company will give a
...ble bill in the Music Barn
...5, 6 and 7, presenting
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...rlo Menotti, Gerald
...tt and Meyer Kupfer-
The company was formed
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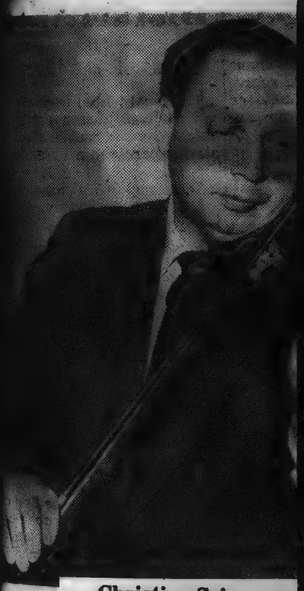
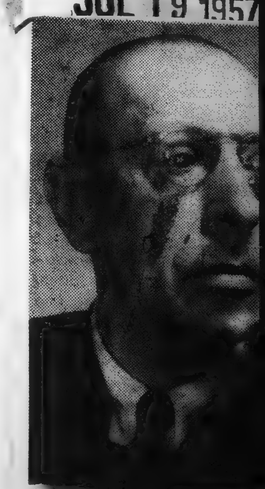


Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 19 1957



...75th
...week
with performances of thre
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TIGHT BINDING

[45]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 14 1957

Berkshires to Hear Jazz

By FRANCIS D. PERKINS

The complete Boston Symphony Orchestra will make its first appearances of the summer in the coming week end's Berkshire Festival concerts at Tanglewood in Lenox. This is the principal, but far from the only summer series in western Massachusetts: chamber music, opera, recitals and jazz will also be heard in this area during the next few weeks.

The Temple of Music at South Mountain, near Pittsfield, will house eight chamber music concerts beginning at 3 p.m., on Fridays, July 19 and Aug. 9; Saturdays, July 20, 27 and Aug. 3, and Sundays, Sept. 22, 29 and Oct. 6. The two Friday concerts are for youthful audiences. The New York Brass Ensemble and New Art Quintet will give the two opening programs.

Jerry Mulligan's quartet and the Lee Baker Dancers will appear tonight in the weekly jazz program at the Music Barn near Tanglewood. The After Dinner Opera Company will give a quadruple bill in the Music Barn on Aug. 5, 6 and 7, presenting short works by Mark Bucci, Gian-Carlo Menotti, Gerald Cockshott and Meyer Kupferman. The company was formed at Tanglewood eight summers ago, but these will be its first public performances in this neighborhood.

The free Sunday afternoon series of the Cummington School of the Arts at Cummington, Mass., continues through Aug. 11; the next three programs will be devoted to chamber music. In neighboring northwestern Conecticut Benny Goodman will play today with the Berkshire Quartet in the weekly chamber music series at Music Mountain, Falls Village, Conn. Bach cantatas will be sung Wednesday afternoon in the weekly schedule of the Norfolk Music School of Yale University at Battell House in Norfolk.

* * *

Sembrich Studio

The Marcella Sembrich Memorial Studio at Bolton Landing on Lake George, N. Y., is open up through Labor Day. Records of the Marcella Sembrich Memorial Association show that the famous soprano's studio has had nearly 33,000 visitors since it was first opened to the public in 1937, two years after her death.

* * *

Ellenville Singers

Virginia Copeland, who sings Elektra for the third time when Richard Strauss' fourth opera is repeated in the Empire State Festival at Ellenville, N. Y., next Friday night, is the second American-born singer who has appeared in this exacting role. The first, according to a reminder by Philip L. Miller, of the New York Public Library's Music Division, was the New York-born Lucile Marcel (1887-1921), who became the late Felix Weingartner's third wife in 1911. Recommended to Weingartner by Jean de Reszke, she was the Elektra in the opera's first Vienna performance on March 24, 1908.

Mme. Marcel's career was mainly in Europe, but she sang with the Boston Opera Company with Weingartner conducting in 1912 and 1913.

Philip Maero, who sings baritone solos in Stravinsky's "Canticum Sacrum" and Carl Orff's "Carmina Burana" under Leopold Stokowski's direction at Ellenville Thursday and Saturday nights, has been signed up by the NBC Opera Company for its second tour this fall. A severe attack of polio threatened to end the ex-Marine World War II veteran's career two years ago, but he was encouraged to try a comeback by the Rev. Don Leonardo Pavone, pastor of the Roman Catholic Church of Our Lady of Fatima at Port Washington. The priest persuaded another of his parishioners, Perry Como, to give Mr. Maero a television appearance last year with successful results.

* * *

Festival in Brussels

"Decade de la Nouvelle Musique Américaine" is the title of an American Music festival to be held in Brussels in October, under the sponsorship of the Belgian Center of International Service. The repertory will range from orchestral, choral and operatic music to jazz and experimental electronic music. Belgian musicians will be heard under an American conductor, Alfred Wallenstein, and with American soloists.

An American committee headed by Howard Mitchell, conductor of the National Symphony Orchestra of Washington, will recommend works to the Belgian committee which will make the final choice. The other members of Mr. Mitchell's committee are Dr. Howard Hanson, Norman Dello Joio, Roger Sessions, William Schuman, Oliver Daniel, Dr. Gustave Reese and Edward Downes, with David S. Cooper as executive secretary.

* * *

The Operatic World

Igor Stravinsky's "The Rake's Progres[s] ... had a widespr[ead] ice pre[miere] ... been h[eld] by the ... Daily T[elegraph] ... forman[ce] ... July 22, by the New Opera Company at Sadler's Wells. It has already been heard in Britain, however, at the Edinburgh Festival. Arthur Benjamin's Dickens-based opera, "A Tale of Two Cities," will have its stage premiere at Sadler's Wells the following night; it was first heard in a London broadcast in 1953.

Hindemith's "Mathis der Maler" will be produced by the Vienna State Opera next April with Karl Boehm conducting. Lisa Della Casa, Paul Schoeffler and Wolfgang Windgassen are among the singers known here slated for leading roles. On the home front, the Amato Opera Theater will give a new production of "Fledermaus" in English on Friday, Saturday and Sunday nights from July 26 through Aug. 18 in its theater ... Bleecker St.

Pierre Monteux, who will conduct at Tanglewood next Saturday evening.

Enterprise
MAYNARD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728
JUL 18 1957

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
JUL 19 1957

Weekend Concert Programs

The Boston Symphony orchestra will devote itself to works of Tchaikowsky and Stavinsky in the music shed concerts at Tanglewood in Lenox, Mass. this weekend.

Symphony No. 5 by Tchaikowsky and Stravinsky's "Le Sacre du Printemps" will be presented Saturday at 8:30 p.m. with Pierre Monteux conducting.

Sunday's scheduled concert will be in the afternoon at 2:30 and will be a memorial to the late Sergei Koussevitzky, former conductor of the Boston Symphony and director of the Berkshire Festival. Charles Munch will conduct.

The program will consist of Tchaikowsky's "Romeo and Juliet," Stravinsky's Canticum Sacrum and the Tchaikowsky violin concerto with Isaac Stern as soloist.

Music Mountain

The fourth Sunday afternoon chamber music concert of the 28th summer series at Music Mountain, Falls Village, will present Janna Dawson, pianist, as guest artist with the Berkshire Quartet.

The program will include the "Quinten" Quartet by Haydn; the Quartet in A Minor by the contemporary English composer, William Walton; and the Piano Quin[tet] ... Schumann, with Janna[...]

An adde[d] ... uing throug[h] ... exhibit of ... Sascha M[...] in the Gree[n ...]

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JUL 19 1957

Berkshire Weekend Schedule Slated

The first weekend of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6,000 seat Music Shed opens tonight at 8:30 at Tanglewood, Lenox, Mass., with Director Charles Munch presenting music of Tchaikovsky and Stravinsky.

* * *

THE PROGRAM opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra.

Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

Saturday at 8:30 p. m. Pierre Monteux will conduct Mendelssohn's "Fingal's Cave" Overture, Tchaikovsky's Fifth Symphony, and, continuing this weekend's tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring."

Dr. Munch will dedicate Sunday's program at 2:30 to the memory of Dr. Serge Koussevitzky. The program opens with Tchaikovsky's "Romeo and Juliet" Overture-Fantasia, a special favorite of Dr. Koussevitzky.

* * *

SOLOISTS John McCollum, tenor, and Donald Gramm, bass, with the orchestra and Berkshire Festival Chorus prepared by Hugh Ross, will join in Stravinsky's "Canticum Sacrum," climaxing the observance of the composer's birthday.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 19 1957

Boston Symphony Music Shed Series Opens Tonight

The first weekend of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6,000-seat Music Shed opens tonight at Tanglewood, Lenox.

Munch Conducting

Tonight's concert, at 8.30, will be conducted by the orchestra's music director, Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra. Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

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Stern is Soloist

First performed in St. Mark's Cathedral in Venice in 1956, the work is dedicated to Venice and to St. Mark. Isaac Stern will be soloist in the closing half of the program, performing the Tchaikovsky Violin Concerto. This will be the first of three appearances Mr. Stern will make at Tanglewood this summer.

As in previous years, Saturday morning's rehearsal by the Boston Symphony Orchestra in the Music Shed will be open to the public. The admission is devoted to the orchestra's pension fund.

Friends of the Berkshire Music Center may attend several events by students and faculty of the school during the weekend, including the Sunday morning chamber music concert at 10 and the Composer's Forum Sunday evening at 8.30.

The Berkshire Eagle, Friday, July 19, 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28. Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend. Programs for the following weekend (August [illegible]) will emphasize the music of Brahms, and the four[th] end (August [illegible] to Beethove[n] will conduc[t] each weeken[d] conductor, C[harles Munch]. "Informatio[n] programs, as[k] this circular ... ilies in the E[ast] ... be had by ... Office, Tan[glewood], Massachusetts.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 19 1957

...ar as soloist with ...fternoon when he ...n will make two ...this year's festival.

Boosey and Hawkes

Igor Stravinsky's 75th anniversary will be celebrated at Tanglewood this week end with performances of three of his works.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
JUL 19 1957

Shed Concerts Get Under Way At Tanglewood

Music of Tchaikovsky and Stravinsky Will Be Heard This Evening

The first week end of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6000 seat Music Shed opens tonight at Tanglewood, Lenox. Tonight's concert, at 8.30, will be conducted by the orchestra's music director, Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's "Rococo Variations for Cello and Orchestra." Dr. Munch will close the program with Tchaikovsky's Sixth Symphony, the "Pathetique."

TIGHT BINDING

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 14 1957

Berkshires to Hear Jazz

By FRANCIS D. PERKINS

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Ellenville Singers

Virginia Copeland, who sings Elektra for the third time when Richard Strauss' fourth opera is repeated in the Empire State Festival at Ellenville, N. Y., next Friday night, is the second American-born singer who has appeared in this exacting role. The first, according to a reminder by Philip L. Miller, of the New York Public Library's Music Division, was the New York-born Lucile Marcel (1887-1921), who became the late Felix Weingartner's third wife in 1911. Recommended to Weingartner by Jean de Reszke, she was the Elektra in the opera's first Vienna performance on March 24, 1908.

Mme. Marcel's career was mainly in Europe, but she sang with the Boston Opera Company with Weingartner conducting in 1912 and 1913.

Philip Maero, who sings baritone solos in Stravinsky's "Canticum Sacrum" and Carl Orff's "Carmina Burana" under Leopold Stokowski's direction at Ellenville Thursday and Saturday nights, has been signed up by the NBC Opera Company for its second tour this fall. A severe attack of polio threatened to end the ex-Marine World War II veteran's career two years ago, but he was encouraged to try a comeback by the Rev. Don Leonardo Pavone, paster of the Roman Catholic Church of Our Lady of Fatima at Port Washington. The priest persuaded another of his parishioners, Perry Como, to give Mr. Maero a television appearance last year with successful results.

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An American committee headed by Howard Mitchell, conductor of the National Symphony Orchestra of Washington, will recommend works to the Belgian committee which will make the final choice. The other members of Mr. Mitchell's committee are Dr. Howard Hanson, Norman Dello Joio, Roger Sessions, William Schuman, Oliver Daniel, Dr. Gustave Reese and Edward Downes, with David S. Cooper as executive secretary.

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The Operatic World

Igor Stravinsky's "The Rake's Progres
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Enterprise
MAYNARD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728
JUL 18 1957

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News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
JUL 19 1957

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Sunday's scheduled concert will be in the afternoon at 2:30 and will be a memorial to the late Sergei Koussevitzky, former conductor of the Boston Symphony and director of the Berkshire Festival. Charles Munch will conduct.

The program will consist of Tchaikowsky's "Romeo and Juliet," Stravinsky's Canticum Sacrum and the Tchaikowsky violin concerto with Isaac Stern as soloist.

Music Mountain

The fourth Sunday afternoon chamber music concert of the 28th summer series at Music Mountain, Falls Village, will present Janna Dawson, pianist, as guest artist with the Berkshire Quartet.

The program will include the 'Quinten" Quartet by Haydn; the Quartet in A Minor by the contemporary English composer, William Walton; and the Piano Quin
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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 19 1957

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JUL 19 1957

Berkshire Weekend Schedule Slated

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* * *

THE PROGRAM opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first 'cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rococo Variations for Cello and Orchestra.

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The Berkshire Eagle, Friday, July 19, 1957—

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 19 1957

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Boosey and Hawkes

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FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

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Information
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News (e)
SPRINGFIELD, Mass.
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Circ. 95,535
JUL 19 1957

Shed Concerts Get Under Way At Tanglewood

Music of Tchaikovsky and Stravinsky Will Be Heard This Evening

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As in previous years, Saturday morning's rehearsal by the Boston Symphony Orchestra in the Music Shed will be open to the public. The admission is devoted to the orchestra's pension fund.

Friends of the Berkshire Music Center may attend several events by students and faculty of the school during the weekend, including the Sunday morning chamber music concert at 10 and the Composer's Forum Sunday evening at 8.30.

TIGHT BINDING

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 14 1957

Berkshires to Hear Jazz

By FRANCIS D. PERKINS

The complete Boston Symphony Orchestra will make its first appearances of the summer in the coming week end's Berkshire Festival concerts at Tanglewood in Lenox. This is the principal, but far from the only summer series in western Massachusetts; chamber music, opera, recitals and jazz will also be heard in this area during the next few weeks.

The Temple of Music at South Mountain, near Pittsfield, will house eight chamber music concerts beginning at 3 p.m., on Fridays, July 19 and Aug. 9; Saturdays, July 20, 27 and Aug. 3, and Sundays, Sept. 22, 29 and Oct. 6. The two Friday concerts are for youthful audiences. The New York Brass Ensemble and New Art Quintet will give the two opening programs.

Jerry Mulligan's quartet and the Lee Baker Dancers will appear tonight in the weekly jazz program at the Music Barn near Tanglewood. The After Dinner Opera Company will give a quadruple bill in the Music Barn on Aug. 5, 6 and 7, presenting short works by Mark Bucci, Gian-Carlo Menotti, Gerald Cockshott and Meyer Kupferman. The company was formed at Tanglewood eight summers ago, but these will be its first public performances in this neighborhood.

The free Sunday afternoon series of the Cummington School of the Arts at Cummington, Mass., continues through Aug. 11; the next three programs will be devoted to chamber music. In neighboring northwestern Conecticut Benny Goodman will play today with the Berkshire Quartet in the weekly chamber music series at Music Mountain, Falls Village, Conn. Bach cantatas will be sung Wednesday afternoon in the weekly schedule of the Norfolk Music School of Yale University at Battell House in Norfolk.

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Sembrich Studio

The Marcella Sembrich Memorial Studio at Bolton Landing on Lake George, N. Y., is open up through Labor Day. Records of the Marcella Sembrich Memorial Association show that the famous soprano's studio has had nearly 33,000 visitors since it was first opened to the public in 1937, two years after her death.

* * *

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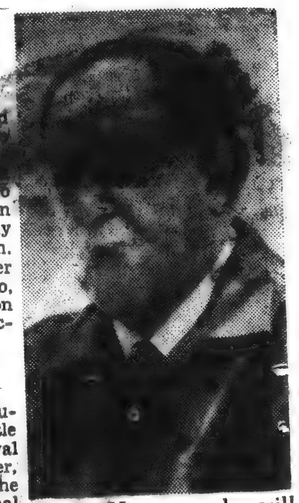
The Operatic World

Igor Stravinsky's "The Rake's Progress," which has had a widespread career since its Venice premiere in 1951, has not yet been heard in London, judging by the announcement in "The Daily Telegraph" of a first performance there Monday night.



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News-Times (e)
DANBURY, Conn.
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An added attraction continuing through July 28 will be an exhibit of twelve paintings by Sascha Maurer, watercolorist, in the Green Room.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JUL 19 1957

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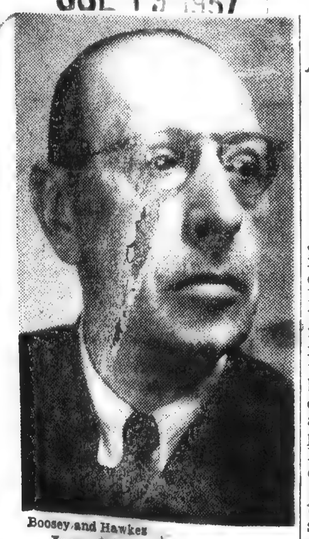
The Berkshire Eagle, Friday, July 19, 1957

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 19 1957



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BEGIN JULY 19

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Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

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News (e)
SPRINGFIELD
DIAL RE 3-1121
Learn how little it will cost you to run an ad like this every week in The Union and Daily News.
ADVERTISE
IT PAYS TO
DEVELOP OWN ECONOMY
Amherst, July 19—Mexico will develop resources independently, Consul General Manuel Aguilar said last night at the

[4407]

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

JUL 18 1957

Festival Concerts Go Into High Gear

Entire Boston Symphony Will Be Heard Friday

Music of Tchaikovsky and Stravinsky Will Be Featured This Week-end in Giant Music Shed.—Latter Honored for 75th Birthday Anniversary This Year.

The first week-end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's music director, will open Friday with the first of a series of concerts in the great 6000-seat Music Shed at Tanglewood in Lenox.

The concerts on Friday evening and Sunday afternoon under Dr. Munch's direction, and on Saturday evening conducted by guest conductor Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as faculty members for students of the Berkshire Music Center.

In addition to the 6000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's 12 week-end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the orchestra's first

Tanglewood Turn to twelfth page

chestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the orchestra's summer school of music, the Berkshire Music Center at Tanglewood. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle) in honor of Saint Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 16 1957

Igor Stravinsky, whose seventy-fifth birthday tomorrow will be celebrated throughout the summer at music festivals in America and in most countries of Europe.

Music Events Hail Stravinsky's Birth

By FRANCIS D. PERKINS

The most prominent musical birthday of 1957 is that of a living and active composer, Igor Stravinsky, who will be seventy-five years old tomorrow. On that date, he will be one of the conductors of the program of his music which closes the Los Angeles Music Festival; this offers the "Symphony of Psalms," the new "Canticum Sacrum" and the premiere of his ballet, "Agon."

Mr. Stravinsky would have to travel far to attend all of the events which are honoring this occasion now and during the next few weeks. In July he will go to New Mexico, where the recently organized Santa Fe Opera Association will produce his "The Rake's Progress" on Wednesday, Friday and Saturday, July 17, 19 and 20, with Robert Craft conducting and Leopold Sachse as stage director.

In the eastern United States the anniversary will be observed in festivals in Boston, Ellenville, N. Y., and Tanglewood. His music will occupy the three closing evenings of Boston's free Arts Festival in the Public Garden on June 28, 29 and 30 with his son, Soulima, as soloist in the Capriccio for piano and orchestra. As already announced, the "Canticum" will be performed at Ellenville on Thursday and Saturday nights, July 18 and 20, under Leopold Stokowski, and at Tanglewood Sunday afternoon, July 21, under Charles Munch. He will also be represented in the two other concerts of that Berkshire week end, with "Jeu de Cartes" Friday, July 19, under Mr. Munch, and "Le Sacre du Printemps" Saturday, July 20, under Pierre Monteux.

In this summer's festival at Aspen, Colo., he will figure in ten of the thirty programs. The works to be heard include the Three Pieces for clarinet solo, June 26; Three Pieces for String Quartet, June 29; piano excerpts from Petrouchka, July 3; Danses Concertantes, July 7; "Pulcinella," July 14; Duo Concertante, July 17; "Dumbarton Oaks," July 28; Two Poems and Three Japanese Lyrics, Aug. 5; "L'Histoire du Soldat," Aug. 11, and Four Russian Songs, Aug. 25.

* * *

Also in Europe

The most intensive celebration of Mr. Stravinsky's birthday abroad is in the current Holland Festival. "The Rake's Progress" was scheduled for Amsterdam last night, and will also be staged in The Hague tomorrow and June 25, in Utrecht this Wednesday, in Rotterdam this Saturday and in Amsterdam July 6. Erich Leinsdorf will conduct all but the last of these performances.

Mr. Monteux will conduct the Violin Concerto July 3 at Scheveningen, with Arthur Grumiaux as soloist; the Concerto for Orchestra in D will be played by Szymon Goldberg's ensemble in Scheveningen July 9 and Amsterdam July 12. The Cleveland Orchestra was scheduled to play the "Fire Bird" suite in Amsterdam last night.

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Thomson Lectures

Virgil Thomson is the subject of a lecture series to be given by John Cage on Tuesday and Thursday evenings, beginning June 18, at the New School for Social Research, subtitled "The Evolution of a Composer." The course will be illustrated by live and recorded performances. Towards the end of the course, the composer will attend and discuss his current activities.

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Harrell Rejoins Met

Mack Harrell, baritone, who was not heard at the Metropolitan Opera last season, will rejoin its roster for 1957-'58. Among his scheduled roles are Amfortas in "Parsifal," Jochanaan in "Salome" and Kurvenal in "Tristan und Isolde."

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

JUL 12 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

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NORTH ADAMS, Mass.
Independent
Circ. 13,541

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Munch and Monteux

The concerts on Friday evening and Sunday afternoon under Dr Munch's direction, and on Saturday evening conducted by guest conducter, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, on Sunday and Samuel Mayes, cello on Friday. The concert Sunday afternoon will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

In addition to the 6,000 accommodated in the music shed, additional thousands of music lovers will enjoy the season's 12 week-end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

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On Saturday evening the program to be conducted by Mr. Monteux will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the performance took place. Mr. Monteux later introduced the work in Boston and in New York.

At the concert Sunday afternoon, to the memory of Dr. Koussevitsky, for 25 years conductor of the Boston Orchestra and the man who turned the Tanglewood idea into a reality, the salute to Stravinsky will continue. Dr. Munch will conduct a performance of his new work, the "Canticum Sacrum" (the Sacred Canticle in Honor of St. Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September, 1956. The first American performance was on the West Coast as part of a special birthday concert on June 17 conducted by Stravinsky's pupil, Robert Craft. Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (Aug. 3) and Beethoven (Aug. 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

The first of the Boston Symphony Orchestra's pension fund.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 17 1957

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The major concerts of the Berkshire Festival at Tanglewood, Lenox, will start Friday night when Charles Munch, director, will lead the Boston Symphony Orchestra in the big music shed. The program will consist of "Jeu de Cartes" by Stravinsky, and two works by Tschaikowsky, Rococo Variations for Cello and Orchestra, and the Sixth Symphony. Samuel Mayes will be 'cellist.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 19 1957

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Friday, July 19, the first week of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch will open in the Music Shed at Tanglewood, Lenox, Mass., starting at 8:30 p.m. Music by Stravinsky and Tchaikovsky will be featured. On Saturday, July 20, the program will include works by Tchaikovsky, Stravinsky and Mendelssohn, under the baton of Pierre Monteux. The Koussevitsky Memorial Concert on Sunday, July 21, will be conducted by Dr Munch, and will feature the Tschaikovsky violin concerto, with Isaac Stern; Stravinsky's "Canticum Sacrum", with the Berkshire Festival chorus and soloists.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
JUL 18 1957

Festival Concerts Go Into High Gear

Entire Boston Symphony Will Be Heard Friday

Music of Tchaikovsky and Stravinsky Will Be Featured This Week-end in Giant Music Shed.—Latter Honored for 75th Birthday Anniversary This Year.

The first week-end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's music director, will open Friday with the first of a series of concerts in the great 6000-seat Music Shed at Tanglewood in Lenox.

The concerts on Friday evening and Sunday afternoon under Dr. Munch's direction, and on Saturday evening conducted by guest conductor Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as faculty members for students of the Berkshire Music Center.

In addition to the 6000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's 12 week-end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the orchestra's first

Tanglewood Turn to twelfth page

chestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the orchestra's summer school of music, the Berkshire Music Center at Tanglewood. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle) in honor of Saint Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JUN 16 1957

Igor Stravinsky, whose seventy-fifth birthday tomorrow will be celebrated throughout the summer at music festivals in America and in most countries of Europe.

Music Events Hail Stravinsky's Birth

By FRANCIS D. PERKINS

The most prominent musical birthday of 1957 is that of a living and active composer, Igor Stravinsky, who will be seventy-five years old tomorrow. On that date, he will be one of the conductors of the program of his music which closes the Los Angeles Music Festival; this offers the "Symphony of Psalms," the new "Canticum Sacrum" and the premiere of his ballet, "Agon."

Mr. Stravinsky would have to travel far to attend all of the events which are honoring this occasion now and during the next few weeks. In July he will go to New Mexico, where the recently organized Santa Fe Opera Association will produce his "The Rake's Progress" on Wednesday, Friday and Saturday, July 17, 19 and 20, with Robert Craft conducting and Leopold Sachse as stage director.

In the eastern United States the anniversary will be observed in festivals in Boston, Ellenville, N. Y., and Tanglewood. His music will occupy the three closing evenings of Boston's free Arts Festival in the Public Garden on June 28, 29 and 30 with his son, Soulima, as soloist in the Capriccio for piano and orchestra. As already announced, the "Canticum" will be performed at Ellenville on Thursday and Saturday nights, July 18 and 20, under Leopold Stokowski, and at Tanglewood Sunday afternoon, July 21, under Charles Munch. He will also be represented in the two other concerts of that Berkshire week end, with "Jeu de Cartes" Friday, July 19, under Mr. Munch, and "Le Sacre du Printemps" Saturday, July 20, under Pierre Monteux.

In this summer's festival at Aspen, Colo., he will figure in ten of the thirty programs. The works to be heard include the Three Pieces for clarinet solo, June 26; Three Pieces for String Quartet, June 29; piano excerpts from "Petrouchka," July 3; Danses Concertantes, July 7; "Pulcinella," July 14; Duo Concertante, July 17; "Dumbarton Oaks," July 28; Two Poems and Three Japanese Lyrics, Aug. 5; "L'Histoire du Soldat," Aug. 11, and Four Russian Songs, Aug. 25.

* * *

Also in Europe

The most intensive celebration of Mr. Stravinsky's birthday abroad is in the current Holland Festival. "The Rake's Progress" was scheduled for Amsterdam last night, and will also be staged in The Hague tomorrow and June 25, in Utrecht this Wednesday, in Rotterdam this Saturday and in Amsterdam July 6. Erich Leinsdorf will conduct all but the last of these performances.

Mr. Monteux will conduct the Violin Concerto July 3 at Scheveningen, with Arthur Grumiaux as soloist; the Concerto for Orchestra in D will be played by Szymon Goldberg's ensemble in Scheveningen July 9 and Amsterdam July 12. The Cleveland Orchestra was scheduled to play the "Fire Bird" suite in Amsterdam last night.

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Harrell Rejoins Met

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(Continued from first page) 3

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Good Things to Eat—54

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UNDERWOOD INSULATORS
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Doors, Awnings

Chamber Music

The third in the series of Wednesday evening Chamber Music concerts tomorrow evening at 8:30 in the Theater-Concert Hall will mark the third appearance at

Tanglewood of the Beaux Arts Trio, which made its offical debut on the same hall in the summer of 1953. The members of the trio, Daniel Guilet, violin, Bernard Greenhouse, cello, and Menahem Pressler, piano, will present a program of trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio is performed for the first time at this concert.

Evening concerts at Tanglewood are at 8:30 p. m., afternoon concerts at 2:30 p. m. The grounds open at 6 p. m. and 12 noon, for those who wish to picnic on the lawns or tour the grounds before the concert starts. General admission to the grounds is on sale on the day of the performance.

Public Rehearsal of the Boston Symphony Orchestra in the music shed will be held on Saturday morning at 10 o'clock for the benefit of the Boston Symphony Orchestra's pension fund.

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ONLY $2195
/ERED IN GREAT BARRINGT
ARANTEE UNDER

(Continued from first page)

cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work.

The Variations were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in the order of the Variations. Mr. Mayes now performs them in the order intended by the composer, and is the first exponent in the Western world of this original version newly published in Moscow. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening will be under the direction of the guest conductor, Pierre Monteux. Regular conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston. He shared with Dr. Munch the concerts of the orchestra's European tour in 1952, the transcontinental tour in 1952, and the European tour of last summer, conducting concerts in both Leningrad and Moscow, as well as in Edinburgh, London, Paris and Switzerland.

Mr. Monteux's program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysses where the performance took place. Mr. Monteux later introduced the work in Boston and in Ne York.

The concert of Sunday afternoon is dedicated to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the orchestra's summer school of music, the Berkshire Music Center at Tanglewood. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle) in honor of Saint Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 16 1957

Igor Stravinsky, whose seventy-fifth birthday tomorrow will be celebrated throughout the summer at music festivals in America and in most countries of Europe.

Music Events Hail Stravinsky's Birth

By FRANCIS D. PERKINS

The most prominent musical birthday of 1957 is that of a living and active composer, Igor Stravinsky, who will be seventy-five years old tomorrow. On that date, he will be one of the conductors of the program of his music which closes the Los Angeles Music Festival; this offers the "Symphony of Psalms," the new "Canticum Sacrum" and the premiere of his ballet, "Agon."

Mr. Stravinsky would have to travel far to attend all of the events which are honoring this occasion now and during the next few weeks. In July he will go to New Mexico, where the recently organized Santa Fe Opera Association will produce his "The Rake's Progress" on Wednesday, Friday and Saturday, July 17, 19 and 20, with Robert Craft conducting and Leopold Sachse as stage director.

In the eastern United States the anniversary will be observed in festivals in Boston, Ellenville, N. Y., and Tanglewood. His music will occupy the three closing evenings of Boston's free Arts Festival in the Public Garden on June 28, 29 and 30 with his son, Soulima, as soloist in the Capriccio for piano and orchestra. As already announced, the "Canticum" will be performed at Ellenville on Thursday and Saturday nights, July 18 and 20, under Leopold Stokowski, and at Tanglewood Sunday afternoon, July 21, under Charles Munch. He will also be represented in the two other concerts of that Berkshire week end, with "Jeu de Cartes" Friday, July 19, under Mr. Munch, and "Le Sacre du Printemps" Saturday, July 20, under Pierre Monteux.

In this summer's festival at Aspen, Colo., he will figure in ten of the thirty programs. The works to be heard include the Three Pieces for clarinet solo, June 26; Three Pieces for String Quartet, June 29; piano excerpts from "Petrouchka," July 3; Danses Concertantes, July 7; "Pulcinella," July 14; Duo Concertante, July 17; "Dumbarton Oaks," July 28; Two Poems and Three Japanese Lyrics, Aug. 5; "L'Histoire du Soldat," Aug. 11, and Four Russian Songs, Aug. 25.

* * *

Also in Europe

The most intensive celebration of Mr. Stravinsky's birthday abroad is in the current Holland Festival. "The Rake's Progress" was scheduled for Amsterdam last night, and will also be staged in The Hague tomorrow and June 25, in Utrecht this Wednesday, in Rotterdam this Saturday and in Amsterdam July 6. Erich Leinsdorf will conduct all but the last of these performances.

Mr. Monteux will conduct the Violin Concerto July 3 at Scheveningen, with Arthur Grumiaux as soloist; the Concerto for Orchestra in D will be played by Szymon Goldberg's ensemble in Scheveningen July 9 and Amsterdam July 12. The Cleveland Orchestra was scheduled to play the "Fire Bird" suite in Amsterdam last night.

* * *

Thomson Lectures

Virgil Thomson is the subject of a lecture series to be given by John Cage on Tuesday and Thursday evenings, beginning June 18, at the New School for Social Research, subtitled "The Evolution of a Composer." The course will be illustrated by live and recorded performances. Towards the end of the course, the composer will attend and discuss his current activities.

* * *

Harrell Rejoins Met

Mack Harrell, baritone, who was not heard at the Metropolitan Opera last season, will rejoin its roster for 1957-'58. Among his scheduled roles are Amfortas in "Parsifal," Jochanaan in "Salome" and Kurvenal in "Tristan und Isolde."

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

JUL 12 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

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The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28 Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 16 19[illegible]

First of Weekend Concerts by Boston Symphony is Friday

The first [illegible] of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch will be given Friday evening with the first [illegible] of concerts [illegible] at the Tanglewood Music Shed [illegible].

Munch and Monteux

[illegible] concerts on Friday evening at Stockbridge [illegible] Dr. Munch's direction [illegible] Saturday evening conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, on Sunday and Samuel Mayes, cello on Friday. The concert Sunday afternoon will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

In addition to the 6,000 accommodated in the music shed, additional thousands of music lovers will enjoy the season's 12 week end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert conducted by Dr. Munch will in[illegible]

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ALUMINUM WINDOWS, DOORS, AWNINGS

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 17 1957

Russian Favorites At Tanglewood This Weekend

The major concerts of the Berkshire Festival at Tanglewood, Lenox, will start Friday night when Charles Munch, director, will lead the Boston Symphony Orchestra in the big music shed. The program will consist of "Jeu de Cartes" by Stravinsky, and two works by Tschaikowsky, Rococo Variations for Cello and Orchestra, and the Sixth Symphony Samuel Mayes will be 'cellist.

Saturday night Pierre Monteux will be guest conductor. The program will be: Mendelssohn's Fingal's Cave overture, Tschaikowsky Fifth Symphony, and "Le Sacre du Printemps" by Stravinsky.

On Sunday afternoon Dr. Munch will conduct the Koussevitsky Memorial Concert and Isaac Stern will be violin soloist. The program is: "Romeo and Juliet" by Tschaikowsky, Stravinsky's Canticum Sacrum, and Violin Concerto by Tschaikowsky.

The following weekend, July 26-28, the Festival programs will concentrate on the works of Berlioz, and Brahms will get special attention the first weekend in August.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 19 1957

Music

Sunday, July 21, Janna Dawson, pianist, will be guest artist with the Berkshire Quartet in chamber music by Haydn, Walton and Schumann. The concerts start at 4 p.m. at Music Mountain, Falls Village.

Friday, July 19, the first week of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch will open in the Music Shed at Tanglewood, Lenox, Mass., starting at 8:30 p.m. Music by Stravinsky and Tchaikovsky will be featured. On Saturday, July 20, the program will include works by Tchaikovsky, Stravinsky and Mendelssohn, under the baton of Pierre Monteux. The Koussevitsky Memorial Concert on Sunday, July 21, will be conducted by Dr Munch, and will feature the Tschaikovsky violin concerto, with Isaac Stern; Stravinsky's "'Canticum Sacrum", with the Berkshire Festival chorus and soloists.

Chamber Music

[illegible] Chamber Music evening at 8:30 [illegible] Hall will [illegible] appearance [illegible]

[illegible] Boston Symphony [illegible] Tanglewood [illegible] Bernstein [illegible] and Beethoven [illegible] will present a program of trios by Haydn, Robert Casadesus and Beethoven. Casadesus [illegible] is performing [illegible] this concert [illegible] first time at the Tanglewood [illegible] concerts at Tanglewood [illegible] at 4 p.m. [illegible] afternoon concerts [illegible] at 8:30 p.m. The grounds [illegible] open at 6 p.m. and 12 noon [illegible] Sundays [illegible] the grounds before [illegible] starts. General admission [illegible] tickets are on sale [illegible] the day of the performance.

Public Rehearsal of the Boston Symphony Orchestra in the music shed will be held on Saturday morning at 10 o'clock for the benefit of the Boston Symphony Orchestra's pension fund

TIGHT BINDING

England Newsclip Agency, Inc.
3, Boston 6 • RIchmond 2-4200
Advertiser
W CANAAN, Conn.
kly Independent
Circ. 2,965
UL 18 1957

New Canaan Library

During the four weekends between July 19 and August 11, the Boston Symphony Orchestra will present its annual series of concerts in the Tanglewood shed at Lenox, Mass. The program includes many selections represented in the library's record collection.

There are four Tchaikovsky works: the "Sixth Symphony" with Pierre Monteux conducting the Boston Symphony, the "Fifth Symphony" and "Romeo and Juliet," with Paul van Kempen conducting the Concertgebouw Orchestra of Amsterdam, and Zino Francescatti's playing of the "Violin Concerto" with Dimitri Mitropolous conducting the New York Philharmonic.

The music of Berlioz is performed by William Primrose as soloist with Sir Thomas Beecham conducting the Royal Philharmonic for "Harold in Italy," Pierre Monteux conducting the San Francisco Symphony for the "Fantastic Symphony," and Thomas Scherman conducting the Little Orchestra Society for "L'Enfance du Christ" with the Choral Art Society and the soloists, Mary Davenport, Martial Singher, Leopold Simoneau and Donald Gramm.

Otto Klemperer conducts the Philharmonia Orchestra for the "Haydn Variations" by Brahms and his "First Symphony" features Arturo Toscanini and the NBC Symphony.

Nathan Milstein performs Beethoven's "Violin Concerto," with William Steinberg conducting the Pittsburgh Symphony; Arturo Toscanini leads the NBC Symphony for the "Grand Symphony," and the Philharmonia Orchestra is led by Otto Klemperer for the "Leonore Overture, No. 3" and by Herbert von Karajan for the "Ninth Symphony" with the Gesellschaft Der Musikfreunde and the soloists, Elisabeth Schwarzkopf, Marga Hoffgen, Ernst Haftiger and Otto Edelman.

Sir Thomas Beecham appears again for Schubert's "Unfinished Symphony," and Ernest Ansermet leads L'Orchestre de La Suisse Romande for Stravinsky's "Le Sacre de Printemps."

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 11 1957

First Music Shed Tanglewood Concert On July 19 Weekend

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the orchestra's music director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Mass.

The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be directed to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accomodated in the building, additional thousands of music lovers will enjoy the season's 12 weekend concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert (July 19) conducted by Charles Munch will include the works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique).

Photo by Schoen

WALLINGFORD
POST July 11 1957

SAMUEL MAYES, principal cellist of the Boston Symphony Orchestra, will appear as soloist in a performance of Tchaikovsky's Rococo Variations for Cello and Orchestra on Friday evening, July 19, at 8:30 p.m. in the Music Shed at Tanglewood. Charles Munch leads the Boston Symphony Orchestra in a program of works by Stravinsky and Tchaikovsky.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931
JUL 13 1957

Week-End Concerts To Start July 19 At Tanglewood

LENOX, July 13 — The 1957 Berkshire Festival at Tanglewood, Lenox, will open July 19 and 20 its series of week-end concerts by the Boston Symphony Orchestra, Charles Munch, music director, in the 6,000-seat Music Shed.

Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be performed both inside the Music Shed and outside on the lawns of the Tanglewood Estate. The grounds will open at 6 o'clock in the evening for evening concerts and 12 noon on Sundays for those who wish to picnic on the lawns prior to the concert.

The concerts of the first weekend (July 19-21) will be devoted to the music of Tchaikovsky and Stravinsky, conducted by Charles Munch and Pierre Monteux. A series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-28.

Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux, the third. Programs for the following weekend (Aug. 2-4) will feature the music of Brahms, and the fourth and final weekend (Aug. 9-11) will be devoted to Beethoven. Charles Munch will conduct two concerts in each week-end, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be secured by writing the ticket office, Tanglewood, Lenox.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
JUL 14 1957

Full Orchestra Ready To Play At Tanglewood

The first weekend of concerts by the full Boston Symphony Orchestra will open Friday in the 6,000 seat Music Shed at Tanglewood, Lenox, Mass.

The programs Friday evening and Saturday afternoon will be conducted by Charles Munch, music director of the Boston Orchestra. Saturday evening Pierre Monteux, conductor of the San Francisco Symphony, will direct. Evening concerts begin at 8:30, the afternoon performance at 2:30.

Music of Tschaikowsky and Igor Stravinsky will be featured on the programs. Stravinsky marks his seventy-fifth year this year.

Complete programs are as follows:

Friday evening — Stravinsky, "Jeu de Cartes;" Tschaikowsky, Rococo Variations for 'Cello And Orchestra (Samuel Mayes); Tschaikowsky, Sixth Symphony.

Saturday evening — Mendelssohn, "Hebrides" Overture; Tschaikowsky, Fifth Symphony; Stravinsky, "Sacre du Printemps."

Sunday afternoon — Tschaikowsky, "Romeo And Juliet" Overture; Stravinsky, Canticum Sacrum (John McCollum, tenor; Donald Gramm, bass; Festival Chorus); Tschaikowsky, Violin Concerto (Isaac Stern).

Wednesday evening, in the Theater-Concert Hall, The Beaux Arts Trio will play works by Haydn, Robert Casadesus and Beethoven.

Sunday Sun
LAWRENCE, Mass.
Independent Republican
Circ. 9,024
JUL 14 1957

Start Tanglewood Festival July 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Director, in the 6,000-seat Music Orchestra, Charles Munch, Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p. m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

The new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 168,672 - S. 308,605
JUL 14 1957

AT TANGLEWOOD—The first weekend of concerts by the full Boston Symphony Orchestra will open this Friday evening at the Berkshire Festival at Tanglewood, Lenox, Mass.

Charles Munch will direct the orchestra on Friday evening and Sunday afternoon (July 21), while the guest conductor, Pierre Monteux, will devote his program on Saturday evening to music of Tschaikowsky and the celebration of Igor Stravinsky's 75th birthday.

Soloists will be Isaac Stern, violinist, and Samuel Mayes, cellist.

On Sunday afternoon, the Serge Koussevitzky Memorial Concert will feature a performance of Stravinsky's "Canticum Sacrum."

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 2,200
JUL 25 1957

CHARLES MUNCH, director of the Boston Symphony and the Berkshire Music Center, shares direction at the summer's festival at Tanglewood with Pierre Monteux and Carl Shurichy.

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435
JUL 12 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

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Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ: 161,675
JUL 15 1957

Pierre Monteux will conduct two concerts at Tanglewood this summer—the first on Saturday night, July 20, and the second on Sunday afternoon, July 28.

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reat Barrington 67-77 Sale Ro

Tanglewood
(Continued from first page) 3

cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work.

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Mr. Monteux's program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysses where the performance took place. Mr. Monteux later introduced the work in Boston and in New York.

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NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 · S. 528,253
JUN 16 1957

Igor Stravinsky, whose seventy-fifth birthday tomorrow will be celebrated throughout the summer at music festivals in America and in most countries of Europe.

Music Events Hail Stravinsky's Birth

By FRANCIS D. PERKINS

The most prominent musical birthday of 1957 is that of a living and active composer, Igor Stravinsky, who will be seventy-five years old tomorrow. On that date, he will be one of the conductors of the program of his music which closes the Los Angeles Music Festival; this offers the "Symphony of Psalms," the new "Canticum Sacrum" and the premiere of his ballet, "Agon."

Mr. Stravinsky would have to travel far to attend all of the events which are honoring this occasion now and during the next few weeks. In July he will go to New Mexico, where the recently organized Santa Fe Opera Association will produce his "The Rake's Progress" on Wednesday, Friday and Saturday, July 17, 19 and 20, with Robert Craft conducting and Leopold Sachse as stage director.

In the eastern United States the anniversary will be observed in festivals in Boston, Ellenville, N. Y., and Tanglewood. His music will occupy the three closing evenings of Boston's free Arts Festival in the Public Garden on June 28, 29 and 30 with his son, Soulima, as soloist in the Capriccio for piano and orchestra. As already announced, the "Canticum" will be performed at Ellenville on Thursday and Saturday nights, July 18 and 20, under Leopold Stokowski, and at Tanglewood Sunday afternoon, July 21, under Charles Munch. He will also be represented in the two other concerts of that Berkshire week end, with "Jeu de Cartes" Friday, July 19, under Mr. Munch, and "Le Sacre du Printemps" Saturday, July 20, under Pierre Monteux.

In this summer's festival at Aspen, Colo., he will figure in ten of the thirty programs. The works to be heard include the Three Pieces for clarinet solo, June 26; Three Pieces for String Quartet, June 29; piano excerpts from Petrouchka, July 3; Danses Concertantes, July 7; "Pulcinella," July 14; Duo Concertante, July 17; "Dumbarton Oaks," July 28; Two Poems and Three Japanese Lyrics, Aug. 5; "L'Histoire du Soldat," Aug. 11, and Four Russian Songs, Aug. 25.

* * *

Also in Europe

The most intensive celebration of Mr. Stravinsky's birthday abroad is in the current Holland Festival. "The Rake's Progress" was scheduled for Amsterdam last night, and will also be staged in The Hague tomorrow and June 25, in Utrecht this Wednesday, in Rotterdam this Saturday and in Amsterdam July 6. Erich Leinsdorf will conduct all but the last of these performances.

Mr. Monteux will conduct the Violin Concerto July 3 at Scheveningen, with Arthur Grumiaux as soloist; the Concerto for Orchestra in D will be played by Szymon Goldberg's ensemble in Scheveningen July 9 and Amsterdam July 12. The Cleveland Orchestra was scheduled to play the "Fire Bird" suite in Amsterdam last night.

* * *

Thomson Lectures

Virgil Thomson is the subject of a lecture series to be given by John Cage on Tuesday and Thursday evenings, beginning June 18, at the New School for Social Research, subtitled "The Evolution of a Composer." The course will be illustrated by live and recorded performances. Towards the end of the course, the composer will attend and discuss his current activities.

* * *

Harrell Rejoins Met

Mack Harrell, baritone, who was not heard at the Metropolitan Opera last season, will rejoin its roster for 1957-'58. Among his scheduled roles are Amfortas in "Parsifal," Jochanaan in "Salome" and Kurvenal in "Tristan und Isolde."

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085
JUL 12 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director, in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28 Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 16 1957

First of Weekend Concerts by Boston Symphony is Friday

The first weekend of concert by the full Boston Symphony Orchestra under the direction of Charles Munch, the orchestra's music director, will open Friday with the first of a series of concerts in the great 6,000-seat music shed at Tanglewood, Lenox.

Munch and Monteux

The concerts on Friday evening and Sunday afternoon under Dr. Munch's direction, and on Saturday evening conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, on Sunday and Samuel Mayes, cello on Friday. The concert Sunday afternoon will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Can

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We have a full line of paints, enamels, brushes, thinners, turps, colors, Albert's Hardware, Summer St., Adams. Tel. 19.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
JUL 19 1957

Music

Sunday, July 21, Janna Dawson, pianist, will be guest artist with the Berkshire Quartet in chamber music by Haydn, Walton and Schumann. The concerts start at 4 p.m. at Music Mountain, Falls Village.

Friday, July 19, the first week of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch will open in the Music Shed at Tanglewood, Lenox, Mass., starting at 8:30 p.m. Music by Stravinsky and Tchaikovsky will be featured. On Saturday, July 20, the program will include works by Tchaikovsky, Stravinsky and Mendelssohn, under the baton of Pierre Monteux. The Koussevitsky Memorial Concert on Sunday, July 21, will be conducted by Dr Munch, and will feature the Tschaikovsky violin concerto, with Isaac Stern; Stravinsky's "Canticum Sacrum", with the Berkshire Festival chorus and soloists.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 17 1957

Russian Favorites At Tanglewood This Weekend

The major concerts of the Berkshire Festival at Tanglewood, Lenox, will start Friday night when Charles Munch, director, will lead the Boston Symphony Orchestra in the big music shed. The program will consist of "Jeu de Cartes" by Stravinsky, and two works by Tschaikowsky, Rococo Variations for Cello and Orchestra, and the Sixth Symphony. Samuel Mayes will be 'cellist.

Saturday night Pierre Monteux will be guest conductor. The program will be Mendelssohn's Fingal's Cave overture, Tschaikowsky Fifth Symphony, and "Le Sacre du Printemps" by Stravinsky.

On Sunday afternoon Dr. Munch will conduct the Koussevitsky Memorial Concert and [illegible] Stern will be violin soloist. The program is: "Romeo and Juliet" by Tschaikowsky, Stravinsky's Canticum Sacrum, and Violin Concerto by Tschaikowsky.

The following weekend, July 26-28, the Festival programs will concentrate on the works of Berlioz, and Brahms will get special attention the first weekend in August.

Chamber Music

The third in the series of Wednesday evening Chamber Music concerts tomorrow evening at 8:30 in the Theater-Concert Hall will mark the third appearance [illegible]

Tanglewood of the Beaux Arts Trio, which made its offical debut in this same hall in the summer of 1955. The members of the trio, Daniel Guilet, violin, Bernard Greenhouse, cello, and Menahem Pressler, piano, will present a program of trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio is performed for the first time at this concert.

Evening concerts at Tanglewood are at 8:30 p. m.; afternoon concerts at 2:30 p. m. The grounds open at 6 p. m. and 12 noon for those who wish to picnic on the lawns or tour the grounds before the concert starts. General admission to the grounds is on sale on the day of the performance.

Public Rehearsal of the Boston Symphony Orchestra in the music shed will be held on Saturday morning at 10 o'clock for the benefit of the Boston Symphony Orchestra's pension fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advertiser
NEW CANAAN, Conn.
Weekly Independent
Circ. 2,965
JUL 10 1957

New Canaan Library

During the four weekends between July 19 and August 11, the Boston Symphony Orchestra will present its annual series of concerts in the Tanglewood shed at Lenox, Mass. The program includes many selections represented in the library's record collection.

There are four Tchaikovsky works: the "Sixth Symphony" with Pierre Monteux conducting the Boston Symphony, the "Fifth Symphony" and "Romeo and Juliet," with Paul van Kempen conducting the Concertgebouw Orchestra of Amsterdam, and Zino Francescatti's playing of the "Violin Concerto" with Dimitri Mitropolous conducting the New York Philharmonic.

The music of Berlioz is performed by William Primrose as soloist with Sir Thomas Beecham conducting the Royal Philharmonic for "Harold in Italy," Pierre Monteux conducting the San Francisco Symphony for the "Fantastic Symphony," and Thomas Scherman conducting the Little Orchestra Society for "L'Enfance du Christ" with the Choral Art Society and the soloists, Mary Davenport, Martial Singher, Leopold Simoneau and Donald Gramm.

Otto Klemperer conducts the Philharmonia Orchestra for the "Haydn Variations" by Brahms and his "First Symphony" features Arturo Toscanini and the NBC Symphony.

Nathan Milstein performs Beethoven's "Violin Concerto," with William Steinberg conducting the Pittsburgh Symphony; Arturo Toscanini leads the NBC Symphony for the "Third Symphony," and the Philharmonia Orchestra is led by Otto Klemperer for the "Leonore Overture, No. 3" and by Herbert von Karajan for the "Ninth Symphony" with the Gesellschaft Der Musikfreunde and the soloists, Elisabeth Schwarzkopf, Marga Hoffgen, Ernst Haftiger and Otto Edelman.

Sir Thomas Beecham appears again for Schubert's "Unfinished Symphony," and Ernest Ansermet leads L'Orchestre de La Suisse Romande for Stravinsky's "Le Sacre de Printemps."

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 11 1957

Photo by Schoin

First Music Shed Tanglewood Concert On July 19 Weekend

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the orchestra's music director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Mass.

The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be directed to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accomodated in the building, additional thousands of music lovers will enjoy the season's 12 weekend concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert (July 19) conducted by Charles Munch will include the works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique).

WALLINGFORD
POST July 11 1957

SAMUEL MAYES, principal cellist of the Boston Symphony Orchestra, will appear as soloist in a performance of Tchaikovsky's Rococo Variations for Cello and Orchestra on Friday evening, July 19, at 8:30 p.m. in the Music Shed at Tanglewood. Charles Munch leads the Boston Symphony Orchestra in a program of works by Stravinsky and Tchaikovsky.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931
JUL 13 1957

Week-End Concerts To Start July 19 At Tanglewood

LENOX, July 13 — The 1957 Berkshire Festival at Tanglewood, Lenox, will open July 19 and 20 its series of week-end concerts by the Boston Symphony Orchestra, Charles Munch, music director, in the 6,000-seat Music Shed.

Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be performed both inside the Music Shed and outside on the lawns of the Tanglewood Estate. The grounds will open at 6 o'clock in the evening for evening concerts and 12 noon on Sundays for those who wish to picnic on the lawns prior to the concert.

The concerts of the first weekend (July 19-21) will be devoted to the music of Tchaikovsky and Stravinsky, conducted by Charles Munch and Pierre Monteux. A series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-28.

Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux, the third. Programs for the following weekend (Aug. 2-3-4) will feature the music of Brahms, and the fourth and final weekend (Aug. 9-11) will be devoted to Beethoven. Charles Munch will conduct two concerts in each week-end, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be secured by writing the ticket office, Tanglewood, Lenox.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
JUL 14 1957

Full Orchestra Ready To Play At Tanglewood

The first weekend of concerts by the full Boston Symphony Orchestra will open Friday in the 6,000 seat Music Shed at Tanglewood, Lenox, Mass.

The programs Friday evening and Saturday afternoon will be conducted by Charles Munch, music director of the Boston Orchestra. Saturday evening Pierre Monteux, conductor of the San Francisco Symphony, will direct. Evening concerts begin at 8:30, the afternoon performance at 2:30.

Music of Tschaikowsky and Igor Stravinsky will be featured on the programs. Stravinsky marks his seventy-fifth year this year.

Complete programs are as follows:

Friday evening — Stravinsky, "Jeu de Cartes;" Tschaikowsky, Rococo Variations for 'Cello And Orchestra (Samuel Mayes); Tschaikowsky, Sixth Symphony.

Saturday evening — Mendelssohn, "Hebrides" Overture; Tschaikowsky, Fifth Symphony; Stravinsky, "Sacre du Printemps."

Sunday afternoon — Tschaikowsky, "Romeo And Juliet" Overture; Stravinsky, Canticum Sacrum (John McCollum, tenor; Donald Gramm, bass; Festival Chorus); Tschaikowsky, Violin Concerto (Isaac Stern).

Wednesday evening, in the Theater-Concert Hall, The Beaux Arts Trio will play works by Haydn, Robert Casadesus and Beethoven.

Sunday Sun
LAWRENCE, Mass.
Independent Republican
Circ. 9,024
JUL 14 1957

Start Tanglewood Festival July 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Director, in the 6,000-seat Music Orchestra, Charles Munch, Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p. m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

The new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston, thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 168,672 - S. 308,605
JUL 14 1957

AT TANGLEWOOD—The first weekend of concerts by the full Boston Symphony Orchestra will open this Friday evening at the Berkshire Festival at Tanglewood, Lenox, Mass.

Charles Munch will direct the orchestra on Friday evening and Sunday afternoon (July 21), while the guest conductor, Pierre Monteux, will devote his program on Saturday evening to music of Tschaikowsky and the celebration of Igor Stravinsky's 75th birthday.

Soloists will be Isaac Stern, violinist, and Samuel Mayes, cellist.

On Sunday afternoon, the Serge Koussevitzky Memorial Concert will feature a performance of Stravinsky's "Canticum Sacrum."

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 4,200
JUL 25 1957

CHARLES MUNCH, director of the Boston Symphony and the Berkshire Music Center, shares direction at the summer's festival at Tanglewood with Pierre Monteux and Carl Shurichy.

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435
JUL 12 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City and points south, the New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28 Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 15 1957

Pierre Monteux will conduct two concerts at Tanglewood this summer—the first on Saturday night, July 26, and the second on Sunday afternoon, July 28.

[148]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 9 1957

Shed Concerts At Tanglewood Open Friday, July 19

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the orchestra's music director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat music shed at Tanglewood, Lenox. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the music shed, additional thousands of music lovers will enjoy the season's 12 week-end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert (July 19) conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work. The Variations were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in the order of the Variations. Mr. Mayes now performs them in the order intended by the composer and is the first exponent in the Western word of this original version newly published in Moscow. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening, July 20, will be under the direction of the guest conductor, Pierre Monteux. Regular conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston. He shared with Dr. Munch the concerts of the Orchestra's European tour in 1952, the transcontinental tour in 1952, and the European tour of last summer, conducting concerts in both Leningrad and Moscow, as well as in Edinburgh, London, Paris and Switzerland. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the permformance took place. Mr. Monteux later introduced the work in Boston and in New York.

The concert of Sunday afternoon, July 21, to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the Orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum". (The Sacred Canticle in Honor of Saint Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September 1956. The first American performance was on the West Coast as part of a special birthday concert on June 17 conducted by Stravinsky's pupil, Robert Craft. Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (August 3) and Beethoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theater-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio. The members of the trio—Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano—will offer trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio will be performed for the first time at this concert.

Programs for the rest of the week are:

Friday, July 19, 8.30 p. m. Music Shed, Boston Symphony Orchestra

"Jeu de Cartes" ..... Stravinsky
Rococo Variations for Cello and Orchestra ..... Tchaikovsky
(First performance in the United States of the original version)
Soloist: SAMUEL MAYES
Symphony No. 6 ("Pathetique") ..... Tchaikovsky
CHARLES MUNCH, Conductor

Saturday, July 20, 8.30 p. m., Music Shed Boston Symphony Orchestra

Overture, "The Hebrides" (Fingal's Cave) ..... Mendelssohn
Symphony No. 5 ..... Tchaikovsky

"Sacre du Printemps" ..... Stravinsky
PIERRE MONTEUX, Conductor

Sunday, July 21, 2.30 p. m., Music Shed Boston Symphony Orchestra

KOUSSEVITZKY MEMORIAL CONCERT
"Romeo and Juliet" Overture ..... Tchaikovsky
"Canticum Sacrum" ..... Stravinsky
Soloists: JOHN MCCOLLUM, tenor; DONALD GRAMM, bass; FESTIVAL CHORUS
Violin Concerto ..... Tchaikovsky
Soloist: ISAAC STERN
CHARLES MUNCH, Conductor

Concerts of the fourth week end of the Berkshire Festival will be devoted to music of Berlioz, including a performance on Saturday evening, July 27, of "L'Enfanee du Christ" with chorus and soloists under the direction of Charles Munch. Pierre Monteux will conduct the concert of Sunday, July 28, and Joseph de Pasquale will be soloist in "Harold in Italy" on Friday evening, July 26.

Students in Concerts

A number of concerts will be presented by students of the Berkshire Music Center during the coming week. These concerts are open to friends of the school who make a voluntary contribution to its scholarship fund. The performances are as follows. Sunday morning chamber music by Department I students (10 a. m., July 21, Chamber Music Hall; Sunday evening composer's forums by Department III students, 8.30 p. m., July 21, Chamber Music Hall; a choral concert by the Tanglewood Choir of Department II, 8.30 p. m., July 16, Theater Concert Hall; a symphony concert by the student orchestra of Department I, 8.30 p. m., July 18, Music Shed; and two lectures in the Seminar in Contemporary Music by guest composer Milton Babbitt, 3.15 p. m., Chamber Music Hall; July 17 and 19.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 13 1957

Next Week at Tanglewood

Stravinsky Music Programed

The first weekend of concerts by the full Boston Symphony Orchestra, under the direction of Charles Munch, will open Friday, July 19, with the first of a series of concerts in the 6,000-seat Music Shed at Tanglewood, Lenox, Mass.

The Friday evening concert, conducted by Dr. Munch, will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with Samuel Mayes, first cellist, as soloist, and the Sixth Symphony. Mr. Mayes will present the first performance in the United States of the original version of the Rococo Variations. They were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in their order. Mr. Mayes will play them in the order intended by the composer. The program will also include Stravinsky's "Card Game."

* * *

The concert of Saturday evening, July 20, will be under the direction of Pierre Monteux. His program will include Mendelssohn's Overture "The Hebrides," Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring."

The concert of Sunday afternoon, July 21, will be dedicated to the memory of Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the Orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts his new work, the "Canticum Sacrum." The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross.

* * *

The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September, 1956. The first American performance was on the West Coast as part of a special birthday concert on June 7, conducted by Stravinsky's pupil, Robert Craft.

Isaac Stern will be soloist in the Tchaikovsky Violin Concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (Aug. 3) and Beethoven (Aug. 9). The program will open with Tchaikovsky's "Romeo and Juliet" Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theater-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio. The members of the trio—Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano—will offer trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio will be performed for the first time at this concert.

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850

JUL 25 1957

CHARLES MUNCH, director of the Boston Symphony and the Berkshire Music Center, shares direction of the summer's festival at Tanglewood with Pierre Monteux and Carl Shurichs.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 14 1957

Pierre Monteux To Share Podium At Tanglewood

Lenox, July 15—Pierre Monteux will share the podium with Charles Munch next week end at Tanglewood in conducting the first three of the concerts of the Berkshire Music Festival by the full Boston Symphony Orchestra in the Music Shed. Mr. Monteux will direct the orchestra in next Saturday night's concert.

Midweek Concert

The third in the series of midweek chamber music concerts, on Wednesday, at 8.30 in the Theater-Concert Hall, will mark the third appearance at Tanglewood of the Beaux Arts Trio, which made its official debut in this same hall in the summer of 1955. The members of the trio, Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano, will present a program of trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio is performed for the first time at this concert.

Programs for the rest of the week are:

Friday, July 19, 8.30 p. m. Music Shed, Boston Symphony Orchestra

"Jeu de Cartes" ..... Stravinsky
Rococo Variations for Cello and Orchestra ..... Tchaikovsky
(First performance in the United States of the original version)
Soloist: SAMUEL MAYES
Symphony No. 6 ("Pathetique") ..... Tchaikovsky
CHARLES MUNCH, Conductor

Saturday, July 20, 8.30 p. m., Music Shed Boston Symphony Orchestra

Overture, "The Hebrides" (Fingal's Cave) ..... Mendelssohn
Symphony No. 5 ..... Tchaikovsky

"Sacre du Printemps" ..... Stravinsky
PIERRE MONTEUX, Conductor

Sunday, July 21, 2.30 p. m., Music Shed Boston Symphony Orchestra

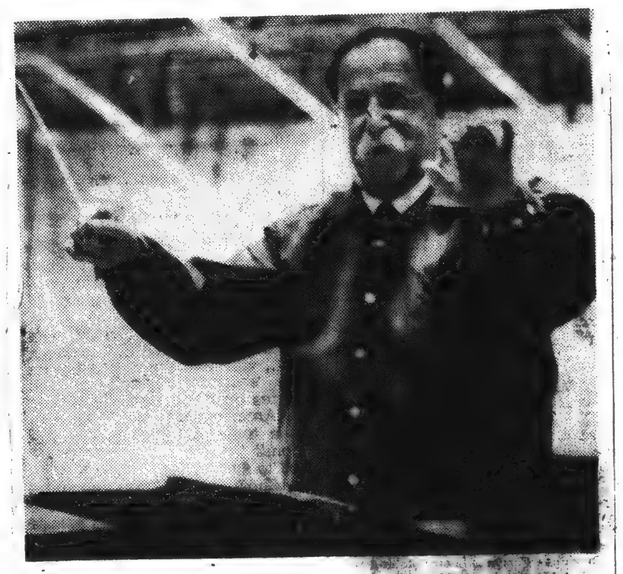
KOUSSEVITZKY MEMORIAL CONCERT
"Romeo and Juliet" Overture ..... Tchaikovsky
"Canticum Sacrum" ..... Stravinsky
Soloists: JOHN MCCOLLUM, tenor; DONALD GRAMM, bass; FESTIVAL CHORUS
Violin Concerto ..... Tchaikovsky
Soloist: ISAAC STERN
CHARLES MUNCH, Conductor

Concerts of the fourth week end of the Berkshire Festival will be devoted to music of Berlioz, including a performance on Saturday evening, July 27, of "L'Enfanee du Christ" with chorus and soloists under the direction of Charles Munch. Pierre Monteux will conduct the concert of Sunday, July 28, and Joseph de Pasquale will be soloist in "Harold in Italy" on Friday evening, July 26.

Students in Concerts

A number of concerts will be presented by students of the Berkshire Music Center during the coming week. These concerts are open to friends of the school who make a voluntary contribution to its scholarship fund. The performances are as follows. Sunday morning chamber music by Department I students (10 a. m., July 21, Chamber Music Hall; Sunday evening composer's forums by Department III students, 8.30 p. m., July 21, Chamber Music Hall; a choral concert by the Tanglewood Choir of Department II, 8.30 p. m., July 16, Theater Concert Hall; a symphony concert by the student orchestra of Department I, 8.30 p. m., July 18, Music Shed; and two lectures in the Seminar in Contemporary Music by guest composer Milton Babbitt, 3.15 p. m., Chamber Music Hall; July 17 and 19.

To Conduct Saturday



Pierre Monteaux, world famous conductor who shared direction of the Boston Symphony with Charles Munch on its recent tour [illegible] to Tanglewood. On Saturday evening, he Boston Symphony in a program haikovsky and Stravinsky. (Music , 8:30 p. m.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

JUL 14 1957

Full Boston Symphony to Give Tanglewood Concert This Week

Special to The Standard-Times

LENOX, July 13 — The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open next Friday, with the first of a series of concerts in the great 6,000-seat Music Shed at Tanglewood, Lenox. The concerts on next Friday evening and next Sunday afternoon under Dr. Munch's direction, and on next Saturday evening conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, on Sunday, and Samuel Mayes, cello, on Friday. The concert of Sunday afternoon will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the Winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music [illegible]

[illegible] to the 6,000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's 12-week-end [illegible] from the lawns outside, many of them taking advantage of the opportunity to picnic in the grounds prior to the concert.

SYRACUSE HERALD-JOURNAL, Tuesday, July 16, 1957

Berkshire Center Students' Concerts In Tanglewood

Students of the Berkshire Music Center are presenting concerts this week in the Chamber Music Hall in "Tanglewood", Lenox, Mass. during the annual Berkshire Music Festival. Tonight the Tanglewood Choir of Department 2 will give a program; Thursday night a symphony concert by the student orchestra of Department 1 is scheduled.

Next Sunday afternoon's program [illegible] the great Music Shed in "Tanglewood" will be the Koussevitzky Memorial Concert. The program will include the Tschaikowsky "Romeo and Juliet" overture and the same composer's Violin Concerto with Isaac Stern, soloist. Dr. Charles Munch, musical director of the Boston Symphony, will conduct the orchestra.

Stravinsky's "Canticum Sacrum" will be included in the program with John McCollum, tenor and Donald Gramm, bass as soloists and the Berkshire Music Festival Chorus also participating. Concerts Friday and Saturday nights, July 19-20, also in the Shed, by the Orchestra will be conducted, respectively, by Dr. Munch and by Pierre Monteux.

YWCA PLANS TRIP TO TANGLEWOOD

The YWCA will sponsor a trip to Tanglewood, Lenox, on Sunday, July 21. A bus will leave the YWCA, 26 Howard St. at 11 a. m.

The Boston Symphony Orchestra will be conducted by Charles Munch, with Pierre Monteux, guest conductor. An all Tchaikovsky program, with Isaac Stern, violin soloist.

The bus will arrive at Tanglewood in time for lunch and a tour of the grounds.

Reservations may be made by calling the YWCA, by July 17.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., TUESDAY, JULY 16, 1957

[148]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 9 1957

Shed Concerts At Tanglewood Open Friday, July 19

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the orchestra's music director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat music shed at Tanglewood, Lenox. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the music shed, additional thousands of music lovers will enjoy the season's 12 week-end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The Friday evening concert (July 19) conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique), Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work. The Variations were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in the order of the Variations. Mr. Mayes now performs them in the order intended by the composer and is the first exponent in the Western word of this original version newly published in Moscow. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening, July 20, will be under the direction of the guest conductor, Pierre Monteux. Regular conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston. He shared with Dr. Munch the concerts of the Orchestra's European tour in 1952, the transcontinental tour in 1952, and the European tour of last summer, conducting concerts in both Leningrad and Moscow, as well as in Edinburgh, London, Paris and Switzerland. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides", ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky "The Rite of Spring" which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the permformance took place. Mr. Monteux later introduced the work in Boston and in New York.

The concert of Sunday afternoon, July 21, to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the Orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September 1956. The first American performance was on the West Coast as part of a special birthday concert on June 17 conducted by Stravinsky's pupil, Robert Craft. Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (August 3) and Beethoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 13 1957

Next Week at Tanglewood

Stravinsky Music Programed

The first weekend of concerts by the full Boston Symphony Orchestra, under the direction of Charles Munch, will open Friday, July 19, with the first of a series of concerts in the 6,000-seat Music Shed at Tanglewood, Lenox, Mass.

The Friday evening concert, conducted by Dr. Munch, will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with Samuel Mayes, first cellist, as soloist, and the Sixth Symphony. Mr. Mayes will present the first performance in the United States of the original version of the Rococo Variations. They were first published in 1878 in a version by the cellist, Fitzenhagen, who made certain changes in their order. Mr. Mayes will play them in the order intended by the composer. The program will also include Stravinsky's "Card Game."

* * *

The concert of Saturday evening, July 20, will be under the direction of Pierre Monteux. His program will include Mendelssohn's Overture "The Hebrides," Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring."

The concert of Sunday afternoon, July 21, will be dedicated to the memory of Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra. The salute to Stravinsky will continue at this concert when Dr. Munch conducts his new work, the "Canticum Sacrum." The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross.

* * *

The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September, 1956. The first American performance was on the West Coast as part of a special birthday concert on June 7, conducted by Stravinsky's pupil, Robert Craft.

Isaac Stern will be soloist in the Tchaikovsky Violin Concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (Aug. 3) and Beethoven (Aug. 9). The program will open with Tchaikovsky's "Romeo and Juliet" Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theater-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio. The members of the trio—Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano—will offer trios by Haydn, Robert Casadesus, and Beethoven. The Casadesus trio will be performed for the first time at this concert.

Pierre Monteux To Share Podium At Tanglewood

Lenox, July 15—Pierre Monteux will share the podium with Charles Munch next week end at Tanglewood in conducting the first three of the concerts of the Berkshire Music Festival by the full Boston Symphony Orchestra in the Music Shed. Mr. Monteux will direct the orchestra in next Saturday night's concert.

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Programs for the rest of the week are:

Friday, July 19, 8.30 p. m. Music Shed, Boston Symphony Orchestra

"Jeu de Cartes" ..... Stravinsky
Rococo Variations for Cello and Orchestra ..... Tchaikovsky
(First performance in the United States of the original version)
Soloist: SAMUEL MAYES
Symphony No. 6 ("Pathetique") ..... Tchaikovsky
CHARLES MUNCH, Conductor

Saturday, July 20, 8.30 p. m., Music Shed Boston Symphony Orchestra

Overture, "The Hebrides" (Fingal's Cave) ..... Mendelssohn
Symphony No. 5 ..... Tchaikovsky
"Sacre du Printemps" ..... Stravinsky
PIERRE MONTEUX, Conductor

Sunday, July 21, 2.30 p. m., Music Shed Boston Symphony Orchestra

KOUSSEVITZKY MEMORIAL CONCERT
"Romeo and Juliet" Overture ..... Tchaikovsky
"Canticum Sacrum" ..... Stravinsky
Soloists: JOHN McCOLLUM, tenor; DONALD GRAMM, bass; FESTIVAL CHORUS
Violin Concerto ..... Tchaikovsky
Soloist: ISAAC STERN
CHARLES MUNCH, Conductor

Concerts of the fourth week end of the Berkshire Festival will be devoted to music of Berlioz, including a performance on Saturday evening, July 27, of "L'Enfance du Christ" with chorus and soloists under the direction of Charles Munch. Pierre Monteux will conduct the concert of Sunday, July 28, and Joseph de Pasquale will be soloist in "Harold in Italy" on Friday evening, July 26.

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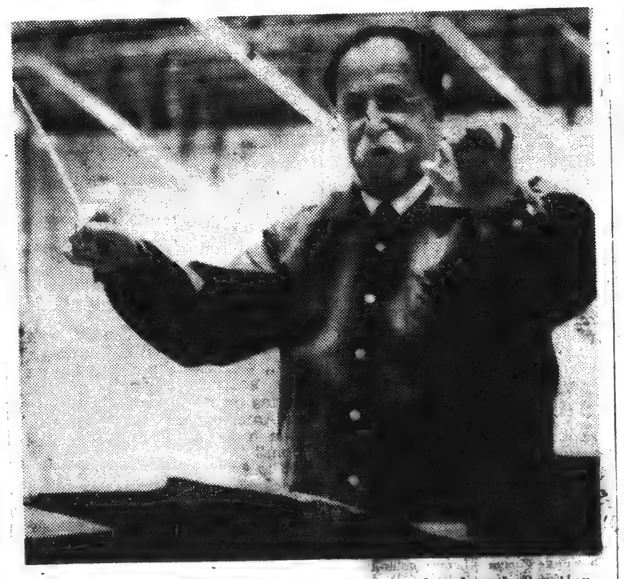
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 14 1957

To Conduct Saturday

CHARLES MUNCH, director of the Boston Symphony and the Berkshire Music Center, shares direction of the summer's festival at Tanglewood with Pierre Monteux and Carl Shurich.



Pierre Monteaux, world famous conductor who shared direction of the Boston Symphony with Charles Munch on its recent tour of Europe, has returned to Tanglewood. On Saturday evening, July 20, Mr. Monteaux leads the Boston Symphony in a program of works by Mendelssohn, Tchaikovsky and Stravinsky. (Music shed, 8:30 p. m.

mphony to Give oncert This Week

Special to The Standard-Times

LENOX, July 13 — The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open next Friday, with the first of a series of concerts in the great 6,000-seat Music Shed at Tanglewood, Lenox. The concerts on next Friday evening and next Sunday afternoon under Dr. Munch's direction, and on next Saturday evening conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, on Sunday, and Samuel Mayes, cello, on Friday. The concert of Sunday afternoon will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The orchestra of 106 players will assemble for the first time since the close of the Winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's 12-week-end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic in the grounds prior to the concert.

SYRACUSE HERALD-JOURNAL, Tuesday, July 16, 1957

Berkshire Center Students' Concerts In Tanglewood

Students of the Berkshire Music Center are presenting concerts this week in the Chamber Music Hall in "Tanglewood", Lenox, Mass. during the annual Berkshire Music Festival. Tonight the Tanglewood Choir of Department 2 will give a program; Thursday night a symphony concert by the student orchestra of Department 1 is scheduled.

Next Sunday afternoon's program in the great Music Shed in "Tanglewood" will be the Koussevitzky Memorial Concert. The program will include the Tschaikowsky "Romeo and Juliet" overture and the same composer's Violin Concerto with Isaac Stern, soloist. Dr. Charles Munch, musical director of the Boston Symphony, will conduct the orchestra.

Stravinsky's "Canticum Sacrum" will be included in the program with John McCollum, tenor and Donald Gramm, bass as soloists and the Berkshire Music Festival Chorus also participating. Concerts Friday and Saturday nights, July 19-20, also in the Shed, by the Orchestra will be conducted, respectively, by Dr. Munch and by Pierre Monteux.

YWCA PLANS TRIP TO TANGLEWOOD

The YWCA will sponsor a trip to Tanglewood, Lenox, on Sunday, July 21. A bus will leave the YWCA, 26 Howard St. at 11 a. m.

The Boston Symphony Orchestra will be conducted by Charles Munch, with Pierre Monteux, guest conductor. An all Tchaikovsky program, with Isaac Stern, violin soloist.

The bus will arrive at Tanglewood in time for lunch and a tour of the grounds.

Reservations may be made by calling the YWCA, by July 17.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., TUESDAY, JULY 16, 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 11 1957

Full BSO Opens Summer Series July 19 Weekend

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open Friday, July 19, with the first of a series of concerts in the Music Shed at Tanglewood, Lenox, Massachusetts. The concerts Friday evening and Sunday afternoon, July 19 and 21, under Dr. Munch's direction, and Saturday evening, July 20, conducted by Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, July 21, and Samuel Mayes, cello. The concert of Sunday afternoon, July 21, will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

SAMUEL MAYES
(Soloist)

The Friday evening concert, July 19, will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony "Pathetique." Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game."

The concert Saturday evening, July 20, will be under the direction of Pierre Monteux. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring."

The salute to Stravinsky will continue at the concert July 21, dedicated to the memory of Dr. Koussevitzky, when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum." The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms, August 3, and Beethoven, August 9. The program will open with Tchaikovsky's Romeo and Juliet Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theatre-Concert Hall will feature the Beaux Arts Trio. The members of the trio, Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano, will present a program of trios by Haydn, Robert Casadesus and Beethoven. The Casadesus trio is performed for the first time at this concert.

This weekend's final concerts in the Bach-Mozart series by members of the Boston Symphony Orchestra under the direction of Charles Munch are: on Saturday evening, July 13, in the Music Shed, three Mozart Symphonies (in E-flat, G minor and C major, "Jupiter"); and on Sunday afternoon, July 14, in the Theatre-Concert Hall, an all-Mozart program including the Adagio and Fugue in C minor, the Bassoon Concerto (soloist, Sherman Walt), the Horn Concerto K. 495 (soloist, James Stagliano); and the Sinfonia Concertante for wind instruments (soloists, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon).

Concerts of the fourth weekend of the Berkshire Festival will be devoted to music of [illegible]

Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4700

JUL 18 1957

FESTIVAL WILL AT TANGLEWOOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City, and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28 Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend. Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

BUY U. S. SAVINGS BONDS

STUDENT CONCERTS LISTED THIS WEEK

Lenox, July 13—A number of concerts will be presented by students of the Berkshire Music Center during the coming week. These concerts are open to friends of the school who make a voluntary contribution to its scholarship fund. The performances are as follows: Sunday morning chamber music by Dept. 1 students (10 a. m., July 14 and 21, Chamber Music Hall); Sunday evening composer's forums by Dept. 3 students (8:30 p. m., July 14 and 21, Chamber Music Hall). Also a choral concert by the Tanglewood Choir of Dept. 2 (8:30 p. m., July 16, Theater Concert Hall); a symphony concert by the student orchestra of Dept. 1 (8:30 p. m., July 18, Music Shed); and two lectures in the Seminar in Contemporary Music by guest composer Milton Babbitt (3:15 p. m., Chamber Music Hall; July 17 and 19).

THE BOSTON HERALD, TUESDAY, JULY 16, 1957

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUL 19 1957

Berkshire Festival

The first week-end of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6000-seat Music Shed opens tonight at Tanglewood, Lenox. Tonight's concert at 8:30 will be conducted by the Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rocco Variations of Cello and Orchestra. Dr Munch will close the program with Tchaikovsky's Sixth Symphon, the "Pathetique."

The concert tomorrow evening at 8:30 will be conducted by Pierre Monteux. His program will include Mendelssohn's "Fingal's Cave" Overture, Tchaikovsky's Fifth Symphony, and continuing this week-ends tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring." Mr. Monteux conducted the first performance of this work in Paris in 1913 and later introduced it in Boston and New York.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUL 14 1957

Berkshire Festival

The first week-end of concerts by the Boston Symphony Orchestra in full numbers, under the direction of Charles Munch, will begin Friday evening at the Berkshire Festival in Tanglewood, Lenox, Mass. Programs will be as follows:

Friday at 8:30, Music Shed, Charles Munch conducting. Stravinsky: "Jeu de Cartes"; Tchaikovsky: Rococo Variations for Cello and Orchestra (first performance in the United States of the original version; Samuel Mayes, soloist); Tchaikovsky: "Pathetic" Symphony.

Saturday at 8:30, Music Shed, Pierre Monteux conducting. Mendelssohn: Overture, "The Hebrides" ("Fingal's Cave"); Tchaikovsky: Fifth Symphony; Stravinsky: "Le Sacre du Printemps."

Sunday, July 21, at 2:30, Music Shed, Charles Munch conducting. Koussevitzky Memorial Concert. Tchaikovsky: Overture-Fantasia, "Romeo and Juliet"; Stravinsky: Canticum Sacrum, (soloists: John McCollum, tenor; Donald Gramm, bass; the Berkshire Festival Chorus); Tchaikovsky: Violin Concerto (Isaac Stern, soloist).

The final concert by small orchestra in the Bach-Mozart series, will be given at 2:30 today in the Theater-Concert Hall. Charles Munch will conduct a Mozart program which will include the Adagio and Fugue in C minor, the Bassoon Concerto with Sherman Walt as soloist; the Horn Concerto (K. 495) with James Stagliano as soloist, and the Sinfonia Concertante for wind instruments with the following soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet, and Messrs. Stagliano and Walt. All soloists are first desk players of the Boston Symphony.

The Wednesday evening chamber music concert, at 8:30 in the Theater-Concert Hall, July 17, will be given by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano), and will include music by Haydn, Robert Casadesus and Beethoven.

Refugee to Conduct Tanglewood Choir

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Now employed at Jordan Marsh Company, Toth won a scholarship to the Berkshire Music Center. He is a former conductor of the Musicians Guild Orchestra in Budapest and the Radio Budapest Orchestra.

He is one of six student conductors who will appear in tonight's program, the choir's first concert of this current season. Faculty directors will be Alfred Nash Patterson and Lorna Cooke DeVaron of the Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,362

JUL 26 1957

Bershire Festival opens this week in Lenox, Mass.

The 1957 Berkshire Festival at Tanglewood in Lenox will open its series of concerts by the Boston Symphony Orchestra, Charles Munch, Music Director, in the 6,000-seat Music Shed this weekend.

Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate.

Tanglewood is easily approached by road — the Taconic Parkway from New York City and points south. The New York Thruway and the new Massachusetts Turnpike bring visitors in a little over two hours from Boston, thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts this weekend will be devoted to music of Tchaikovsky and Stravinsky, conducted by Charles Munch and Pierre Monteux. A series of Berlioz programs has been chosen by Charles Munch for the weekend of 26-28. Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend.

Programs for the following weekend, August 2-4 will emphasize the music of Brahms, and the fourth and final weekend, August 9-11 will be devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,809 - S. 172,502

JUL 19 1957

Academy Plans Music Excursion

The Brooklyn Academy of Music will sponsor a one-day excursion, "Sunday at Tanglewood," Aug. 11, the final day of the Berkshire Music Festival.

Tickets for the excursion cost $10, and include railroad fare, a guided tour of the grounds, a visit to Hawthorne Cottage, a luncheon, and general admission to the concert. Beethoven's Ninth Symphony will be the feature work of the day. Reservations may be made at the Academy, 30 Lafayette Ave.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 19 1957

Chamber Concerts Are Announced For Tanglewood

There will be chamber music concerts at Tanglewood Sunday morning at 10 in the Chamber Music Hall, and Sunday evening at 8:30 in the same hall.

The morning concert will feature works of Karl Kohn of the Berkshire Music Center faculty, Prokofieff and Brahms. The evening concert will feature works by students of the composition group.

The program follow:

DEPARTMENT I—CHAMBER MUSIC
SUNDAY MORNING AT 10.
CHAMBER MUSIC HALL.

Adagio and Allegro — Kohn
Merrill Debskf, trumpet, Ansonia, Conn.
Robert Hauss, trombone, Shelby, N.C.
Gerald Conrath, trumpet, Portland, Ore.
Robert Stephenson, trombone, Floresville, Texas.
Joanna Marsh, piano, Seattle, Wash.

Quintet — Prokofieff
Peter Angelo, oboe, Bronxville, N.Y.
Hyman Bress, violin, Montreal, Canada.
Homer Lee, clarinet, San Francisco, Calif.
Jesse Levine, viola, Bronx, N.Y.
David Bethe, double bass, Appleton, Wis.

Quartet, Opus 51, No. 2 — Brahms
Leo Ahramjian, violin, San Francisco, Calif.
Roy Hickrenn, viola, Hamburg, N.Y.
Joyce Pollard, violin, Chicago, Ill.
Chester Wood, cello, Port Orchard, Wash.

DEPARTMENT III—COMPOSERS' FORUM
SUNDAY EVENING AT 8:30.
CHAMBER MUSIC HALL.

String Quartet No. 2
Richard Hensel, Mt. Carroll, Ill.
Suite Canina for oboe, clarinet and bassoon.
Jose Serebrier, Montevideo, Uruguay.
SONG GROUP
Gordon Sherwood, Ann Arbor, Mich.
Malcolm Peyton, Princeton, N.J.
David Ward-Steinmann, Alexandria, La.
Joseph Lukewitz, Chicago, Ill.
NAOMI FARR, soprano, New York, N.Y.
Suite for solo clarinet
MALCOLM PEYTON, Princeton, N.J.
Sonata for two flutes and piano
[illegible]ko, Youngstown, Ohio.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 18 1957

Lecture, Concert Forum Scheduled At Music Center

An illustrated lecture on contemporary music, a chamber music concert and a composers' forum are the highlights of activity this weekend at the Berkshire Music Center, the summer music school maintained by the Boston Symphony Orchestra at Tanglewood, Lenox. The lecture and concerts are open to Friends of the Berkshire Music Center, whose contributions help to support the music school.

Tomorrow afternoon, American composer Milton Babbitt will speak about "Dodecaphonism Developed," at 3:15 in the Chamber Music Hall. His lecture, which will be illustrated musically by Fromm Fellowship Players, is part of the Seminar in Contemporary Music sponsored by the Fromm Music Foundation of Chicago. Mr. Babbitt, Associate Professor of Music at Princeton University, is guest teacher of composition at the Berkshire Music Center this summer. The next seminar program, Wednesday, July 24, will be presented by Karl Kohn, faculty member of the music school, who will speak on the subject of "Nationalist Trends: European Phase."

The third weekly chamber music concert, Sunday morning at 10 a. m. in the Chamber Music Hall, features works by Karl Kohn of the Berkshire Music Center faculty, Prokofieff and Brahms. Sunday evening, at 8:30 p. m., in the Chamber Music Hall, the second weekly Composers' Forum will feature works by composition students Richard Hensel of Mt. Carroll, Illinois; Jose Serebrier of Montevideo, Uruguay; Gordon Sherwood of Ann Arbor, Mich.; Malcolm Peyton of Princeton, N. J.; David Ward-Steinmann of Alexandria, La.; Joseph Lukewitz of Chicago, Ill.; and Ramon Zupko of Youngstown, O. Their works will be performed by Fromm Fellowship players.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 11 1957

Full BSO Opens Summer Series July 19 Weekend

The first weekend of concerts by the full Boston Symphony Orchestra under the direction

SAMUEL MAYES
(Soloist)

of Charles Munch, the Orchestra's Music Director, will open Friday, July 19, with the first of a series of concerts in the Music Shed at Tanglewood, Lenox, Massachusetts. The concerts Friday evening and Sunday afternoon, July 19 and 21, under Dr. Munch's direction, and Saturday evening, July 20, conducted by Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, July 20, and Samuel Mayes, cello. The concert of Sunday afternoon, July 21, will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The Friday evening concert, July 19, will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony "Pathetique." Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game."

The concert Saturday evening, July 20, will be under the direction of Pierre Monteux. Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring."

The salute to Stravinsky will continue at the concert July 21, dedicated to the memory of Dr. Koussevitzky, when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum." The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival Chorus will be prepared by Hugh Ross. Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms, August 3, and Beethoven, August 9. The program will open with Tchaikovsky's Romeo and Juliet Overture.

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8:30 in the Theatre-Concert Hall will feature the Beaux Arts Trio. The members of the trio, Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano, will present a program of trios by Haydn, Robert Casadesus and Beethoven. The Casadesus trio is performed for the first time at this concert.

This weekend's final concerts in the Bach-Mozart series by members of the Boston Symphony Orchestra under the direction of Charles Munch are: on Saturday evening, July 13, in the Music Shed, three Mozart Symphonies (in E-flat, G minor and C major, "Jupiter"); and on Sunday afternoon, July 14, in the Theatre-Concert Hall, an all-Mozart program including the Adagio and Fugue in C minor, the Bassoon Concerto (soloist, Sherman Walt), the Horn Concerto K. 495 (soloist, James Stagliano); and the Sinfonia Concertante for wind instruments (soloists, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon).

Concerts of the fourth weekend of the Berkshire Festival will be devoted to music of Berlioz, including a performance on Saturday evening, July 27, of "L'Enfance du Christ" with chorus and soloists under the direction of Charles Munch. Pierre Monteux will conduct the concert of Sunday, July 28, and Joseph de Pasquale will be soloist in "Harold in Italy" on Friday evening, July 26.

STUDENT CONCERTS LISTED THIS WEEK

Lenox, July 13—A number of concerts will be presented by students of the Berkshire Music Center during the coming week. These concerts are open to friends of the school who make a voluntary contribution to its scholarship fund. The performances are as follows: Sunday morning chamber music by Dept. 1 students (10 a. m., July 14 and 21, Chamber Music Hall); Sunday evening composer's forums by Dept. 3 students (8:30 p. m., July 14 and 21, Chamber Music Hall). Also a choral concert by the Tanglewood Choir of Dept. 2 (8:30 p. m., July 16, Theater Concert Hall); a symphony concert by the student orchestra of Dept. 1 (8:30 p. m., July 18, Music Shed); and two lectures in the Seminar in Contemporary Music by guest composer Milton Babbitt (3:15 p. m., Chamber Music Hall; July 17 and 19).

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUL 19 1957

Berkshire Festival

The first week-end of Berkshire Festival concerts by the full Boston Symphony Orchestra in the 6000-seat Music Shed opens tonight at Tanglewood, Lenox. Tonight's concert at 8:30 will be conducted by the Charles Munch, who will present music of Tchaikovsky and Stravinsky. The program opens with Stravinsky's "Card Game" (Ballet in Three Deals). Samuel Mayes, first cellist of the Boston Symphony Orchestra, will be soloist in the first United States performance of the original version of Tchaikovsky's Rocco Variations of Cello and Orchestra. Dr Munch will close the program with Tchaikovsky's Sixth Symphon, the "Pathetique."

The concert tomorrow evening at 8:30 will be conducted by Pierre Monteux. His program will include Mendelssohn's "Fingal's Cave" Overture, Tchaikovsky's Fifth Symphony, and continuing this week-ends tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring." Mr. Monteux conducted the first performance of this work in Paris in 1913 and later introduced it in Boston and New York.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUL 14 1957

Berkshire Festival

The first week-end of concerts by the Boston Symphony Orchestra in the full numbers, under the direction of Charles Munch, will begin Friday evening at the Berkshire Festival in Tanglewood, Lenox, Mass. Programs will be as follows:

Friday at 8:30, Music Shed, Charles Munch conducting. Stravinsky: "Jeu de Cartes"; Tchaikovsky: Rococo Variations for Cello and Orchestra (first performance in the United States of the original version; Samuel Mayes, soloist); Tchaikovsky: "Pathetic" Symphony.

Saturday at 8:30, Music Shed, Pierre Monteux conducting. Mendelssohn: Overture, "The Hebrides" ("Fingal's Cave"); Tchaikovsky: Fifth Symphony; Stravinsky: "Le Sacre du Printemps."

Sunday, July 21, at 2:30, Music Shed. Charles Munch conducting. Koussevitzky Memorial Concert. Tchaikovsky: Overture-Fantasia, "Romeo and Juliet"; Stravinsky: Canticum Sacrum, (soloists: John McCollum, tenor; Donald Gramm, bass; the Berkshire Festival Chorus); Tchaikovsky: Violin Concerto (Isaac Stern, soloist).

The final concert by small orchestra in the Bach-Mozart series, will be given at 2:30 today in the Theater-Concert Hall. Charles Munch will conduct a Mozart program which will include the Adagio and Fugue in C minor, the Bassoon Concerto, with Sherman Walt as soloist; the Horn Concerto (K. 495) with James Stagliano as soloist, and the Sinfonia Concertante for wind instruments with the following soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet, and Messrs. Stagliano and Walt. All soloists are first desk players of the Boston Symphony.

The Wednesday evening chamber music concert, at 8:30 in the Theater-Concert Hall, July 17, will be given by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano), and will include music by Haydn, Robert Casadesus and Beethoven.

...LL ...OOD BEGIN JULY 19

The 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open its series of concerts by the Boston Symphony Orchestra, Charles Munch Music Director in the 6,000-seat Music Shed on the weekend of July 19-20-21. Four weekends of concerts on Friday and Saturday evenings and Sunday afternoons will be enjoyed by thousands, both inside the famous Music Shed, and outside on the lawns of the beautiful Tanglewood Estate. Many people picnic on the grounds prior to the concert. The grounds are open at 6 p.m. for evening concerts and 12 noon on Sundays for those who wish to take advantage of this pleasant custom.

Tanglewood is easily approached by road—the Taconic Parkway from New York City, and points south. The New York State Thruway and the new Massachusetts Turnpike bring visitors to Tanglewood in a little over two hours from Boston thus allowing music lovers from the Eastern part of New England to drive to Tanglewood, attend a Berkshire Festival concert, and return to their homes in a single day of easy driving.

The concerts of the first weekend (July 19-20-21) are devoted to music of Tchaikovsky and Stravinsky, and conducted by Charles Munch and Pierre Monteux. An especially interesting series of Berlioz programs has been chosen by Charles Munch for the weekend of July 26-27-28 Dr. Munch, who is known as a specialist in the performance of Berlioz, will conduct two of the concerts, and Pierre Monteux the third. A good choice of tickets is still available for this concert, and good accommodations may still be had in the area for this particular weekend Programs for the following weekend (August 2-3-4) will emphasize the music of Brahms, and the fourth and final weekend (August 9-10-11) is devoted to Beethoven. Charles Munch will conduct two concerts in each weekend, and the German conductor, Carl Schuricht, one.

Information on tickets and programs, as well as a descriptive circular about other activities in the Berkshire area, may be had by writing the Ticket Office, Tanglewood, Lenox, Massachusetts.

BUY U. S. SAVINGS BONDS

THE BOSTON HERALD, TUESDAY, JULY 16, 1957

Refugee to Conduct Tanglewood Choir

Lajos Toth, who came here last fall as a refugee from Hungary, tonight will conduct the Tanglewood Choir in four songs of Bela Bartok at the Berkshire Music Festival.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,362

JUL 26 1957

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NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502

JUL 19 1957

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Tickets for the excursion cost $10, and include railroad fare, a guided tour of the grounds, a visit to Hawthorne Cottage, a luncheon, and general admission to the concert. Beethoven's Ninth Symphony will be the feature work of the day. Reservations may be made at the Academy, 30 Lafayette Ave.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 19 1957

Chamber Concerts Are Announced For Tanglewood

There will be chamber music concerts at Tanglewood Sunday morning at 10 in the Chamber Music Hall, and Sunday evening at 8:30 in the same hall.

The morning concert will feature works of Karl Kohn of the Berkshire Music Center faculty, Prokofieff and Brahms. The evening concert will feature works by students of the composition group.

The program follow:

DEPARTMENT I—CHAMBER MUSIC
SUNDAY MORNING AT 10.
CHAMBER MUSIC HALL.

Adagio and Allegro — Kohn
Merrill Debski, trumpet, Ansonia, Conn.
Robert Hause, trombone, Shelby, N.C.
Gerald Conrath, trumpet, Portland, Ore.
Robert Stephenson, trombone, Floresville, Texas.
Joanna Marsh, piano, Seattle, Wash.

Quintet — Prokofieff
Peter Angelo, oboe, Bronxville, N.Y.
Hyman Bress, violin, Montreal, Canada.
Homer Lee, clarinet, San Francisco, Calif.
Jesse Levine, viola, Bronx, N.Y.
David Bethe, double bass, Appleton, Wis.

Quartet, Opus 51, No. 2 — Brahms
Leo Ahramjian, violin, San Francisco, Calif.
Roy Mickrenz, viola, Hamburg, N.Y.
Joyce Pollard, violin, Chicago, Ill.
Chester Wood, cello, Port Orchard, Wash.

DEPARTMENT III—COMPOSERS' FORUM
SUNDAY EVENING AT 8:30.
CHAMBER MUSIC HALL.

String Quartet No. 2
Richard Hensel, Mt. Carroll, Ill.

Suite Canina for oboe, clarinet and bassoon.
Jose Serebrier, Montevideo, Uruguay.

SONG GROUP
Gordon Sherwood, Ann Arbor, Mich.
Malcolm Peyton, Princeton, N.J.
David Ward-Steinmann, Alexandria, La.
Joseph Lukewitz, Chicago, Ill.
NAOMI FARR, soprano, New York, N.Y.

Suite for solo clarinet
MALCOLM PEYTON, Princeton, N.J.

Sonata for two flutes and piano
Ramon Zupko, Youngstown, Ohio.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 18 1957

Lecture, Concert Forum Scheduled At Music Center

An illustrated lecture on contemporary music, a chamber music concert and a composers' forum are the highlights of activity this weekend at the Berkshire Music Center, the summer music school maintained by the Boston Symphony Orchestra at Tanglewood, Lenox. The lecture and concerts are open to Friends of the Berkshire Music Center, whose contributions help to support the music school.

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The third weekly chamber music concert, Sunday morning at 10 a. m. in the Chamber Music Hall, features works by Karl Kohn of the Berkshire Music Center faculty, Prokofieff and Brahms. Sunday evening, at 8:30 p. m., in the Chamber Music Hall, the second weekly Composers' Forum will feature works by composition students Richard Hensel of Mt. Carroll, Illinois; Jose Serebrier of Montevideo, Uruquay; Gordon Sherwood of Ann Arbor, Mich.; Malcolm Peyton of Princeton, N. J.; David Ward-Steinmann of Alexandria, La.; Joseph Lukewitz of Chicago, Ill.; and Ramon Zupko of Youngstown, Ohio. Their works will be performed by Fromm Fellowship Players.

Thousands Expected For Festival Weekend

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Mass.

The Friday evening concert (July 19) conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

The concert of Saturday evening, July 20, will be under the direction of Pierre Monteux. The program will include Mendelssohn's Overature "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rites of Spring."

Sunday, the salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark). The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival will be prepared by Hugh Ross. Isaac Stern will be soloist in the Tchaikovsky violin concert.

WASHINGTON, D. C.
Post & Times Herald
Circ. D. 380,624 - S. 410,185

JUL 14 1957

Tanglewood Lists Music

THE BERKSHIRE Festival at Tanglewood, Lenox, Mass., will open its 1957 series of concerts by the Boston Symphony Orchestra, Charles Munch, director, in the 6000-seat Music Shed next weekend. There will be four weekends of concerts on Friday and Saturday evenings and Sunday afternoons.

The first weekend (July 19-21) will be devoted to music of Tchaikovsky and Stravinsky, conducted by Munch and Pierre Monteux. A series of Berlioz programs has been chosen by Munch for the following weekend.

THE ECHO, TUESDAY, JULY 16, 1
NEW LEBANON, NEW YORK

Complete Orchestra In Shed Concerts

The first week end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open this Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Massachusetts. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on

SAMUEL MAYES

Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21) and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

The Orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's twelve week end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The third in the series of Wednesday evening Chamber Music concerts tomorrow, July 19, at 8:30 in the Theatre-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio, which made its official debut in this same hall in the summer of 1955.

GREENVILLE, N. Y.
LOCAL
Circ. W. 467
JUL 17 1957

CAIRO, N. Y.
HERALD
Circ. W. 415
JUL 18 1957

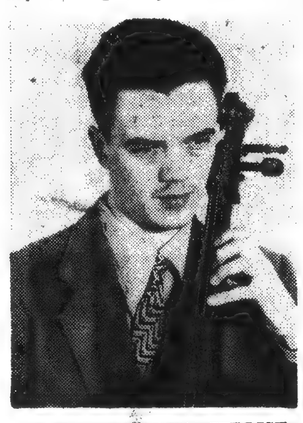
ATHENS, N. Y.
HERALD
JUL 18 1957

9B

Concerts in Music Shed Will Start Friday Night

Tchaikovsky and Stravinsky Featured Composers This Week as Full Boston Symphony Orchestra Reassembles at Tanglewood

Lenox, July 13 — The first week end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, music director, will open Friday night with the first of a series of concerts in the great 6000-seat Music Shed at Tanglewood. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted



SAMUEL MAYES, CELLIST

by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky.

Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

Orchestra at Full Strength

The orchestra of 106 players will assemble for the first time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler wil come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

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The Friday evening concert (July 19) conducted by Dr. Munch will include two works of Tchaikovsky, the Rococo Variations for cello and orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist, and the sixth symphony ("Pathetique"). Mayes, solo cellist of the Boston Symphony since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of tihs work. The program will open with a performance of Stravinsky's "Card Game" ("Ballet in Three Deals") written for the American Ballet in 1937.

Monteux to Conduct

The concert of Saturday evening, July 20; will be under the direction of the guest conductor, Pierre Monteux. Regular conductor of the Boston Symphony from 1919 to 1924, Mr. Monteux has appeared frequently in recent years as guest conductor at Tanglewood and in Boston.

The program will include Mendelssohn's overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's fifth symphony and Stravinsky's "The Rite of Spring," which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the performance took place. Mr. Monteux later introduced the work in Boston and in New York.

Koussevitzky Memorial

The concert of Sunday afternoon, July 21, to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. Dr. Koussevitzky not only developed the Berkshire Festival concerts, but also founded the orchestra's summer school of music at Tanglewood, the Berkshire Music Center.

The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark. The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the festival chorus will be prepared by Hugh Ross.

Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (Aug. 3) and Beethoven (Aug. 9). The program will open with Tchaikovsky's "Romeo and Juliet" overture.

Chamber Music

The third in the series of Wednesday evening Chamber Music concerts on Wednesday, July 19, at 8.30 in the Theater-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio, which made its official debut in this same hall in the summer of 1955. The members of the trio, Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano, will present a program of trios by Haydn, Robert Casadesus and Beethoven. The Casadesus trio will be performing for the first time at this concert. Complete programs for the week:

Friday, July 19, 8.30 p. m.
Music Shed
Boston Symphony Orchestra
"Jeu de Cartes" ..... Stravinsky
Rococo Variations for Cello and Orchestra ..... Tchaikovsky
(First performance in the United States of the original version)
Soloist Samuel Mayes
Symphony No. 6 ("Pathetique") ..... Tchaikovsky
Charles Munch, conductor

Saturday, July 20, 8.30 p. m.
Music Shed
Boston Symphony Orchestra
Overture, "The Hebrides" (Fingal's Cave) ..... Mendelsshon
Symphony No. 5 ..... Tchaikovsky
"Sacre du Printemps" ..... Stravinsky
Pierre Monteux, conductor

Sunday, July 21 2.30 p. m.
Music Shed
Boston Symphony Orchestra
Koussevitzky Memorial Concert
"Romeo and Juliet" Overture ..... Tchaikovsky
"Canticum Sacrum" ..... Stravinsky
Soloists John McCollum, tenor; Donald Grase, bass; Festival Chorus
Violin Concerto ..... Tchaikovsky
Soloist Isaac Stern
Charles Munch, conductor

The final concert in the Bach-Mozart series by members of the Boston Symphony tomorrow afternoon in the Theater-Concert Hall, offers an all-Mozart program including the Adagio and Fugue in C minor, the Bassoon concerto (soloist Sherman Walt), the Horn concerto K. 495 (soloist James Stagliano); and the Sinfonia Concertante for wind instruments (soloist Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon).

[150]

Thousands Expected For Festival Weekend

The first weekend of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Mass.

The Friday evening concert (July 19) conducted by Charles Munch will include two works of Tchaikovsky, the Rococo Variations for Cello and Orchestra, with the Orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique). Samuel Mayes, solo cellist of the Boston Symphony Orchestra since 1948, has appeared several times at the Berkshire Festival concerts as soloist and will present the first performance in the United States of the original version of this work. Dr. Munch opens the Friday evening program with a performance of Stravinsky's "Card Game" (Ballet in Three Deals) written for the American Ballet in 1937.

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Sunday, the salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark). The soloists will be John McCollum, tenor, and Donald Gramm, baritone; and the Festival will be prepared by Hugh Ross. Isaac Stern will be soloist in the Tchaikovsky violin concert.

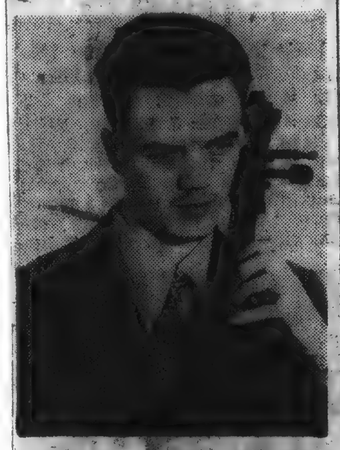
THE LAKEVILLE JOURNAL, Section II, July [illegible] 1957

Lenox Rep 7/14/57 9B

Concerts in Music Shed Will Start Friday Night

Tchaikovsky and Stravinsky Featured Composers This Week as Full Boston Symphony Orchestra Reassembles at Tanglewood

Lenox, July 13 — The first week end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, music director, will open Friday night with the first of a series of concerts in the great 6000-seat Music Shed at Tanglewood. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on Saturday evening (July 20) conducted



SAMUEL MAYES, CELLIST

by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky.

Soloists will be Isaac Stern, violin (July 21), and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

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Boston Symphony Orchestra
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Symphony No. ..... Tchaikovsky
"Sacre du Printemps" ..... Stravinsky
Pierre Monteux, conductor

Sunday, July 21, 2.30 p. m.
Music Shed
Boston Symphony Orchestra
Koussevitzky Memorial Concert
"Romeo and Juliet" Overture ..... Tchaikovsky
"Canticum Sacrum" ..... Stravinsky
Soloists John McCollum, tenor; Donald Gramm, bass; Festival Chorus
Violin Concerto ..... Tchaikovsky
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WASHINGTON, D. C.
Post & Times Herald
Circ. D. 380,624 - S. 410,185
JUL 14 1957

Tanglewood Lists Music

THE BERKSHIRE Festival at Tanglewood, Lenox, Mass., will open its 1957 series of concerts by the Boston Symphony Orchestra, Charles Munch, director, in the 6000-seat Music Shed next week. There will be four week-end concerts on Friday evenings and [illegible] 19 [illegible] usic [illegible] avin- [illegible] and [illegible] ies of [illegible] been [illegible] the fol-

THE ECHO, TUESDAY, JULY 16, 1957
NEW LEBANON, NEW YORK

Complete Orchestra In Shed Concerts

The first week end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the Orchestra's Music Director, will open this Friday, July 19, with the first of a series of concerts in the great 6,000 seat Music Shed at Tanglewood, Lenox, Massachusetts. The concerts on Friday evening and Sunday afternoon (July 19 and 21) under Dr. Munch's direction, and on

SAMUEL MAYES

Saturday evening (July 20) conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin (July 21) and Samuel Mayes, cello (July 19). The concert of Sunday afternoon (July 21) will be dedicated to the memory of Serge Koussevitzky a[illegible] a performance of S[illegible] anticum Sacrum" for c[illegible]ts.

The Orches[illegible]yers will assemble for the [illegible] time since the close of the winter season in Symphony Hall, when players who have been appearing in the free concerts on the Charles River Esplanade in Boston under the direction of Arthur Fiedler will come to the Berkshire Hills to join the members, including 36 principals, who have been performing as a chamber orchestra in the Bach-Mozart series, as well as serving as faculty members for students of the Berkshire Music Center.

In addition to the 6,000 accommodated in the Music Shed, additional thousands of music lovers will enjoy the season's twelve week end concerts from the lawns outside, many of them taking advantage of the opportunity to picnic on the grounds prior to the concert.

The third in the series of Wednesday evening Chamber Music concerts tomorrow, July 19, at 8:30 in the Theatre-Concert Hall will mark the third appearance at Tanglewood of the Beaux Arts Trio, which made its official debut in this same hall in the summer of 1955.

GREENVILLE, N. Y.
LOCAL
Circ. W. 467
JUL 17 1957

[illegible] N. Y.
[illegible]ALD
Circ. W. 415
JUL 18 1957

ATHENS, N. Y.
HERALD
JUL 18 1957

C151

NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 12 1957

Stravinsky's Music Featured At Lenox

Composer's 75th Birthday Marked Next Week

The first week end of concerts by the full Boston Symphony Orchestra under the direction of Charles Munch, the orchestra's music director, will open on Friday, July 19, with the first of a series of concerts in the great 6,000-seat Music Shed at Tanglewood, Lenox, Mass. The concerts on Friday evening and Sunday afternoon, July 19 and 21, under the direction of Dr Munch, and on Saturday evening, July 20, conducted by guest conductor, Pierre Monteux, will be devoted to music of Tchaikovsky and, in celebration of his 75th birthday this year, of Igor Stravinsky. Soloists will be Isaac Stern, violin, July 21, and Samuel Mayes, cello, July 19. The concert of Sunday afternoon will be dedicated to the memory of Serge Koussevitzky and will feature a performance of Stravinsky's "Canticum Sacrum" for chorus and soloists.

Evening concerts at Tanglewood are at 8:30 p.m. afternoon concerts at 2:30 p.m. The grounds open at 6 p.m. and 12 noon for those who wish to picnic on the lawns or tour the grounds before the concert starts. General admission to the grounds is on sale the day before the performance.

Complete programs for next week are:

Friday, July 19, 8:30 p.m. Music Shed, Boston Symphony Orchestra, Stravinsky, "Jeu de Cartes"; Tchaikovsky, Rococo Variations for cello and orchestra; Tchaikovsky Symphony No. 6, "Pathetique", Charles Munch, conductor.

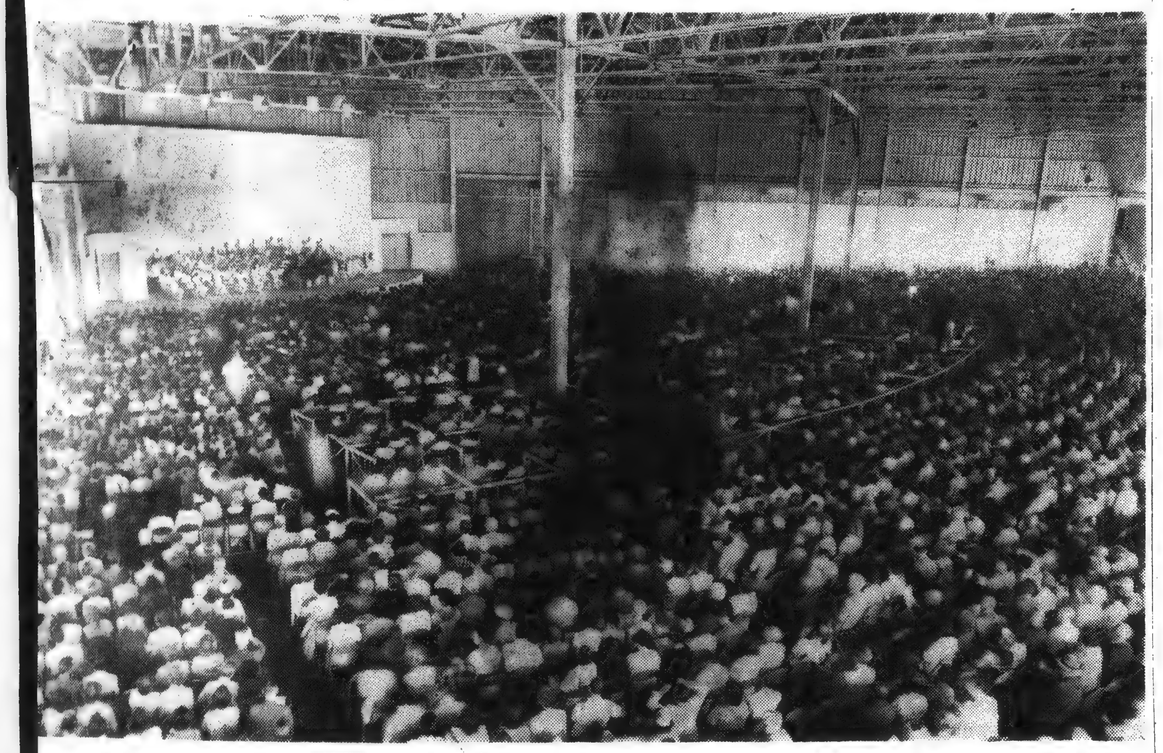
Saturday, July 20, 8:30 p.m. Music Shed Boston Symphony Orchestra; Mendelssohn, Overture "The Hebrides" (Fingal's Cave); Tchaikovsky, Symphony No. 5; Stravinsky, "Sacre du Printemps", Pierre Monteux, conductor.

Sunday, July 21, 2:30 p.m. Music Shed, Boston Symphony Orchestra; Koussevitzky Memorial concert; Tchaikovsky, "Romeo and Juliet" Overture; Stravinsky "Canticum Sacrum" soloists John McCollum, tenor; Donald Gramm, bass; festival chorus; Tchaikovsky, violin concerto, soloist, Isaac Stern; Charles Munch, conductor.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 28 1957

Another Sunday of Music in the Shed at Tanglewood



Music under the moon, Friday and Saturday nights, and in the sun on Sunday afternoons by the Boston Symphony Orchestra in the huge Music Shed at Tanglewood in Lenox. Here is a view showing the orchestra on the stage and also some of the audience. The fourth Sunday concert takes place this afternoon with Pierre Monteux, guest conductor, on the podium. The Berkshire Music Festival has two weeks to go. The final Shed concert takes place Sunday, Aug. 11, when Charles Munch, music director, will lead the orchestra in a performance of Beethoven's Symphony No. 9.

ALBANY, N. Y.
TIMES-UNION
Circ. D. 119,412

JUL 16 1957

Boston Symphony In Tanglewood Series

The first in a series of four weekend concerts by the 106-piece Boston Symphony Orchestra, in the 6,000-seat shed at Tanglewood, will take place Friday evening, at 8:30 under the direction of Charles Munch.

The Friday evening concert will include two works of Tchaikovsky, the Rococo Variations for cello and orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist, and the Sixth Symphony (Pathetique).

MONTEUX TO CONDUCT

The concert of Saturday evening, July 20, will be under the direction of the guest conductor, Pierre Monteux. Mr. Monteux' program will include Mendelssohn's Overture, "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring."

The concert of Sunday afternoon, July 21, is dedicated to the memory of Dr. Serge Koussevitzsky, for 25 years conductor of the Boston Symphony Orchestra, and the man who turned the Tanglewood idea into a reality. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum" (The Sacred Canticle in Honor of Saint Mark.) The soloists will be John McCollum, tenor, Donald Gramm, baritone, and the Festival Chorus, prepared by Hugh Ross.

STERN SOLOIST

Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Englewood tahis Summer. He will also play the concertos of Brahms (August 3) and Betthoven (August 9). The program will open with Tchaikovsky's Romeo and Juliet Overture.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 28 1957

Hi-Fi No Substitute for Performance

By MILES KASTENDIECK

CURIOSITY about contemporary music leads a true music lover to live performances. With due respect to Hi-Fi enthusiasts, no substitute for the real thing exists. What is more important: very few live performances duplicate the quality or intensity of some other interpretation.

On records the performance is always the same. Since there is no one way of interpreting a piece, only the performance of the moment is fresh and real.

Opposite Ideas

In the course of my circuit tour last week, I heard three performances of Stravinsky's "Canticum Sacrum" within three days. Two were given by Stokowski and the Symphony of the Air at the Empire State Music Festival at Ellenville. The third was given by Charles Munch and the Boston Symphony at the Berkshire Festival at Tanglewood.

Different approaches to the work and different performers presented almost opposite ideas about the music. Audience reaction, however, remained constant: it was skeptical and unmoved in the mass, satisfied and appreciative among the Stravinski enthusiasts.

At Ellenville, Stokowski repeated the work immediately in response to the audience request he solicited. This is a Stokowski tradition, harking back to his days in Philadelphia when he usually played over new works at the end of a concert. It happens that the repetition of the "Canticum" has happened elsewhere on a first performance. Hearing it the second time clarified details and confirmed a first impression. The performance also sounded more assured on the part of the participants.

Ever conscious of sound and effect, Stokowski made the work quite articulate. Whatever effectiveness it has came through both in rhythmic accent and in color. This was a piece in honor of St. Mark and dedicated to Venice. Stokowski paid his respects along with Stravinsky.

At Tanglewood, Munch revealed quite a different idea about the music. Stravinsky first thought of it as "a spiritual cantata based upon St. Mark." The opening and closing verses come from the Book of Mark, the Evangelist, with the remainder of the text drawn from the Old Testament. Conceiving it primarily as a liturgical work, Munch approached it from a contemplative, religious point of view. The dramatic accent yielded to the pious concept. Thus this interpretation differed noticeably from that of Stokowski. Superficially, it was hard to believe that the same work was involved.

Since both concepts are admissible and both do justice to the score, only hearing the performance at the time could give the listener a contemporaneous experience from which to carry on.

Music lovers must remember that music is a temporal art.

Monteux Leads BSO Tonight, Big Weekend Crowd Expected

TANGLEWOOD — Pierre Monteux, regular conductor of the Boston Symphony Orchestra from 1919 to 1924, will be on the podium tonight at 8:30 for the second major concert of the 1957 Berkshire Festival in the Music Shed.

Last night's crowd of 6,700 for the Berkshire Nights concert by the BSO is expected to be far exceeded tonight and tomorrow afternoon when fair and warm weather is forecast. The Massachusetts Turnpike is expected to pour thousands of residents from the eastern part of the state into Tanglewood tomorrow afternoon for the first Sunday concert in the Music Shed.

Mr. Monteux, who has appeared frequently as guest conductor at Tanglewood and in Boston, shared with Dr. Munch the concerts of the orchestra's European tour in 1952, the transcontinental tour in 1952 and the European tour of last summer. He conducted concerts in both Leningrad and Moscow, as well as Edinburgh, London, Paris and Switzerland.

Tonight's Program

Mr. Monteux' program will include Mendelssohn's Overture "The Hebrides" ("Fingal's Cave"), Tchaikovsky's Fifth Symphony and, in tribute to the 75th birthday of Igor Stravinsky, "The Rite of Spring," which was introduced to a Paris audience in 1913 with Mr. Monteux conducting, causing a near riot in the Theatre des Champs Elysees where the performance took place. Mr. Monteux later introduced the work in Boston and in New York.

The concert tomorrow afternoon is dedicated to the memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra. Dr. Koussevitzky founded the orchestra's summer school of music at Tanglewood, the Berkshire Music Center. The salute to Stravinsky will continue at this concert when Dr. Munch conducts a performance of his new work, the "Canticum Sacrum" (The Sacred Canticle in Honor of Saint Mark).

The Soloists

The soloists will be John McCollum, tenor, and Donald Gramm baritone; and the Festival Chorus will be prepared by Hugh Ross. The "Canticum Sacrum" was first performed in St. Mark's Cathedral in Venice as part of the Venice Festival in September 1956. The first American performance was on the West Coast as part of a special birthday concert on June 17 conducted by Stravinsky's pupil, Robert Craft.

Isaac Stern will be soloist in the Tchaikovsky violin concerto, the first of three appearances he will make at Tanglewood this summer. He will also play the concertos of Brahms (Aug. 3) and Beethoven (Aug. 9). The program will open with Tchaikovsky's "Romeo and Juliet Overture."

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 17 1957

[152]

Festival Student Orchestra Gives 3rd Concert Tomorrow

The student orchestra of the Berkshire Music Center will present its third concert of the 1957 season in the Music Shed at Tanglewood tomorrow evening at 8:30 p.m.

Student Conductors

The program features works by Copland, Schumann, Nielsen and Beethoven. Assisting teacher of orchestral conducting Seymour Lipkin will share the podium with three student conductors: David Wooldridge of London, England; Michael Senturia of Washington, D.C.; Wyn Morris of Llanelly, South Wales, Great Britain.. The concert is open to Friends of the Berkshire Music Center.

Mr. Wooldridge, who will conduct the first and second movements of Aaron Copland's Symphony No. 3, was a student conductor at the Berkshire Music Center in the summer of 1956. A Commonwealth Fund Fellow, he received his Ph. D. from the Royal College of Music, London University in 1952, and studied at the Vienna State Academy from 1952 until 1954. Michael Senturia, age 20, will direct the orchestra in a performance of the first movement of Schumann's Piano Concerto, with Morey Ritt of Hempstead, N.Y., as soloist. Mr. Senturia, a junior at Harvard University, studied at the Eastman School of Music in Rochester during the summer of 1955. Wyn Morris, twenty-nine, of South Wales, Great Britain, will conduct the first movement of Nielsen's Fifth Symphony. Mr. Morris attended the Royal Academy of Music in London from 1945-50.

Morey Ritt

Morey Ritt, 20-year-old pianist who will play the first movement of Schumann's Piano Concerto with the student orchestra, received her diploma from the High School of Performing Arts in New York and attended Queens College from 1954-56. She is presently studying at the Mannes College of Music in New York City.

The program will conclude with a performance of Beethoven's Sixth Symphony, the "Pastoral," under the direction of Seymour Lipkin, who assists Brazilian conductor Eleazar de Carvalho in the department of orchestral conducting at the Berkshire Music Center.

Tanglewood Choir Makes Debut Tomorrow

The Tanglewood Choir, composed of choral students at the Berkshire Music Center, will present its first concert of the 1957 season in the theater-concert hall at Tanglewood tomorrow evening at 8:30. The concert is open to friends of the Berkshire Music Center.

Directing the student singers will be Alfred Nash Patterson and Lorna Cooke DeVaron of the Music Center faculty, and six student conductors: Abraham Kaplan of Tel Aviv, Israel; Eric Ericson of Stockholm, Sweden; Arpad Darazs and Lajos Toth, both of Budapest, Hungary; Robert Pettit of Boston, Mass.; and Barry Volkman of Bronx, New York.

The choir program will begin with a performance of Bach's Cantata No. 118, directed by Alfred Nash Patterson, and will conclude with a performance of Daniel Pinkham's Wedding Cantata, which will receive its Tanglewood premiere under the direction of Lorna Cooke DeVaron. Mr. Patterson, conductor of the Chorus Pro Musica and Mrs. DeVaron of the New England Conservatory of Music are both assisting Hugh Ross in the choral department of the Berkshire Music Center this summer.

The Berkshire Eagle, Monday, July 15, 1957

Telegram (m)
RCESTER, Mass
Republican
Circ. 57,006
JUL 20 1957

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RAYMOND MORI
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NOX—The opening
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Main Courses

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Restored in Moscow

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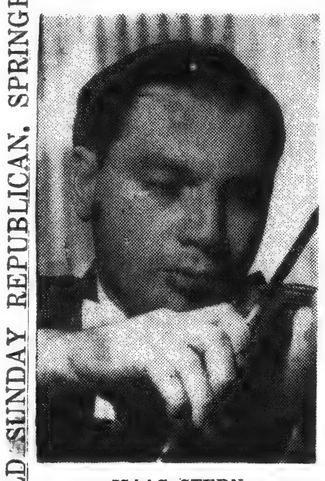
MUNCH CONDUCTS THIS AFTERNOON'S CONCERT IN SHED

Program to Be Dedicated To the Memory of Serge Koussevitzky

The final concert of the third week of the 1957 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra, Charles Munch, music director, in the Music Shed this afternoon at 2.30.

Dr. Munch dedicates the concert to the memory of Serge Koussevitzky, and opens the program with one of Dr. Koussevitzky's special favorites, the "Romeo and Juliet" Overture by Tchaikovsky. Isaac Stern, violin-



ISAAC STERN

ist, will be soloist in the Tchaikovsky Violin Concerto, thus rounding out the special emphasis on the works of this composer during the weekend just past.

Another feature of the weekend has been a salute to Igor Stravinsky on the occasion of his 75th birthday, and Dr. Munch climaxes the tribute with a performance of the "Canticum Sacrum". Soloists will be John McCollum, tenor, and Donald Gramm, bass, and the Berkshire Festival chorus has been prepared by Hugh Ross.

Tickets are available at the Tanglewood box office for this performance, and general admission allows an overflow audience to enjoy the concert from the Tanglewood lawns. An easy drive over the new Massachusetts Turnpike brings Springfield visitors to Lenox in about an hour.

The final events of this third Festival weekend will be the student performance of Chamber Music this morning at 10.00 and the Composer's Forum in the evening at 8.30. Both these events are open to Friends of the Berkshire Music Center.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 28, 1957

22—The Berkshire Eagle, Wednesday, July 17, 1957

Student Concert Program Announced

The student orchestra of the Berkshire Music Center will present its third concert of the 1957 season in the Music Shed at Tanglewood tomorrow evening at 8:30. The program features works by Copland, Schumann, Nielsen and Beethoven. Assisting teacher of orchestral conducting Seymour Lipkin will share the podium with three student conductors: David Wooldridge of London, England; Michael Senturia of Washington, D.C.; Wyn Morris of Llanelly, South Wales, Great Britain. The concert is open to Friends of the Berkshire Music Center.

Program

Symphony No. 3 (first and second movements) Copland
David Wooldridge, conductor.
London, England.

Piano Concerto (first movement) Schumann
Morey Ritt, piano, Hempstead, N.Y.
Michael Senturia, conductor, Washington, D.C.

Symphony No. 5 (first movement) Nielsen
Wyn Morris, conductor.
Llanelly, South Wales, Great Britain.

Intermission.

Symphony No. 6 Beethoven
Seymour Lipkin, conductor.

AGE AND WORK

Capacity Does Not Lessen

By GEORGE E. SOKOLSKY

ON SUNDAY, I watched Pierre Monteux conduct the Boston Symphony at Tanglewood. Monteux is 82. He has had a continuous schedule this summer at Tanglewood after a very difficult season in New York including conducting at the Metropolitan Opera which is no light chore.

Leading an orchestra of a hundred or more men, and as at Tanglewood also one woman, is not only an intellectual task of the highest order but also involves violent physical effort, tremendous capacity for memory, self-control, and the simultaneous response to composer, player and audience. It is surprising that a man can do this at 82; yet look so fresh and even buoyant after the performance is over.

SOKOLSKY

Age is, of course, as much of the spirit as of the arteries. Those who grow old quickest are surely those who have least to interest and concern them; yet I have known loafers who grow old, if not gracefully; that is, they live long. Therefore, there are apparently no fixed rules. But it is possibe to note, in our own country, the amazing spectacle of Bernard Baruch writing his memoirs at 87, the first volume coming out in August, and Herbert Hoover, 83, writing his definitive work on Woodrow Wilson which will shortly be published, and Arthur Vining Davis, 90, still engaging in enormous real estate transactions.

+ + +

AGE APPARENTLY has nothing to do with capacity to work if the spirit and desire are still alive.

Of course, such men as I describe do not pursue hobbies. They need no toys. They keep working at their tasks. Monteux, music; Baruch, the economy of nations; Hoover, government; Davis, business—the activities they know and understand and are able to do competently. The fellow who retires and pursues a hobby may expend as much physical effort on the hobby as on his life-work, but it may be exciting, and the effort is often without result—the kind of result that is really meaningful to him. Those who hate what they are doing, do it not well at all, and do themselves no good at all. They are playing games.

That is why so many rich women go in for toys. Before they found the toys they did nothing themselves, delegating their responsibilities to hirelings and consuming time in the peripheral activities of the search for clothes, the gossip of the hair-dressing parlor, auctions for pictures, luncheons with other women they hate or dinners with the husband's associates whom they find to be bores. They have lived according to the necessities and proprieties of their station.

Then comes the day when they want to do something themselves to find themselves, as the phrase may be. So, they go in for all sorts of movements, not because they believe in them, but because somebody they know believes in them.

+ + +

THE OLDSTERS still at work, such as Monteux, Baruch, Hoover, Davis and many others, do not require such sublimations. They do not live in a toyland world. They continue their life-work as long as they can without being diverted by the tenuous terrors of their neighbors who believe that they can achieve long life by retiring from life. It is the fallacy of our industrial establishment that men are retired at 65 or 68, just when experience has accumulated and matured into wisdom, just when a proper balance of intellect and spirit is producing wisdom. Wisdom is a quality that comes to few.

I suppose that I should have concentrated on Berlioz and Hindemith on Sunday, but I could not avoid thinking of what men can do in their eighties if the will to do is not shrunk by life's petty battles and small affairs and by the fears of illness and death.

American (e)
BOSTON, Mass.
Independent
Circ. 181,325
JUL 20 1957

Monteux to Direct Berkshire Concerts

Tonight's first Saturday night concert of the Berkshire Festival by the full Boston Symphony Orchestra in the 6000-seat Music Shed at Tanglewood, Lenox, will be conducted by Pierre Monteux.

His program will include Mendelssohn's "Fingal's Cave" Overture, Tchaikovsky's Fifth Symphony and . . . continuing this weekend's tribute to the 75th birthday of Igor Stravinsky . . . "The Rite of Spring."

Mr. Monteux conducted the first performance of this work in Paris in 1913 and later introduced it in Boston and New York.

Mr. Monteux, who will also conduct the Shed concert next weekend, spans a generation in the musical life of the Boston Symphony Orchestra, having been its conductor between 1919 and 1924 and a frequent guest conductor during recent years.

He spent a number of years as the regular conductor of both the Concertgebouw Orchestra of Amsterdam and the San Francisco Symphony Orchestra, and has joined Charles Munch in conducting the Boston Symphony Orchestra on its transcontinental tour and two European tours. This will mark his sixth visit to Tanglewood.

MONTGOMERY, ALA.
ALABAMA JOURNAL
Circ. D. 22,831
AUG 1 1957

MARINETTE, WIS.
EAGLE-STAR
AUG 1 1957

NYACK, N. Y.
JOURNAL-NEWS
Circ. D. 10,786
AUG 1 1957

SAN ANTONIO, TEX.
LIGHT
Circ. D. 103,831 - S. 133,598
AUG 1 1957

San Francisco, Calif.
CALL-BULLETIN
Circ. D. 137,340
AUG 1

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
AUG 1

JAMAICA, N. Y.
Long Island Press
Circ. D. 258,815 - S. 312,250
AUG 1 1957

Choir
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at the Berkshire
will present its first
1957 season in the
hall at Tangle-
evening at 8:30.
open to friends of
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student singers will
Patterson and
Varon of the Music
and six student
braham Kaplan of
Eric Ericson of
den; Arpad Darazs
both of Budapest,
rt Pettit of Boston,
Barry Volkman of
York.
program will begin
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18, directed by Alfred
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rmance of Daniel
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der the direction of
DeVaron. Mr. Patter-
or of the Chorus Pro
Mrs. DeVaron of the
and Conservatory of
both assisting Hugh
choral department of
re Music Center this

July 17, 1957

Announced.

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Great Britain. The
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Program
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on, England.
(first movement) Schumann
piano, Hempstead, N.Y.
da, conductor, Washington,
D.C.
8 (first movement) Nielsen
Morris, conductor,
outh Wales, Great Britain.
Intermission.
Beethoven
our Lipkin, conductor.

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Press
S, 342,250

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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUL 20 1957

Works of Tchaikovsky Feature of Lenox Concert

By RAYMOND MORIN,
Telegram Music Critic

LENOX—The opening concert of the first big Music Shed series at Tanglewood was a Tchaikovsky - Stravinsky program, attended last night by 6,710. Two previous weekends of Bach and Mozart music attracted combined audiences of 22,000.

Charles Munch conducted the full membership of the Boston Symphony Orchestra—the first time the 106 players had assembled since the close of the winter season in Symphony Hall, Boston.

Main Courses

With all due respect to Igor Stravinsky, whose 75th birthday was commemorated by the playing of his "Jeu de Cartes" (Card Game), it was Tchaikovsky who provided the main courses of the evening.

The first was a singularly interesting, and possibly important performance—the first playing in the United States of his original version of "Variations on a Rococo Theme for Cello with Orchestral Accompaniment, Opus 33." The soloist was the orchestra's first cellist, Samuel Mayes.

Restored in Moscow

It appears that this work was recently published in Moscow, in a restored edition.

The main difference between it and the standard is that the variations have been placed in their original sequence, and the eighth or final variation has been restored. It had previously been dropped.

However important this may be to the devotee or stickler for truth, it is not "great" Tchaikovsky. Mayes was not consistently the purist of intonation or the faultless technician. But he did transform the work into poetic and, at the same time, bravura music.

Sensitive Handling

After the Stravinsky, it was like treading on virgin purity to hear the commonplace, sometimes sugary, but expressive melodies. Mayes gave it a sensitive handling of phrase, virile tone and firm bow. While not irresistible Tchaikovsky, it does provide the cellist with a "tour de force."

Mayes successfully met the challenge of its elaborate machinations, including some precariously perched harmonies and deluges of passage-work.

Stravinsky wrote his "Card Game" for a ballet, "In Three Deals." It might have helped if the audience could have seen the "Dance of the Joker," "Variations of the Four Queens," and the "Combat Between the Spades and Hearts."

A Weak Work

Without visual interest this is a weak, dawdling work. It makes valiant efforts to be charming and polite, and has an abundance of familiar Stravinsky bravado.

In spite of a brilliant performance by orchestra and conductor, it remained, in the main, a tiresome work. A rescue of a sort is attempted in the finale ("A Triumph of the Hearts"). Here Stravinsky offers bizarre rythms in conflict, minus which little else is left to incite a flicker of excitement.

Standard

Munch and the orchestra gave a standard performance of Tchaikowsky's Symphony No. 6 in B Minor, the "Pathetique." The spotlight was focused generally on its morbidity and frustration, encased in beautiful technical performance by the orchestra.

Possibly the unforgettable performances by Koussevitzky are still echoing in the subconscious — enough to make lesser performances pallid by comparison.

Tonight's program includes Mendelssohn's Hebrides Overture, Tchaikovsky's Fifth Symphony and Stravinsky's "The Rite of Spring."

STRAVINSKY WORK HEARD AT LENOX

Boston Symphony Plays His 'Jeu de Cartes' and Piece by Tchaikovsky at Fete

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 19—This is a Stravinsky week-end of sorts at the Berkshire Festival. At each of the Boston Symphony's three concerts one of the 75-year-old composer's works will be played. But as if to balance this diet, which is really not drastic any longer, there will be a generous helping of Tchaikovsky on every program.

Friday's Stravinsky piece was his "Jeu de Cartes" (Card Game), which the composer described as a "ballet in three deals." It does not belong among his major works, but it has a great deal of vivacity and rhythmic vitality. It makes for pleasant listening. Though it was written only twenty years ago, it is not in the least bit problematical. It shows that the later Stravinsky is not always knotty.

Charles Munch conducted the piece with an abundance of gusto, and the rich-voiced Boston Symphony responded with a performance that glowed with color, as though the music were by Tchaikovsky. It may be asked whether even this music, which is certainly Stravinsky in a congenial vein, might not have been closer to his nature with a leaner tone and less opulence of texture.

Tchaikovsky was represented by what might be called, with unlimited poetic license, a novelty. This was the Variations on a Rococo Theme for 'Cello and Orchestra, Opus 33, which was being performed in the original version for the first time in this country.

It seems a 'cellist named Fitzhagen, to whom the Variations were dedicated and who played the first performance, "improved" them for publication. Russian musicologists have recently traced his activities, worked up a fine show of indignation at his perfidy and, with the help of art experts, criminologists and "ultraviolet and infra-red rays," restored the composition to its original state.

THE HARTFORD TIMES, SATURDAY, JULY 20, 1957

Munch Leads Aces In 'Card Game'

By GEORGE W. STOWE

Lenox, Mass. — The Tchaikowsky-Stravinsky weekend at Tanglewood was the signal for the return of the Boston Symphony's full complement of players to the Music Shed last night, in a program of more than ordinary interest.

For his Stravinsky Mr. Munch chose the composer's "Card Game," subtitled a "Ballet in Three Deals," which is among the least familiar and most eclectic of his scores. Someone has noted stylistic affinities to Rossini, Delibes, Johann Strauss and Tchaikowsky, and there are doubtless others.

Yet it makes a pleasant divertissement on a Summer's evening, and the Bostonians under Munch handled its rhythmic intricacies with precision and exhilarating buoyancy. Stravinsky may have envisaged fewer than 106 men in his ballet orchestra, but never the unanimity the Boston Orchestra demonstrated.

* * *

TCHAIKOWSKY'S "Rococo" Variations for Cello and Orchestra have never argued the composer's immortality, but they always make an excellent pretext for the appearance of a virtuoso cellist. On this occasion it was Samuel Mayes, first cellist of the orchestra, who gave the first "Western" performance of the variations in the original order set down by Tchaikowsky.

For all its technical display (which Mr. Mayes handled with imperturbable elan and less than perfect intonation), this work has a redeeming melodic core that rescues it from the merely rhetorical. The cellist received a prolonged ovation from an enthusiastic audience of approximately 6,700.

* * *

"THRILLING" is a tired cliche of the reviewer's vocabulary, but it was descriptive of the impassioned threnody that Dr. Munch elicited from his men in the Tchaikowsky "Pathetique" Symphony. Never has this writer heard a more stirring statement of the first three movements, which culminate in the vigorous march theme.

In his approach to Tchaikowsky Munch is reminiscent of Mengelberg, particularly so in his use of the magnificent brass ensemble of the Boston Orchestra. In the dolorous finale there were times when the conductor applied his brass a little too heavily, but in the preceding movements this choir was the bulwark and mainstay of a moving interpretation.

Munch never slights the melodic curve and never fails to build the climaxes with inexorable logic and with a knowledge of the overall design. This was easily worth the long trip to Tanglewood.

New England Newsclip Agency, Inc.
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it is difficult to see why the Russians were so exercised. Granting them every bit of credit for taking the trouble to rediscover the truth of what a composer wished, one must suggest that this was much ado about very little. The Variations are pretty thin. Original version or not, they do not amount to much. By the time they have reached their full course, they have lost whatever promise they began with—and there was not a lot of that.

A 'cellist however, is hard put to find anything new. Samuel Mayes, the Boston Symphony's first 'cellist, could not be blamed for pitching into this original version with enthusiasm. He played with a large, singing tone, with security of intonation and with considerable virtuoso flair. The audience, which is loyal to its Bostonians, recalled him again and again, and when he returned to his accustomed place in the ensemble for the second half of the program, it gave him another big hand.

The program ended with Tchaikovsky's "Symphonic Pathétique," which Mr. Munch conducted with the fervor of a man who believes in this music. That, by the way, is the only honest approach to this most tragic of Tchaikovsky's symphonies.

The orchestra played with power and intensity. The sound was so big and the emotion so vibrant that surely not a bit of it could have been missed by those in the audience who were seated on the farthest reaches of the lawn.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 20 1957

Stravinsky, Tchaikovsky Music Featured at Berkshire Festival

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 19—This is a Stravinsky week-end of sorts at the Berkshire Festival. At each of the Boston Symphony's three concerts one of the 75-year-old composer's works will be played. But as if to balance this diet, which is really not drastic any longer, there will be a generous helping of Tchaikovsky on every program.

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Samuel Mayes

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUL 20 1957

Munch's Concert Draws Peak Berkshire Throng

By CYRUS DURGIN

LENOX, July 20 — Charles Munch and the Boston Symphony Orchestra last night began the main series of concerts of the 20th annual Berkshire Festival in the Music Shed at Tanglewood. The great fame of the orchestra and its conductor, plus the nature of the largely popular program and Berkshire weather of the finest, drew an audience of 6710 persons. If not a record attendance, this was extraordinarily large.

Each week-end of the main series this year will stress the music of one composer (though not devoted exclusively to him) and the first to be so honored is Tchaikovsky. He was represented last night by the first performance in the United States of the original version of the variations on a Rococo theme, and the sixth, or "Pathetique," symphony. In contrast to the style of Tchaikovsky came in the opening piece, the droll and piquant Stravinsky ballet, "Card Game."

Mayes Soloist

Samuel Mayes, the superbly gifted first cellist of the Boston Symphony, was soloist in the Rococo variations, a work not frequently performed by this orchestra in recent seasons. The American debut of the original version was made possible by publication of the manuscript in Russia last year.

From the casual listener's point of view, the difference between the usual (doctored) version and the original is not great, largely alterations in the order of some variations and a certain trimming down of some ornate detail. To a player, however, differences that seem but academic to the public may be of great importance.

In any event, the score remains one of the great Russian's attractive, largely serene and smaller scaled works. It is pleasantly diverting and provides many pages for true virtuoso display, but it does not ruffle the nerves or increase the rate of one's pulse.

Mayes played it beautifully, with a fine ardor and all of his usual technical mastery — albeit with some places, mostly toward the beginning, where the pitch was small—fractionally off. The silken elegance of his tone and the grace of his playing were the best Mayes, and the best Mayes is gorgeous cello playing.

"Card Game" is to be counted among the less arid and decidedly more engaging of later Stravinsky.

The rhythm is not perfunctorily mechanical, nor is it abstrusely involved as that of much of his later music. The reason, perhaps, is the fact that "Card Game" was meant to be danced.

Munch and the orchestra gave it a brisk and lucid performance, one neither overly delicate nor too hearty, but somewhere in between, in terms of dynamic scale. The score was an excellent preliminary to the more substantial music that followed.

The best came last, which is always desirable.

Last night's performance of the "Pathetique" Symphony took its place among the two, three or four greatest readings of this personal threnody which I ever have heard. Munch has done it very well before, but last night he exceeded even his best with the score.

The "Pathetique" is often noisy, always emotionally outgoing, and the conductor played it quite honestly within this frame of expression. When the score said "very loud," the music came out that way, and it was vastly exciting or deply moving, according to the context.

Heighten Effect

One factor in achieving such a reading is the fact of bringing out those "inner voices"—secondary melodies which when heard in the right proportion enrich the whole texture and heighten the total effect.

In places Mnuch brought them out too strongly—some violin detail and much work from the horns. Yet, in terms of communication directly to the heart, this was a "Pathetique" of rare intensity at the same time it was very cleanly played.

The audience last night was pleasingly responsive. Mr. Mayes got a true ovation for his work, and so did the "Pathetique." As always, the march which makes the third movement, proved irrestible, and the public applauded where it shouldn't, despite Munch's frantic gesture for silence. So he launched into the finale while the palms were still beating.

There was a new face in the cello section—Winifred Winograd, who has just become a member of the Boston Symphony. Last night marked her first concert with it.

On Sunday will come the first East Coast performance of Stravinsky's "Canticum Sacrum." If the weather holds, a huge audience may be expected.

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[154]

6710 ATTEND TANGLEWOOD SHED CONCERT

Music of Stravinsky and Tschaikowsky Is Featured

By WILLARD M. CLARK

Lenox, July 19 — The music of Stravinsky and Tschaikowsky played by the Boston Symphony Orchestra under the direction of Charles Munch, aided by perfect weather, drew 6710 people to the giant music shed tonight for the opening week end of the shed concerts of this current Berkshire Music Festival. As is usual at such an opening, there were many distinguished guests occupying the boxes and seats in the shed and a multitude of music lovers occupying the spacious grounds.

For All Tastes

The program had been arranged so that there was music for all tastes. The program opened with "Jeu de Cartes," that is "Card Game," a ballet in three deals, followed by the first performance in the United States of the original version of Tschaikowsky's variations on a Rococo theme for violoncello with orchestral accompaniment," played magnificently by first cellist Samuel Mayes, and finally "Symphony in B Minor, No. 6" (the Pathetique).

There was particular interest in the Rococo variations, known in this country through the Fitzenhagen arrangement which was published in 1876. Recent information from Russia reveals that Fitzenhagen made a considerable number of changes in the original version and that the order of the variations is very different from the restored version made in Moscow in 1956.

However, most of the audience was much more interested in the music than in the placement of each variation. This is lovely, imaginative and effective music. Samuel Mayes is one of the finest of contemporary cellists. He draws a fine full tone from his instrument. His phrasing is always elegant and his realization of whatever music he is playing is scholarly and his performance is vital. So it was tonight. His colleagues with Mr. Munch, provided perfect collaboration and were among the most enthusiastic when the time came for applause.

Most Effective

Stravinsky's ballet, "Jeu de Cartes," is one of his most effective. Even without the dancers, the music mirrors every episode in full color. The ballet centers around an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing make a ceremonial introduction to each of the three deals. The joker is the source of all the mischief which accompanies each episode.

Mr. Munch and the orchestra entered into the spirit of the music, providing a highly colorful, artfully rhythmic performance. The "Little Waltz" in the first episode was charming and there was imagination and spirit in the variations of the four queens and the final march of the second episode. The third "deal" includes a dainty waltz-minuet and a stunning "Combat Between Spades and Hearts," a presto movement that was a stunning bit of virtuosity. One needed only a modicum of imagination to visualize the action, or lacking that one could simply enjoy this colorful and rhythmic music for itself.

What is there new to say about Tschaikowsky's "Pathetique?" It has been played and replayed. For years it has been a sure-fire hit with Tanglewood audiences and so it continues to be. We have listened to all kinds of interpretations of this music, the massive slow moving reading of Furtwangler; the passionate utterances which Koussevitzky drew from the orchestra and the more rigid, but undeniably powerful reading of Markovich.

Middle Road

Mr. Munch gets tremendously excited when he conducts this music and seems to urge his players to give more than they can, but they never do. Thus the underlying nostalgia which is inherent in this music remains clear and untarnished. We cannot feel that a true interpretation of this work necessitates the unleashing of the furies or a fall into utter sentimentality. There is a middle way and Mr. Munch has found it.

Tomorrow night Pierre Monteux returns to the podium and great enthusiasm will mark his return to Tanglewood. He will open his program with the overture to "The Hebrides" by Mendelssohn and follow this with his reading of Tschaikowsky's "Symphony No. [illegible] in E Minor." The concluding portion of the program will be devoted to "Le Sacre du Printemps" by Stravinsky. Mr. Monteux conducted the first performance in Paris in 1913 and introduced the music in concert form the following year.

Mr. Munch returns to the podium Sunday afternoon to lead the annual concert in memory of Serge Koussevitzky. Isaac Stern will be heard in the Tschaikowsky violin concerto and the program will open with the same composer's "Romeo and Juliet" overture-fantasy. Between these two, we shall hear Stravinsky's latest work, which may become as controversial as the "Sacre," namely the "Canticum Sacrum Ad Honorum Sancti Marci Nominis" for tenor, baritone, chorus and orchestra.

THE SPRINGFIELD [illegible] SUNDAY, JULY 21, 1957

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 21, 1957

Tchaikovsky, Stravinsky Program at Tanglewood

By Jay S. Harrison

BERKSHIRE FESTIVAL

Tanglewood, Lenox, Mass, Boston Symphony Orchestra, Charles Munch, conductor; soloist, Samuel Mayes, cellist. The program:

"Jeu de Cartes" . . . Stravinsky
Rococo Variations for Cello and Orchestra; Symphony No. 6 ("Pathetique") . . . Tchiakovsky.

LENOX, Mass., July 20.—The Berkshire Music Festival entered the major phase of its current activity last night in Tanglewood's mammoth Music Shed, as Charles Munch led the Boston Symphony Orchestra in a program given to Tchaikovsky and Stravinsky, the latter being the featured composer of the week end in honor of his seventy-fifth birthday. A ballet, a set of variations and the "Pathetique" Symphony were the evening's ample fare, and an audience of 6,710 was pleased to greet the Tchaikovsky numbers with something like hysteria and the Stravinsky with something akin to a deep-seated New England reserve.

In point of fact, Stravinsky's "Jeu de Cartes" was actually tendered the least successful rendition of the concert. The "Card Game, A Ballet in Three Deals," to give it its complete English title, is mostly a sardonic and bitter affair, and Mr. Munch's reading was neither. It did not sting or lash out even in those sections where the composer has been inspired to invent real thumb-on-nose gestures for his orchestra.

Venom Lacking

Moreover, the crispness that is native to "Card Game," both rhythmically and in questions of sonority, was little reflected in a performance that generally substituted prettiness for the acerbity and bite that are at the heart of the work.

Of course it may be argued, and strongly, that "Card Game" is not an autonomous concert piece, that it needs the action of the pasteboard-figures-come-to-life of the ballet. At any rate the work is so markedly kinetic, so clearly designed to accompany gestures that a good bit of its impact wafts away unless there are evil Jokers, elegant Queens and knavish Knaves present to lure our sight precisely as the music holds our ears. Furthermore, "Card Game" is no ideal outdoor number, since most of its textural filigree is promptly gobbled up by the boundless acoustics of a large hall. Still, the performance could, without effort, have shown us the work in a truer light. On this occasion, the venom of "Card Game" was mainly milk.

Tchaikovsky's rococo variations for cello and orchestra have never achieved the enduring popularity accorded most of his concerted works, a condition some claim, that results from the number having been played in an "inauthentic" version not entirely of the composer's design.

As if to scotch this view once and for all, last night's performance, with Samuel Mayes as soloist, presented for the first time in America Tchaikovsky's original version of the score and it proved beyond a shred of doubt that the autographed version is quite the equal of the later emended edition.

Touched-Up Version

Actually, the familiar form of the rococo variations is the brainchild of a certain Fitzhagen who, presumably with Tchaikovsky's tacit consent, rearranged their order and touched up the solo parts. The eighth variation he excluded altogether.

In returning to Tchaikovsky's original, Mr. Mayes has done us a service by demonstrating that the maestro knew perfectly well what he wanted to begin with and that the piece as first set down need have embarrassed no one. Granted, it is a slight, a powdery effort. But it is nowhere offensive or gauche. It simply is not Tchaikovsky at his best.

Mr. Mayes is further to be commended for an amazingly dexterous performance, one that was ripe with temperament and elan. Throughout there was nary a cough from his cello nor yet a grunt or a chortle. It was all aural velvet, and the colors he drew were of a rich and luminous intensity.

'Pathetique' Intense

Intense, as well, almost to the point of paranoia, was the "Pathetique" Symphony, which is rather as it should be. Mr. Munch has always presented a bonton and streamlined Tchaikovsky to which are combined elements of panic and ferocity, quite frightening to behold.

What emerges is a moody, violent and often penetrating study of the composer whose every private joy and agony he was willing to share with his public. And when the Boston men are on their mettle, as they certainly were for the "Pathetique," you are likely to hear such orchestral playing as to make the trip between New York and Lenox a slim price to pay for the pleasure of encountering it.

Music Review

Eagle 7/20

Shed Concerts Open

By JAY C. ROSENFELD

"LA GRANDE SAISON" at Tanglewood started last night. The entire Boston Symphony Orchestra, reassembled in the great Shed after its dispersed assignments here for the smaller Bach-Mozart series and the Esplanade in Boston, played under Charles Munch the first of the three programs which are to be devoted this weekend to Tschaikovsky and Stravinsky.

Attracted by a program thus devised to please both old musical settlers and musical pioneers and abetted by an evening as fine as Berkshire can produce, 6,700 people gathered in and around the Shed for the first concert of the four-week big season.

* * *

A DEBUT and a premiere not generally noticed, but of more than passing significance, was the initial participation in the ranks of the orchestra of a newly recruited cellist, Winifred Winograd, the first lady to play a bowed instrument in the Boston Symphony. The orchestra is proud of its female flutist, Doriot Anthony Dwyer, and of its second harpist, Olivia Lutke, but this is the first stringed instrument in the Boston orchestra, if the purists will exclude the harp, to be played by a lady.

Munch began his program with the 20-year-old ballet of Stravinsky, "The Game of Cards," designated by the composer "in three deals." The 75th birthday of Stravinsky was observed a month ago but its celebration continues here and in many other musical centers. This ballet is among his milder and more light-hearted music. It is three sections, played without pause, each of which is introduced by a repetition of a short, eight-bar statement not unlike, at least in gait and certainly in purpose, the Promenade in the "Pictures" of Moussorgsky. Anyone not acquainted with the danced version, as is this reviewer, could well imagine and visualize all manner of opportunity for wit and jollity in the choreography.

* * *

IT IS AN ACHIEVEMENT for a conductor to bring his orchestra through the rhythmic intricacies of this, as of most Stravinsky scores, without mishap. The composer has been known to harangue performers who attempted to "interpret" his music. Humble obedience to the indications are all that are required and expected. Contrasts are the result of heeding markings "leggiero" and "pesante"; he asks the horns to play "cantabile" and the bassoon "grazioso."

Samuel Mayes

* * *

THE ORCHESTRA was in magnificent form. The concluding "Pathetique," was one of the most noisy and most dramatic this listener can recall but the opening sentence ending with the superb viola section producing a marvelously vibrant tone was an earnest of the playing which was to be produced consistently through the entire symphony.

Following the "Jeu," the solo cellist of the orchestra,, Samuel Mayes, played the Tschaikovsky "Variations on a Rococo Theme" with the orchestra. Mayes played the gaudy show-piece with amazing wizardry. The version used last night was the composer's original one and not the one which has been in current usage and accepted without question up to now as authentic.

* * *

EVIDENTLY performers and editors had changed the sequence of some of the variations and made minor "improvements." Mayes last night played the original for the first time in the United States. This would not seem to be of world-shattering importance in this case, as the music is not arresting. Only the performance was. Mayes played with glowing tone, a security which his nonchalance belied, and a singing quality in the few opportunities the piece affords of this type of playing that was magnetic. The ovation he received was the peak of the evening.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 20 1957

Munch's Concert Draws Peak Berkshire Throng

By CYRUS DURGIN

LENOX, July 20 — Charles Munch and the Boston Symphony Orchestra tonight began the main series of concerts of the 20th annual Berkshire Festival in the Music Shed at Tanglewood. The great fame of the orchestra and its conductor, plus the nature of a largely popular program and Berkshire weather of the finest, drew an audience of 6710 persons. If not a record attendance, this was extraordinarily large.

Each week-end of the main series this year will stress the music of one composer (though not devoted exclusively to him) and the first to be so honored is Tchaikovsky. He was represented tonight by the first performance in the United States of the original version of the variations on a Rococo theme, and the sixth, or "Pathetique," symphony. Contrast to the style of Tchaikovsky came in the opening piece, the droll and piquant Stravinsky ballet, "Card Game."

Mayes Soloist

Samuel Mayes, the superbly gifted first cellist of the Boston Symphony, was soloist in the Rococo variations, a work not frequently performed by this orchestra in recent seasons. The American debut of the original version was made possible by publication of the manuscript in Russia last year.

From the casual listener's point of view, the difference between the usual (doctored) version and the original is not great, largely alterations in the order of some variations and a certain trimming down of some ornate detail. To a player, however, differences that seem but academic to the public may be of great importance.

In any event, the score remains one of the great Russian's attractive, largely serene and smaller scaled works. It is pleasantly diverting and provides many pages for true virtuosos display, but it does not ruffle the nerves or increase the rate of one's pulse.

Mayes played it beautifully, with a fine ardor and all of his usual technical mastery — albeit with some places, mostly toward the beginning, where the pitch was small—fractionally off. The silken elegance of his tone and the grace of his playing were the best Mayes, and the best Mayes is gorgeous cello playing.

"Card Game" is to be counted among the less arid and decidedly more engaging of later Stravinsky.

The rhythm is not so perfunctori[ly] mechanical, nor so abstrusely involved as that of much of his later music. The reason, perhaps, is the fact that "Card Game" was meant to be danced.

Munch and the orchestra gave it a frisk and bracing performance, one neither overly delicate nor too hearty, but somewhere in between, in terms of dynamic scale. The score was an excellent preliminary to the more substantial music that followed.

The best came last, which is always desirable.

Tonight's performance of the "Pathetique" Symphony took its place among the two, three or four greatest readings of this personal threnody we could ever have heard. Munch has done it very well before, but tonight he exceeded even his best with the score.

The "Pathetique" is often noisy, always emotionally outpoing, and the conductor played it quite honestly within its frame of expression. When the score said "very loud," the music came out that way, and it was vastly exciting, deply moving, according to the context.

Heighten Effect

One factor in achieving such a reading is the fact of bringing out those "inner voices"—secondary melodies—which often heard in the right proportion enrich the whole texture and heighten the total effect.

In places this is brought the out too strongly, some violin d[e]tail and even work from the horns. Yet the forms of communication come to the heart, the was a "Pathetique" of rare intensity at the same time it was vent cleanly played.

The audience tonight was pleasingly responsive. Mr. Mayes got a true ovation for his work and so did the "Pathetique." As always, the march which makes the third movement, proved irresistible, and the public applauded where it shouldn't, despite Munch's frantic gesture for silence. So he launched into the finale while the palms were still beating.

There was a new face in the cello section—Winifred Winograd who has just become a member of the Boston Symphony. Tonight marked her first concert with it.

On Sunday will come the first East Coast performance of Stravinsky's "Canticum Sacrum." If the weather holds, a huge audience may be expected.

OTHER THEATER NEWS ON PAGE 22

...ANGLEWOOD ...haik... ...kes
By MILES KAST...
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...K CITY, N. Y. ...L AMERICAN ...,991 - S. 855,847
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BERKSHIRE FEST...
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AT TANGLEWOOD New York Journal-American
14-Sat., July 20, 1957 ★

Tchaikovsky Takes Over

By MILES KASTENDIECK

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The inclusion of a work by Stravinsky, however, served to take note of the composer's 75th year. It also helped to keep the audience conscious that we live in the musical world of the 20th as well as the 19th Century.

Featured on this program was the first performance in the U. S. of the original version of the "Variations on a Rococo Theme for Cello." For years this work has been heard in an "edition" by the cellist Fizenhagen who first played it. The restoration eliminates his order of the variations, his omission of the eighth one, and his repetition of two phrases of the theme. This is all to the good.

Played As Written

Samuel Mayes had the honor of playing the work as the composer had originally written it. Since his style of playing and Tchaikovsky's style synchronize well, his performance made the occasion all the more important. His cello tone is warm and resonant, capable of glorifying a work that gives the instrument such an opportunity to sing. The audience heartily approved of how he made it do just that.

The crowning glory of the concert, however, was Muncn's impassioned performance of the Sixth Symphony. Only a virtuoso orchestra could have responded to the demands he made upon it. This interpretation was highly charged emotionally, so much so that the musicians were driven at times to keep up with the fervor emanating from their leader.

Special Affinity

Nevertheless, in his individual way Munch justified the frenzied moments through the tender ones. It became obvious that he built up his performance to the finale where the pathos found utterance and the symphony revealed its full meaning. He finds a special affinity in this music. While this may not have been his finest interpretation of it it was superbly set forth and deeply moving.

Stravinsky's "Jeu de Cartes" opened the concert. Its rhythmic pulse sustained the piece without benefit of choreography, but the pleasure it gave otherwise proved mild.

MUSICAL LEADER
CHICAGO, ILL.

AUG 1957

The Concerts

The first weekend (July 5, 6, 7) was devoted to orchestral and choral works by Bach under the baton of Charles Munch. The following week we heard much delightful music making. On July 13 Dr. Munch conducted the Symphony in E flat major (39), Symphony in G minor (40) and the Symphony in C major (41) by Mozart with verve. The orchestra sounded full and exciting. The next afternoon the program included other choice Mozart morsels, including the B flat major Bassoon Concerto played by Sherman Walt, the E flat major Horn Concerto played by James Stagliano, and the Sinfonia Concertante for Oboe, Clarinet and Bassoon, played by Ralph Gomberg, Gino Cioffi, Stagliano and Walt. It was a fine concert, full of agility and fun. A large audience attended.

Tschaikowsky was the bill of fare the following week (July 19, 20, 21). Sprinkled with monumental Stravinsky works, the series of three concerts attracted capacity crowds. On Friday evening, Dr. Munch conducted Stravinsky's "Jeu de Cartes", Tschaikowsky's variation of a rococo theme for Violoncello played by Samuel Mayes. The work was performed in the United States for the first time in its original version, a fact that did not impress us very much. A terrible performance of the "Pathetique" concluded the evening. Unbalanced and unimaginative. Equally disappointing was the Fifth Symphony performed under Pierre Monteux' baton. A definite feeling of unrehearsed quality seemed evident. This all was dispelled however, when Monteux raised his baton to conduct Stravinsky's "Sacre du Printemps". The excitement generated by the 83-year-old maestro in the score was breathtaking. The pictures of pagan Russia, which this work is, came to life and stayed with every listener. On Sunday afternoon we attended round three of the Canticum Sacrum ad Honorem Sancti Marci Nominis. We heard the work earlier in the week at Ellenville under Stokowski, but now heard a different conductor (Munch), different chorus (Festival Chorus prepared by Hugh Ross) and two different soloists (John McCollum, tenor and Donald Gramm, baritone) with the Boston Symphony Orchestra. The difference was startling. Munch took the work at a much more rapid pace, but subdued it much more. Both soloists were superior interpreters of the work, but the Festival Chorus proved to be an unmanageable instrument that did not respond to the fine chant lines. In the large Tanglewood shed, the delicate work became too diffuse and was not absorbed by many listeners as fully as in Ellenville. And yet, we feel that Charles Munch captured more of the religious fervor of the work and distilled it to a fine tribute. Isaac Stern concluded the afternoon with an authorized reading of the Tschaikowsky Violin Concerto. Here was smooth perfection, and unique rapprochement between conductor and soloist.

On Friday evening Munch devoted his energies to Berlioz' Corsair Overture, Harold in Italy, with Joseph de Pasquale, viola soloist, and the Fantastic Symphony. It was surely one of the great thrills to see the conductor give readings that ranged from the bombastic to the very sensitive. All was given true color and true majesty. The Sacred Trilogy, "L'Enfance du Christ" was given the following night. Here was a different Berlioz. Subdued, devout, reverend. The work separates into three sections, Herod's Dream, the Flight into Egypt and the Arrival at Sais. It was sung with devotion by Cesare Valletti, tenor, Florence Kopleff, contralto, Gerard Sousay, baritone, and Donald Gramm, bass. The festival chorus, much smoother by now, was prepared by Lorna Cooke de Varon.

On July 28 "Papa" Monteux again mounted the podium to devote himself to excerpts from "Romeo and Juliet" by Berlioz, and the overture to the opera "News of the Day" by Hindemith, as well as the latter's "Mathis der Maler." This was another memorable performance.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 22 1957

AT BERKSHIRE FESTIVAL:

Spotlight Stravinsky

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 22.—Some 27,490 people attended the Tchaikowsky-Stravinsky weekend of the Berkshire Festival. For the final program in the music shed yesterday afternoon, Charles Munch and the Boston Symphony played the Tchaikowsky "Romeo and Juliet" and the violin concerto with Isaac Stern as soloist.

Interest centered, however, in the performance of Stravinsky's most recent work "Canticum Sacrum," heard for the first time in the East at Ellenville, N. Y., last Thursday.

That the "Canticum Sacrum" sounded more sacred and less dramatic on this occasion may be attributed to Munch's acceptance of it as a liturgical work.

This approach shifted certain balances, thus giving the work somewhat differenet values.

Little Effect

This change neither enhanced nor lessened the effect of the music, it remained something to admire for its craftsmanship rather than for its impact. The honor accorded St. Mark in this piece thus becomes more a matter of respect than of fevor.

In this performance, the chorus functioned less forcefully than the soloists. Both John McCollum, tenor, and Donald Gramm, baritone, gave excellent accounts of their roles. If the orchestra felt about it as indifferently as the final note sounded, then it had many in agreement with its point of view. Audience applause was polite.

On one of the Berkshires' hottest afternoons, the orchestra played Tchaikovsky well. It worked up gradually to ardor in the "Romeo and Juliet" and held its own in concerto, but this was not one of its superb moments.

Stern Poised, Lyrical

Stern gave a poised, lyrical account of the concerto. His singing tone soared in sweetness if it did not work up into brilliance. When the orchestra played full tilt, his violin sounded in the minority.

Why the racetrack pace in the finale was necessary remains one of those perplexing elements in concerts these days.

Pierre Monteux conducted the Saturday night concert, attended by 11,000. How Mendelssohn's "Hebrides" overture slipped into the program is a mystery. Tchaikovsky's Fifth Symphony kept the weekend programs in line.

Stravinsky's "Sacre du Printemps" highlighted the evening both as one of the composer's unquestioned masterpieces and as one of the conductor's, also. It was the only work of his to give him full stature at these concerts.

[155]

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 22 1957

'Canticum Sacrum' Feature Of Program at Tanglewood

BERKSHIRE FESTIVAL

TANGLEWOOD, LENOX, MASS.
Boston Symphony Orchestra (Pierre Monteux conducting Saturday night. The program:
Overture, "The Hebrides" (Fingal's Cave) ..... Mendelssohn
Symphony No. 5 ..... Tchaikovsky
"Sacre du Printemps" ..... Stravinsky
Boston Symphony Orchestra, Charles Munch, conductor, Sunday afternoon. The program:
"Romeo and Juliet" Overture ..... Tchaikovsky
"Canticum Sacrum" ..... Stravinsky
(Soloists: John McCollum, tenor; Donald Gramm, bass; Festival Chorus)
Violin Concerto ..... Tchaikovsky
(Soloist: Isaac Stern, violinist)

By Jay S. Harrison

LENOX, Mass., July 21.—Igor Stravinsky's "Canticum Sacrum," which received its East Coast premiere only three days ago at the Empire State Festival, provided the central issue on this afternoon's program at Tanglewood conducted by Charles Munch, and brought to a natural culmination a week end devoted to honoring—in tandem with Tchaikovsky—the seventy-fifth birthday of the greatest creative musician of his century.

Out of the same surge of homage, Pierre Monteux, appearing at the Berkshire Music Center for the first time this season, last night led the Boston Symphony Orchestra in the unendingly powerful and inspired "Le Sacre du Printemps," and the two pieces, though separated by forty-two years, served to remind all concerned that the age of anxiety is also an age productive of music cherishable to posterity.

The "Canticum Sacrum" is a humbly pious work—chaste, noble, spiritual, untouched by the brighter colors of sensual life. To achieve this end, the "Canticum," written on a commission from Venice for St. Mark's Cathedral, is scored for a small orchestra in which the darker shades predominate, the sonority layout demanding only winds, violas and double-basses. In this respect it bears a generic resemblance to the composer's "Symphony of Psalms," though that work is far more ponderous and slashing than the present canticle, which is thoroughly typical of Stravinsky's latest understated, rarified style.

Dedication to Venice

Actually, the "Canticum," in five short movements with an opening dedication to the City of Venice, reveals anew Stravinsky's preoccupation with religion, atonality, contrapuntal invention, the musical developments native to the era of his birth and the technical devices common to the Renaissance. In other hands the mixture might remain just that—a mixture with none of these isolated features settling into a compound. But Stravinsky, through a filtering process that is the loom of genius, has combined these elements into an entity that could come from no other pen but his. Indeed, it is of no more importance to know whether the "Canticum" is twelve-tone or not than it is necessary to be told what kind of staff paper it was written on.

The fact that the first and last movements for chorus are exact retrogrades or that certain intervals are inevitably associated with certain ideas, while of interest to the student, is of no matter to the ear. For the piece's musical intention, its balance, serenity and repose, are not born of cerebral considerations but derived, instead, from the composer's desire to underline his Vulgate text with music that suits its hallowed spirit.

And to the recurrent claim that Stravinsky is a non-vocal composer one has only to chide the remark as a rank humbug and point to the fact that in the "Canticum's" solo arias Stravinsky is neither more nor less vocal than Johann Sebastian Bach. In all then, the Canticum is such a number as we have a right to expect from our major worker in tone. Perhaps there will arrive a day when late Stravinsky, like late Beethoven, will come to be regarded as something special, as something more than music demanding only a casual acquaintance. I hazard that day is within our sight.

Koussevitsky Memorial

The remainder of yesterday's program, which was given in memory of Serge Koussevitsky, included a straightforward and rousing performance of Tchaikovsky's "Romeo and Juliet Overture" and a hugely expressive rendition of his Violin Concerto, with Isaac Stern as soloist. Since Tchaikovsky and Stern are as much a natural combination as you are likely to find outside the annals of fiction, it is no wonder that the piece glowed and shimmered, darted and soared.

As for Saturday night's affair in the Music Shed, it belonged [illegible] "Le Sacre du Printemps," [illegible] performance by Mr. Monteux that was remarkable on almost every conceivable count. As he sees it, "Le Sacre" [illegible] churns a atmosphere [illegible] for a series of pagan fertility rites, which, of course, is precisely what it is meant to be. Never does the work become a vehicle for his personal prowess, though that prowess was everywhere in evidence; rather he turns "Le Sacre" into a vast and gripping tone-poem which is not incessantly aggressive after the manner of most conductors who occupy themselves with the work.

No Excessive Hysteria

Indeed, excepting those sections which lay authentic claim on it, there was no excessive hysteria, no whooping-up of sentiments that are themselves almost plaintive and moonstruck. "Le Sacre," after all, is not a perpetual motion dynamo, its moments of quietude and muted ferocity occurring as frequently as those others that lift the skies with their vehemence. Monteux's way is to allow the several aspects of the work their due to avoid exaggerating those moments of calm preceding orchestral storms, and to allow the storms, when they arrive, to thunder with hurricane force. The balance achieved thereby lends the work a nobility, a primitive directness, a primal ebb and flow that is irresistible. Also shattering. For confronting so great a masterpiece as read by a mind both deeply reflective and totally unmeretricious is an expereince to leave one limp.

AT TANGLEWOOD New York Journal-American
14-Sat. July 20, 1957

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Nevertheless, in his individual way Munch justified the frenzied moments through the tender ones. It became obvious that he built up his performance to the finale where the pathos found utterance and the symphony revealed its full meaning. He finds a special affinity in this music. While this may not have been his finest interpretation of it it was superbly set forth and deeply moving.

Stravinsky's "Jeu de Cartes" opened the concert. Its rhythmic pulse sustained the piece without benefit of choreography but the pleasure it gave otherwise proved mild.

MUSICAL LEADER
CHICAGO, ILL.
AUG 1957

The Concerts

The first weekend (July 5, 6, 7) was devoted to orchestral and choral works by Bach under the baton of Charles Munch. The following week we heard much delightful music making. On July 13 Dr. Munch conducted the Symphony in E flat major (39), Symphony in G minor (40) and the Symphony in C major (41) by Mozart with verve. The orchestra sounded full and exciting. The next afternoon the program included other choice Mozart morsels, including the B flat major Bassoon Concerto played by Sherman Walt, the E flat major Horn Concerto played by James Stagliano, and the Sinfonia Concertante for Oboe, Clarinet and Bassoon, played by Ralph Gomberg, Gino Cioffi, Stagliano and Walt. It was a fine concert, full of agility and fun. A large audience attended.

Tschaikowsky was the bill of fare the following week (July 19, 20, 21). Sprinkled with monumental Stravinsky works, the series of three concerts attracted capacity crowds. On Friday evening, Dr. Munch conducted Stravinsky's "Jeu de Cartes", Tschaikowsky's variation of a rococo theme for Violoncello played by Samuel Mayes. The work was performed in the United States for the first time in its original version, a fact that did not impress us very much. A terrible performance of the "Pathetique" concluded the evening. Unbalanced and unimaginative. Equally disappointing was the Fifth Symphony performed under Pierre Monteux' baton. A definite feeling of unrehearsed quality seemed evident. This all was dispelled however, when Monteux raised his baton to conduct Stravinsky's "Sacre du Printemps". The excitement generated by the 83-year-old maestro in the score was breathtaking. The pictures of pagan Russia, which this work is, came to life and stayed with every listener. On Sunday afternoon we attended round three of the Canticum Sacrum ad Honorem Sancti Marci Nominis. We heard the work earlier in the week at Ellenville under Stokowski, but now heard a different conductor (Munch), different chorus (Festival Chorus prepared by Hugh Ross) and two different soloists (John McCollum, tenor and Donald Gramm, baritone) with the Boston Symphony Orchestra. The difference was startling. Munch took the work at a much more rapid pace, but subdued it much more. Both soloists were superior interpreters of the work, but the Festival Chorus proved to be an unmanageable instrument that did not respond to the fine chant lines. In the large Tanglewood shed, the delicate work became too diffuse and was not absorbed by many listeners as fully as in Ellenville. And yet, we feel that Charles Munch captured more of the religious fervor of the work and distilled it to a fine tribute. Isaac Stern concluded the afternoon with an authorized reading of the Tschaikowsky Violin Concerto. Here was smooth perfection, and unique rapprochement between conductor and soloist.

On Friday evening Munch devoted his energies to Berlioz' Corsair Overture, Harold in Italy, with Joseph de Pasquale, viola soloist, and the Fantastic Symphony. It was surely one of the great thrills to see the conductor give readings that ranged from the bombastic to the very sensitive. All was given true color and true majesty. The Sacred Trilogy, "L'-Enfance du Christ" was given the following night. Here was a different Berlioz. Subdued, devout, reverend. The work separates into three sections, Herod's Dream, the Flight into Egypt and the Arrival at Sais. It was sung with devotion by Cesare Valletti, tenor, Florence Kopleff, contralto, Gerard Soussay, baritone, and Donald Gramm, bass. The festival chorus, much smoother by now, was prepared by Lorna Cooke de Varon.

On July 28 "Papa" Monteux again mounted the podium to devote himself to excerpts from "Romeo and Juliet" by Berlioz, and the overture to the opera "News of the Day" by Hindemith, as well as the latter's "Mathis der Maler." This was another memorable performance.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 22 1957

'Canticum Sacrum' Feature Of Program at Tanglewood

BERKSHIRE FESTIVAL

TANGLEWOOD, LENOX, MASS. Boston [illegible] night. The program:
Overture [illegible] (Elegy) Cappricio [illegible] Mendelssohn
Symphony [illegible] Tchaikovsky
"Sacre du [illegible] Stravinsky
Boston Symphony Orchestra, Charles Munch, conductor, Sunday afternoon. The program:
"Romeo and Juliet" Overture Tchaikovsky
"Canticum Sacrum" Stravinsky
(Soloists: John McCollum, tenor; Donald Gramm, bass; Festival Chorus)
Violin Concerto Tchaikovsky
(Soloist: Isaac Stern, violinist)

By Jay S. Harrison

LENOX, Mass., July 21.—Igor Stravinsky's "Canticum Sacrum," which received its East Coast premiere only three days ago at the Empire State Festival, provided the central issue on this afternoon's program at Tanglewood conducted by Charles Munch, and brought to a natural culmination a week end devoted to honoring—in tandem with Tchaikovsky—the seventy-fifth birthday of the greatest creative musician of his century.

Out of the same surge of homage, Pierre Monteux, appearing at the Berkshire Music Center for the first time this season, last night led the Boston Symphony Orchestra in the unendingly powerful and inspired "Le Sacre du Printemps," and the two pieces, though separated by forty-two years, served to remind all concerned that the age of anxiety is also an age productive of music cherishable to posterity.

The "Canticum Sacrum" is a humbly pious work—chaste, noble, spiritual, untouched by the brighter colors of sensual life. To achieve this end, the "Canticum," written on a commission from Venice for St. Mark's Cathedral, is scored for a small orchestra in which the darker shades predominate, the sonority layout demanding only winds, violas and double-basses. In this respect it bears a generic resemblance to the composer's "Symphony of Psalms," though that work is far more ponderous and slashing than the present canticle, which is thoroughly typical of Stravinsky's latest understated, rarified style.

Dedication to Venice

Actually, the "Canticum," in five short movements with an opening dedication to the City of Venice, reveals anew Stravinsky's preoccupation with religion, atonality, contrapuntal invention, the musical developments native to the era of his birth and the technical devices common to the Renaissance. In other hands the mixture might remain just that—a mixture with none of these isolated features settling into a compound. But Stravinsky, through a filtering process that is the loom of genius, has combined these elements into an entity that could come from no other pen but his. Indeed, it is of no more importance to know whether the "Canticum" is twelve-tone or not than it is necessary to be told what kind of staff paper it was written on.

The fact that the first and last movements for chorus are exact retrogrades or that certain intervals are inevitably associated with certain ideas, while of interest to the student, is of no matter to the ear. For the piece's musical intention, its balance, serenity and repose, are not born of cerebral considerations but derived, instead, from the composer's desire to underline his Vulgate text with music that suits its hallowed spirit.

And to the recurrent claim that Stravinsky is a non-vocal composer one has only to chide the remark as a rank humbug and point to the fact that in the "Canticum's" solo arias Stravinsky is neither more nor less vocal than Johann Sebastian Bach. In all then, the Canticum is such a number as we have a right to expect from our major worker in tone. Perhaps there will arrive a day when late Stravinsky, like late Beethoven, will come to be regarded as something special, as something more than music demanding only a casual acquaintance. I hazard that day is within our sight.

Koussevitsky Memorial

The remainder of yesterday's program, which was given in memory of Serge Koussevitsky, included a straightforward and rousing performance of Tchaikovsky's "Romeo and Juliet" Overture and a hugely expressive rendition of his Violin Concerto, with Isaac Stern as soloist. Since Tchaikovsky and Stern are as much a natural combination as you are likely to find outside the annals of fiction, it is no wonder that the piece glowed and shimmered, darted and soared.

As for Saturday night's affair in the [illegible] Shed, it belonged to [illegible] "Le Sacre du Printemps" [illegible] performance by Mr. [illegible] was remarkable [illegible] every consonable count. As he sees it, "Le [illegible] churr[illegible] atmo[illegible] for a series of pagan [illegible]ites, which, of course, is precisely what it is meant to be. Never does the work become a vehicle for his personal prowess, though that prowess was everywhere in evidence; rather he turns "Le Sacre" into a vast and gripping tone-poem which is not incessantly aggressive after the manner of most conductors who occupy themselves with the work.

No Excessive Hysteria

Indeed, excepting those sections which lay authentic claim on it, there was no excessive hysteria, no whooping-up of sentiments that are themselves almost plaintive and moon-struck. "Le Sacre," after all, is not a perpetual motion dynamo but its moments of quietude and muted ferocity occurring as frequently as those others that lift the skies with their vehemence. Monteux's way is to allow the several aspects of the work their due to avoid exaggerating those moments of calm preceding orchestral storms, and to allow the storms, when they arrive, to thunder with hurricane force. The balance achieved thereby lends the work a nobility, a primitive directness, a primal ebb and flow that is irresistible. Also shattering. For confronting so great a masterpiece as read by a mind both deeply reflective and totally unmeretricious is an experience to leave one limp.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 22 1957

AT BERKSHIRE FESTIVAL:

Spotlight Stravinsky

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 22.—Some 27,490 people attended the Tchaikowsky-Stravinsky weekend of the Berkshire Festival. For the final program in the music shed yesterday afternoon, Charles Munch and the Boston Symphony played the Tchaikowsky "Romeo and Juliet" and the violin concerto with Isaac Stern as soloist.

Interest centered, however, in the performance of Stravinsky's most recent work "Canticum Sacrum," heard for the first time in the East at Ellenville, N. Y., last Thursday.

That the "Canticum Sacrum" sounded more sacred and less dramatic on this occasion may be attributed to Munch's acceptance of it as a liturgical work.

This approach shifted certain balances, thus giving the work somewhat differenet values.

Little Effect

This change neither enhanced nor lessened the effect of the music; it remained something to admire for its craftsmanship rather than for its impact. The honor accorded St. Mark in this piece thus becomes more a matter of respect than of fevor.

In this performance, the chorus functioned less forcefully than the soloists. Both John McCollum, tenor, and Donald Gramm, baritone, gave excellent accounts of their roles. If the orchestra felt about it as indifferently as the final note sounded, then it had many in agreement with its point of view. Audience applause was polite.

On one of the Berkshires' hottest afternoons, the orchestra played Tchaikovsky well. It worked up gradually to ardor in the "Romeo and Juliet" and held its own in concerto, but this was not one of its superb moments.

Stern Poised, Lyrical

Stern gave a poised, lyrical account of the concerto. His singing tone soared in sweetness if it did not work up into brilliance. When the orchestra played full tilt, his violin sounded in the minority.

Why the racetrack pace in the finale was necessary remains one of those perplexing elements in concerts these days.

Pierre Monteux conducted the Saturday night concert, attended by 11,000. How Mendelssohn's "Hebrides" overture slipped into the program is a mystery. Tchaikovsky's Fifth Symphony kept the weekend programs in line.

Stravinsky's "Sacre du Printemps" highlighted the evening both as one of the composer's unquestioned masterpieces and as one of the conductor's, also. It was the only work of his to give him full stature at these concerts.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JUL 21 1957

[156]

Monteux Greeted Warmly At Tanglewood Concert

By RAYMOND MORIN,
Telegram Music Critic

LENOX—A warm reception for guest conductor Pierre Monteux, by the Boston Symphony Orchestra and an audience of 11,000, prefaced the second concert of Series "A" of the Berkshire Music Festival last night in the Tanglewood Music Shed.

The program was Mendelssohn's "Hebrides" or "Fingal's Cave" overture, Tschaikowsky's Symphony No. 5 in E minor, Opus 64, and the no longer notorious "The Rite of Spring" by Stravinsky.

Musician's Conductor

Once again, Monteux was the musician's conductor. Not much of a visual show, but we have not heard the Boston Symphony sound so well nor so inspired in a long time. The audience apparently didn't feel deprived of invigorating calisthenics or spurious mannerisms because they punctuated the evening with ovations which Monteux generously and rightfully shared with the orchestra.

The Mendelssohn overture was possessed throughout of a magnificent serenity. It was played unhurriedly, making an arresting issue of its weaving melodies which were at their best in the cellos. Brass passages were of full penetration without serious blemishes. Pulsating figures had the steadiness and precision of a well-oiled machine.

Most Dramatic

We can say without qualification that this was the most dramatic reading we have heard to date of Tschaikowsky's Fifth. Monteux gave the opening movement a sober, reflective perspective. There were heavy imprints of the bucolic, which is not a commonplace occurrence in this movement, ending in tones of cavernous depth.

Monteux read the opening of the second movement like a profound elegy, alleviated by solos in horn (James Stagliano), woodwinds and strings. The movement had moments of shattering climax.

The third movement was a [illegible] waltz in [illegible] rather [illegible] per-missible. It had waves of sound that practically covered the music shed's steel girders.

Competing for interest were the rehearsal of Stravinsky's "The Rite of Spring" yesterday morning and last night's public performance. What made both subjects of intrigue was that Monteux conducted the premiere of the work in 1913, in Paris. It caused a riot and scandal at the time, such as had not been witnessed since the premiere of Wagner's "Tannhauser" in 1861.

The rehearsal was most informal, with players in sport shirts and Monteux decked out in a grey peasant frock with a wide red stripe across the back.

He didn't dissect the work, and spent a small fraction of the physical energy wasted by some of the younger fry who have been seen hereabouts in recent years.

No Wasted Motion

No matter how loud or intricate the ambush of the moment, there was not a wasted motion from the podium. Nor did he stop the players for corrections as if he were directing traffic. He gave his instructions in English, which may be a surprise to some.

Even when the pot boiled over (which it frequently does in "The Rite") it was controlled by poise and restraint—with huzzah sound as its product.

Some of the most leisurely or economical beats were devoted to the tempestuous passages. Occasionally, Monteux sang melodies as he wanted to hear them, and that's quite a trick in this score. It was amusing to see him touch his left ear from time to time as if to reassure himself about the weird harmonies.

Little Fuss

He made a little fuss about an intricate timpani beat in the "Sacrificial Dance"—he got the "ta-ta-ta" that he wanted. A youngster who had gotten separated from his parents set up a howl. Monteux siphoned it off from the music, but some of the violinists looked most unhappy.

It's a long trek from the "free-for-all" that "The Rite" received in Paris 44 years ago—and the ovation it incited last night.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 20 1957

First of Tanglewood Shed Concerts Enjoyed by 6,710

A program of Stravinsky and Tchaikovsky performed by the Boston Symphony Orchestra under the baton of Charles Munch last evening opened the first weekend of Tanglewood shed concerts during the current Berkshire Music Festival.

6,710 Present

Clear skies and a variety of selections found 6,710 attentive music lovers occupying shed boxes, seats and the spacious grounds near the shed.

The program last night opened with Stravinsky's "Jeu de Cartes"—("Card Game"), a ballet in three parts. The second selection marked the first performance in this country of the original version of Tchaikovsky's variations on a Rococo theme for violincello with orchestral accompaniment. Samuel Mayes was the solo performer.

Tchaikovsky's "Symphony in B Minor, No. 6" (the Pathetique) closed the program and was well received by the Tanglewood listeners.

Continues Tonight

The shed concert series will continue tonight with the return of Pierre Monteux to the Festival podium. The overture to "The Hebrides" by Mendelssohn will be followed by Monteux's reading of Tchaikovsky's "Symphony No. 5 in E Minor".

In conclusion, "Le Sacre du Printemps" by Stravinsky will be played. Mr. Monteux directed the first performance in Paris in 1913 and the next year introduced the selection in concert form.

The annual concert in memory of Serge Koussevitzky will be conducted by Mr. Munch on Sunday afternoon. Tchaikovsky's overture-fantasy "Romeo and Juliet" will precede Stravinsky's most recent work, the "Canticum Sacrum Ad Honorum Sancti Marci Nominis" for tenor, baritone, chorus and orchestra. Isaac Stern playing the Tchaikovsky violin concerto will conclude the concert.

Music Review

Great Weekend at Tanglewood

By JAY C. ROSENFELD

THE FIRST weekend at Tanglewood was a decided success both musically and attendance-wise. The Boston Symphony orchestra devoted all three concerts, with a single exception, to Stravinsky and Tchaikovsky and played to a total audience of nearly 27,000.

Yesterday afternoon's concert closed with Isaac Stern giving a monumental performance of the Tchaikovsky violin concerto. Stern has now long been on the summit level among violinists and the instrument itself is no longer his prime concern. Anything he pleases to do he does flawlessly and with a tone of radiant warmth and sonorous depth. But his conception of the concerto was built as by an architect. He plays now at the peak of mature music-making, daring to play with restraint, choosing always the simple and sincere way when there is a choice, and then where appropriate, as in the gypsy finale, casting caution to the wind and plunging forward with audacity but neverfailing surefootedness.

* * *

LAST YEAR when the same concerto was played by another internationally famous artist, the performer was congratulated by Fritz Kreisler, who had been in the audience. The performer, with humble deference to the old master, countered with the statement "but, maitre, it was too fast, wasn't it?" Kreisler answered "To tell the truth, yes." Under similar conditions the master might have made the same comment about Stern's playing of the last movement yesterday, but it was so perfect and with such abandon and style that few would complain.

The concert had started with the Tchaikovsky overture "Romeo and Juliet," followed by a first performance by this orchestra of the Stravinsky "Canticum Sacrum," written only last year. The overture was played with Munch's stimulating drive and, in the long-line melodies, with beseechingly warm appeal. In these latter sections the horns were allowed to come through too conspicuously but that may have been a minor detail.

The "Canticum Sacrum" is dedicated to the [illegible] and the [illegible] dis-

Pierre Monteux

pleased to get, for their large honorarium, a mere 17-minute cantata, and, to add insult to injury, one that employed but a scant nucleus of instruments in support of a chorus and two male soloists.

* * *

THE SCORE calls for reeds without clarinets, various and unusual trumpets and trombones, harp, organ, violas and basses. The chorus is treated like an instrument in the manner of harmonic relationships. The soloists have tasks of terrifying irrelevancy. There are few occasions when they can lean for support or turn for reference to any other contributing factor in the cantata. Yet tenor John McCollum and baritone Donald Gramm made impressive conquests of their assignments. One might almost have said opponents, so incompatible were most of their sequences.

Stravinsky, unceasingly alert, never ceases to seek new paths nor does he disdain emulating others who have sought them. Here he goes to two extremes: He reverts to classic tonality in two effective passages for the organ and bassoons, and in other places uses the 12-note system, which, for vocalists, was an assignment which called for superior musicianship. In the aria "Awake, O North Wind" McCollum overcame the difficulties with remarkable success. The English horn, played by Louis Speyer, plays exactly one-half tone higher than the vocal line.

The chorus, trained by Hugh Ross, was remarkable in its tone production, in spite of the impertinent relativity of Stravinsky's writing and his irregular metric progressions. The whole composition is meager, and the wonder of it all is that so much can be conveyed with such sparse resources.

* * *

SATURDAY night Munch gave way to Pierre Monteux who made the first of two guest appearances scheduled for this Festival. He started his program with some Mendelssohn, proceeded to the Stravinsky "Sacre du Printemps" and ended with the Tchaikovsky Fifth Symphony.

Mendelssohn's overture "Fingal's Cave" is a reminiscence of a voyage to the Hebrides the young composer made when he was 20. Monteux happily allowed the orchestra to play in its own graceful way, guiding it with more affection than domination.

In May of 1913, at the time of the miraculous regime in Paris of the Russian impresario Serge Diaghilev, there was played for the first time a composition which he had commissioned and which was to alter the progress of music from that time on. Stravinsky's "Consecration of Spring" was new and original. It provoked a veritable riot. The debate has not stilled even yet. The conductor that evening was the man who led the Boston orchestra Saturday evening at Tanglewood.

* * *

THE CONDUCTOR'S wife related that the manager of the hall came to her at the last minute before the concert was to start and, frantically, asked her what was to be done. Camille Saint-Saens, the venerable 77-year-old composer, was at the box office, and there were no seats available. Madame Monteux made room for the venerated artist. She can not recall how nor whom she displaced. He sat beside her and once the "Sacre" was in progress turned to her asking "You like that?" over and over again.

Thirty-nine years later, again in the month of May and again in the same theater, Monteux led an orchestra in a performance of the "Sacre." But this time it was the Boston orchestra which, in the meantime, he had led in its home hall for five years. The composer was in the audience again this time, his chin resting in his cupped hands which were supported by his arms resting on the arms of his chair. He was at ease this time, inwardly secure that his music would not only be well performed but, at the minimum, politely received and respectfully listened to.

* * *

THE MUSIC is rewarding to a scholar and an analyst. It is strange and barbaric but not to the young. The "Sacre" is music of today's young people. It comes natural to them. The Tchaikovsky Fifth Symphony is harder for them to take.

It is curious to note that Stravinsky, Picasso and James Joyce were all born within a wide half-year. By 1913, each in his own *metier* had work to his credit as controversial as the Stravinsky exhibit. It was an era in which artists made new paths in entirely new concepts. It was the music, or the arts, of the future. It is now the music of the day.

Monteux accepts the responsibility of its direction with confidence and without excitement. He achieves a remarkable reading and his 11,000-strong audience would not allow him to go to his intermission recess.

The Tchaikovsky symphony was a quieter version of the Russian than was heard in the concerts framing Monteux's. But when the composer indicates, in the concluding coda, two degrees stronger than fortissimo, Monteux complied. The audience showed its reaction with a demonstration which, it seemed, was equally divided between elation with the music and a touching, kind feeling for the conductor.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 22 1957

Stravinsky Gets Ovations At Tanglewood

A dynamic performance of Stravinsky's "The Rite of Spring" was sounded by the Boston Symphony Orchestra under the direction of 82-year-old Pierre Monteux Saturday night at Tanglewood.

Ovations were given the guest conductor by an audience of 11,000 following the performance which opened with a colorful and lyrical delivery of Mendelssohn's overture to "The Hebrides" (Fingal's Cave"), Opus 26 as well as Tchaikovsky's melodious "Symphony No. 5 in E Minor, Opus 64.

The final half of the program was devoted to Stravinsky's work which pulsated with rhythms and variations, sometimes mounting into a frenzy. The wierd and discordant notes of the score were woven among the rhythms with skill by Mr. Monteux who led the first performance of the work 43 years ago. The percussion instruments vibrated in brilliant solo work and the wind instruments added to the barbaric quality of the ballet.

All the power of the Stravinsky work was evoked by Mr. Monteux who filled the work with drama. An ecstatic quality was given to the first episode, the Adoration of the Earth. The last episode, the Sacrifice, was especially dramatic.

The Stravinsky work which lacks melody was a distinct contrast to the first half of the program. The romance of Mendelssohn's "The Hebrides" was brought out by the orchestra which made a tone poem of Fingal's Cave. The melodies of the Tchaikovsky work were liquid as played by the orchestra.

J. B. M.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

JUL 21 1957

[156]

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Telegram Music Critic

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The program was Mendelssohn's "Hebrides" or "Fingal's Caye" overture, Tschaikowsky's Symphony No. 5 in E minor, Opus 64, and the no longer notorious "The Rite of Spring" by Stravinsky.

Musician's Conductor

Once again, Monteux was the musician's conductor. Not much of a visual show, but we have not heard the Boston Symphony sound so well nor so inspired in a long time. The audience apparently didn't feel deprived of invigorating calisthenics or spurious mannerisms because they punctuated the evening with ovations which Monteux generously and rightfully shared with the orchestra.

The Mendelssohn overture was possessed throughout of a magnificent serenity. It was played unhurriedly, making an arresting issue of its weaving melodies which were at their best in the cellos. Brass passages were of full penetration without serious blemishes. Pulsating figures had the steadiness and precision of a well-oiled machine.

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Monteux read the opening of the second movement like a profound elegy, alleviated by solos in horn (James Stagliano), woodwinds and strings. The movement had moments of shattering climax.

The third movement was a masterpiece of grace and waltz lilt. Theatricals appeared in the finale, in matters of timpani and extremely penetrating trumpets — certainly permissible. It had a wall of sound that practically covered the music shed's steel girders.

Competing for interest were the rehearsal of Stravinsky's "The Rite of Spring" yesterday morning and last night's public performance. What made both subjects of intrigue was that Monteux conducted the premiere of the work in 1913, in Paris. It caused a riot and scandal at the time, such as had not been witnessed since the premiere of Wagner's "Tannhauser" in 1861.

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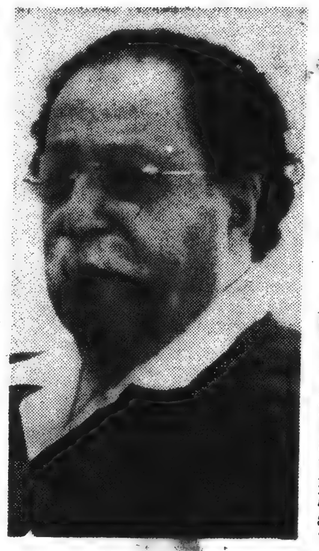
The concert had started with the Tchaikovsky overture "Romeo and Juliet," followed by a first performance by this orchestra of the Stravinsky "Canticum Sacrum," written only last year. The overture was played with Munch's stimulating drive and, in the long-line melodies, with beseechingly warm appeal. In these latter sections the horns were allowed to come through too conspicuously but that may have been a minor detail.

The "Canticum Sacrum" is dedicated to the honor of St. Mark and was commissioned by the city of Venice which, incidentally, was quite perplexed and displeased to get, for their large honorarium, a mere 17-minute cantata, and, to add insult to injury, one that employed but a scant nucleus of instruments in support of a chorus and two male soloists.



Pierre Monteux

* * *

THE SCORE calls for reeds without clarinets, various and unusual trumpets and trombones, harp, organ, violas and basses. The chorus is treated like an instrument in the manner of harmonic relationships. The soloists have tasks of terrifying irrelevancy. There are few occasions when they can lean for support or turn for reference to any other contributing factor in the cantata. Yet tenor John McCollum and baritone Donald Gramm made impressive conquests of their assignments. One might almost have said opponents, so incompatible were most of their sequences.

Stravinsky, unceasingly alert, never ceases to seek new paths nor does he disdain emulating others who have sought them. Here he goes to two extremes: He reverts to classic tonality in two effective passages for the organ and bassoons, and in other places uses the 12-note system, which, for vocalists, was an assignment which called for superior musicianship. In the aria "Awake, O North Wind" McCollum overcame the difficulties with remarkable success. The English horn, played by Louis Speyer, plays exactly one-half tone higher than the vocal line.

The chorus, trained by Hugh Ross, was remarkable in its tone production, in spite of the impertinent relativity of Stravinsky's writing and his irregular metric progressions. The whole composition is meager, and the wonder of it all is that so much can be conveyed with such sparse resources.

* * *

SATURDAY night Munch gave way to Pierre Monteux who made the first of two guest appearances scheduled for this Festival. He started his program with some Mendelssohn, proceeded to the Stravinsky "Sacre du Printemps" and ended with the Tchaikovsky Fifth Symphony.

Mendelssohn's overture "Fingal's Cave" is a reminiscence of a voyage to the Hebrides the young composer made when he was 20. Monteux happily allowed the orchestra to play in its own graceful way, guiding it with more affection than domination.

In May of 1913, at the time of the miraculous regime in Paris of the Russian entrepreneur Serge Diaghilev, there was played for the first time a composition which he had commissioned and which was to alter the progress of music from that time on. Stravinsky's "Consecration of Spring" was new and original. It provoked a veritable riot. The debate has not stilled even yet. The conductor that evening was the man who led the Boston orchestra Saturday evening at Tanglewood.

* * *

THE CONDUCTOR'S wife related that the manager of the hall came to her at the last minute before the concert was to start and, frantically, asked her what was to be done. Camille Saint-Saens, the venerable 77-year-old composer, was at the box office, and there were no seats available. Madame Monteux made room for the venerated artist. She can not recall how nor whom she displaced. He sat beside her and once the "Sacre" was in progress turned to her asking "You like that?" over and over again.

Thirty-nine years later, again in the month of May and again in the same theater, Monteux led an orchestra in a performance of the "Sacre." But this time it was the Boston orchestra which, in the meantime, he had led in its home hall for five years. The composer was in the audience again this time, his chin resting in his cupped hands which were supported by his arms resting on the arms of his chair. He was at ease this time, inwardly secure that his music would not only be well performed but, at the minimum, politely received and respectfully listened to.

* * *

THE MUSIC is rewarding to a scholar and an analyst. It is strange and barbaric but not to the young. The "Sacre" is music of today's young people. It comes natural to them. The Tchaikovsky Fifth Symphony is harder for them to take.

It is curious to note that Stravinsky, Picasso and James Joyce were all born within a wide half-year. By 1913, each in his own *metier* had work to his credit as controversial as the Stravinsky exhibit. It was an era in which artists made new paths in entirely new concepts. It was the music, or the arts, of the future. It is now the music of the day.

Monteux accepts the responsibility of its direction with confidence and without excitement. He achieves a remarkable reading and his 11,000-strong audience would not allow him to go to his intermission recess.

The Tchaikovsky symphony was a quieter version of the Russian than was heard in the concerts framing Monteux's. But when the composer indicates, in the concluding coda, two degrees stronger than fortissimo, Monteux complied. The audience showed its reaction with a demonstration which, it seemed, was equally divided between elation with the music and a touching kind feeling for the conductor.

ewood Shed oyed by 6,710

nd Tchaikovsky performed by the Boston Symphony Orchestra under the baton of Charles Munch last evening opened the first weekend of Tanglewood shed concerts during the current Berkshire Music Festival.

6,710 Present

Clear skies and a variety of selections found 6,710 attentive music lovers occupying shed boxes, seats and the spacious grounds near the shed.

The program last night opened with Stravinsky's "Jeu de Cartes" —("Card Game"), a ballet in three parts. The second selection marked the first performance in this country of the original version of Tchaikovsky's variations on a Rococo theme for violincello with orchestral accompaniment. Samuel Mayes was the solo performer.

Tchaikovsky's "Symphony in B Minor, No. 6" (the Pathetique) closed the program and was well received by the Tanglewood listeners.

Continues Tonight

The shed concert series will continue tonight with the return of Pierre Monteux to the Festival podium. The overture to "The Hebrides" by Mendelssohn will be followed by Monteux's reading of Tchaikovsky's "Symphony No. 5 in E Minor".

In conclusion, "Le Sacre du Printemps" by Stravinsky will be played. Mr. Monteux directed the first performance in Paris in 1913 and the next year introduced the selection in concert form.

The annual concert in memory of Serge Koussevitzky will be conducted by Mr. Munch on Sunday afternoon. Tchaikovsky's overture-fantasy "Romeo and Juliet" will precede Stravinsky's most recent work, the "Canticum Sacrum Ad Honorum Sancti Marci Nominis" for tenor, baritone, chorus and orchestra. Isaac Stern playing the Tchaikovsky violin concerto will conclude the concert.

At Tanglewood

A dynamic performance of Stravinsky's "The Rite of Spring" was sounded by the Boston Symphony Orchestra under the direction of 82-year-old Pierre Monteux Saturday night at Tanglewood.

Ovations were given the guest conductor by an audience of 11,000 following the performance which opened with a colorful and lyrical delivery of Mendelssohn's overture to "The Hebrides" (Fingal's Cave"), Opus 26 as well as Tchaikovsky's melodious "Symphony No. 5 in E Minor, Opus 64.

The final half of the program was devoted to Stravinsky's work which pulsated with rhythms and variations, sometimes mounting into a frenzy. The wierd and discordant notes of the score were woven among the rhythms with skill by Mr. Monteux who led the first performance of the work 43 years ago. The percussion instruments vibrated in brilliant solo work and the wind instruments added to the barbaric quality of the ballet.

All the power of the Stravinsky work was evoked by Mr. Monteux who filled the work with drama. An ecstatic quality was given to the first episode, the Adoration of the Earth. The last episode, the Sacrifice, was especially dramatic.

The Stravinsky work which lacks melody was a distinct contrast to the first half of the program. The romance of Mendelssohn's "The Hebrides" was brought out by the orchestra which made a tone poem of Fingal's Cave. The melodies of the Tchaikovsky work were liquid as played by the orchestra.

L. B. M.

Empire Festival

By Jay S

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Morning Globe
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Empire State Festival

By Jay S. Harrison

LENOX, Mass., July 21.—Igor Stravinsky's "Canticum Sacrum," which received its East Coast premiere only three days ago at the Empire State Festival, provided the central issue on this afternoon's program at Tanglewood conducted by Charles Munch, and brought to a natural culmination a week end devoted to honoring—in tandem with Tchaikovsky—the seventy-fifth birthday of the greatest creative musician of his century.

Out of the same surge of homage, Pierre Monteux, appearing at the Berkshire Music Center for the first time this season, last night led the Boston Symphony Orchestra in the unendingly powerful and inspired "La Sacre du Printemps," and the two pieces, though separated by forty-two years, served to remind all concerned that the age of anxiety is also an age productive of music cherishable to posterity.

The "Canticum Sacrum" is a humbly pious work—chaste, noble, spiritual, untouched by the brighter colors of sensual life. To achieve this end, the "Canticum," written on a commission from Venice for St. Mark's Cathedral, is scored for a small orchestra in which the darker shades predominate, the sonority layout demanding only winds, violas and double-basses. nI this respect it bears a generic resemblance to the composer's "Symphony of Psalms," though that work is far more ponderous and slashing than the present canticle, which is thoroughly typical of Stravinsky's latest understated, rarified style.

Dedication to Venice

Actually, the "Canticum," in five short movements with an opening dedication to the City of Venice, reveals anew Stravinsky's preoccupation with religion, atonality, contrapuntal invention, the musical developments native to the era of his birth and the technical devices common to the Renaissance. In other hands the mixture might remain just that—a mixture with none of these isolated features settling into a compound. But Stravinsky, through a filtering process that is the loom of genius, has combined these elements into an entity that could come from no other pen but his. Indeed, it is of no more importance to know whether the "Canticum" is twelve-tone or not than it is necessary to be told what kind of staff paper it was written on.

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Koussevitsky Memorial

The remainder of yesterday's program, which was given in memory of Serge Koussevitsky, included a straightforward and rousing performance of Tchaikovsky's "Romeo and Juliet Overture" and a hugely expressive rendition of his Violin Concerto, with Isaac Stern as soloist. Since Tchaikovsky and Stern are as much a natural combination as you are likely to find outside the annals of fiction, it is no wonder that the piece glowed and shimmered, darted and soared.

As for Saturday night's affair in the Music Shed, it belonged hands down to "Le Sacre du Printemps," in a performance by Mr. Monteux that was remarkable on almost every conceivable count. As he sees it, "Le Sacre" is heaving, churning atmosphere music for a series of pagan fertility rites, which, of course, is precisely what it is meant to be. Never does the work become a vehicle for his personal prowess, though that prowess was everywhere in evidence; rather he turns "Le Sacre" into a vast and gripping tone-poem which is not incessantly aggressive after the manner of most conductors who occupy themselves with the work.

No Excessive Hysteria

Indeed, excepting those sections which lay authentic claim on it, there was no excessive hysteria, no whooping-up of sentiments that are themselves almost plaintive and moon-struck. "Le Sacre," after all, is not a perpetual motion dynamo, its moments of quietude and muted ferocity occurring as frequently as those others that lift the skies with their vehemence. Monteux's way to to allow the several aspects of the work their due to avoid exaggerating those moments of calm preceding orchestral storms, and to allow the storms, when they arrive, to thunder with hurricane force. The balance achieved thereby lends the work a nobility, a primitive directness, a primal ebb and flow that is irresistible. Also shattering. For confronting so great a masterpiece as read by a mind both deeply reflective and totally unmeretricious is an expereince to leave one limp.

The remainder of the program, given over to Mendelssohn's "Hebrides" Overture and Tchaikovsky's Fifth Symphony, was in its own way equally fine, though the effect, by comparison, was trifling. The former was made to sound, and properly, a rippling mystery of sea and wave, while the latter was delivered with all its harvest colors and autumnal flavor intact. It is Mr. Monteux's secret that he is able to make a piece grow before our eyes, to render its thematic substance inseparable from its form, a condition that stems from his refusal to highlight one glittering tune at the expense of another whose sheen is not so marked. Thus heard, the Tchaikovsky — even allowing certain arbitrary details of tempo—was all of a piece with the rest of the evening. And with "Le Sacre" to end it, what an evening it was!

Monteux Directs Orchestra Before Throng At Lenox

More than 11,000 persons crowded the lawns of Tanglewood Saturday night to hear a rather ordinary program given first rate treatment by the great and grand Pierre Monteux. This octogenarian is a dynamic musical figure — the audience loves him, and the Boston Symphony played with unusual vigor and devotion, responding to the merest flick of the baton (younger conductors could take lessons in economy of movement from this gentleman), pouring forth large and lovely tones.

Why the powers-that-be decided on Tchaikovsky's "Fifth Symphony" as the major work of the evening is a question that must forever remain unanswered. Perhaps the piece does have some obvious appeal, but it lacks unity, shape, variety, color andeven inspiration. The composer himself found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." There are moments of beauty, and some of the effects are clever, but the whole does not stand up under repeated hearings.

Be that as it may, Mr. Monteux and his charges gave it a sonorous reading — and almost, by their vitality, succeeded in infusing the sprawling symphony with life and meaning. The horn player was not at his best in the second movement, and tempi here were inclined to drag. The fourth movement was notable for gusto and excitement.

A pleasant performance of Mendelssohn's overture, "The Gebrides," opened the program. This is innocuous music, playful and descriptive, and Mr. Monteux limned it in sunny colors.

Closing the program was the Stravinsky ballet "Le Sacre du Printemps," a controversial piece of music since it was introduced by the conductor 43 years ago. Also called "Pictures of Pagan Russia," it is a strongly rhythmic work with, however, little beauty. It was enormously effective when set to pictures by Disney in "Fantasia," and still remains interesting when performed without dancers. It crashes, jolts, shoots off into space, jars and shakes. Its performance on Saturday was stunning, and Mr. Monteux gave it a lustrous and strong appeal.

With the great wealth of orchestral literature from which to choose, it seems strange indeed that conductors like Mr. Monteux and an orchestra such as the Boston Symphony should lavish their considerable talents on music of questionable value. It appears to be a relatively simple matter to choose works more worthy of their time and attention.

The opera group will present a program of opera scenes this evening in the Theatre Concert Hall. Wednesday's chamber music program in the same hall will be devoted to music of Haydn, Janacek and Schubert, played by the Kroll String Quartet. — B. D

A Memorial to Koussevitzky

Stern's Brilliant Work Caps Tanglewood Day

By CYRUS DURGIN

LENOX, July 21—The first Sunday afternoon concert in the main series of the Berkshire Festival was dedicated to the memory of the late conductor of the Boston Symphony Orchestra, Serge Koussevitsky. Although no special ceremonies were included, and there was no speaking, the entire program was of a nature peculiar to the musical taste of Koussevitzky.

"Romeo and Juliet," the overture-fantasia by Tchaikovsky, which Charles Munch conducted first, was one of the famous Koussevitzky warhorses, and so was the Tchaikovsky violin concerto—with Isaac Stern as soloist—which ended the concert.

The middle piece was the relatively new Canticum Sacrum by Igor Stravinsky, a composer long and faithfully championed by Koussevitzky. Mrs. Olga Koussevitzky, widow of the conductor, was in the audience.

Second Performance in U.S.

This Tanglewood performance of the Canticum Sacrum was the second in the eastern United States, the first having been at the festival in Ellenville, N.Y., just last Thursday night. At Tanglewood the two splendid soloists were tenor John McCollum and bass-baritone Donald Gramm, and the chorus was that of the Berkshire Music Center, prepared by Hugh Ross.

The full title—in English—is "Sacred Canticle in Honor of Saint Mark"; the piece was composed in 1955 and given its premiere at the Venice festival in September, 1956, and the opening section is a dedication to the city of Venice in praise of its patron saint, the Apostle Mark.

The Canticum Sacrum is 12-tone music, though not according to the most severe technical rules of the style. Stravinsky has a tone row for his singers and instrumentalists, one that imposes great difficulty upon the voices, which, having to produce their own true pitch, must cope with out-of-scale intervals alien to vocal music as hitherto we have known it.

New [illegible]ition [illegible]ed in Gos- such [illegible]g of Solomon, the Psalms, St. John and St. Mark.

There is, however, a musical unity, governed by the nature of the 12-tone system, not by any aspect of emotional communication. There is none here of the brave sounds of Gabriel. Instead the texture is dry and sombre, to some extent rhythmically reiterative, and with suggestions of plain chant.

Stravinsky's instrumentation is peculiar—a quartet each of trumpets and trombones, the only strings violas and a few basses, woodwinds without clarinets, and organ.

This 17 minutes piece, characterized by the brevity and the impossibility of development dictated by the 12-tone system, has some weird fine detail, such [illegible] putting three double basses [illegible] in the treble clef. The Can[illegible] Sacrum is not going to be [illegible]ediately popular—today's a[illegible]e, though continuing, was the[illegible]

But on the basis that you can get accustomed to almost anything the more it is heard the nearer you will come to an understanding of it. With these words of what I hope is wisdom, let further judgement await passing of time.

Stern Superb in Concerto

Issac Stern gave a really glorious performance of the Tchaikovsky violin concerto—lyrical, beautifully phrased and intoned, cleanly executed on a humid day bad for strings. It was a masterly reading in which Mr. Munch's conducting provided a superlative accompaniment. The ovation which followed was a long roar of enthusiasm.

While "Romeo and Juliet" was not one of Munch's most thoroughly integrated performances, it was white hot and very moving. Certainly the audience of 9780 persons who came up on a hot sunny afternoon, was greatly pleased. The weather held and the big attendance expected did materialize.

On Saturday night the figure was even larger—11,000. Pierre Monteux conducted the "Fingal's Cave" overture by Mendelssohn, the Fifth Symphony of Tchaikovsky—which from a tepid beginning worked up to a rousing count of the finale, and the [illegible]vinsky masterpiece with which Monteux is so closely [illegible]ated, "The Rite of Spring."

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Tanglewood Shed Concerts Popularity Is Increasing

The first weekend of the Music Shed concerts by the full Boston Symphony at Tanglewood brought a total of 27,490 music devotees from all directions; one was interested to see a bus full of representatives from the United Nations in attendance for the whole weekend.

In what has become a tradition, the orchestra members stood at attention Friday evening when Dr. Munch came onstage to direct the first concert in the series devoted to Tchaikovsky and in honor of the seventy-fifth birthday of Stravinsky. The latter's Ballet "jeu de Cartes" in Three Deals was tossed to the audience for the opening number. A pert, frothy and vivid orchestral "Card Game" it was graphic in every detail, moving through the constantly changing meters and tricky rhythms to the final triumphant dance. Samuel Mayes was the soloist in the next and first performance of the original version of Tchaikovsky's "Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment. Mr. Mayes' playing was an artistic triumph; his tone has a warmth and mellow resonance perfectly suited to the harmonic wealth of Tchaikovsky, and his technique showed to great advantage in the intricate double-stops, spizzicati runs and crystaline harmonics. The final number was the popular "Pathetique" Symphony of Tchaikovsky, truly a summing up of the composer's life in music so completely and specifically his. Dr. Munch directed with great intensity and vigor, exhorting the orchestra to more and more feeling, his sweeping motions resulting in whiplash runs from the strings, the whole carrying away the audience so that they applauded before the final Adagio Lamentoso; one must be truly sparton to remain unmoved by this highly emotional music.

Sunday afternoon's concert dedicated to the memory of Serge Koussevitsky opened with the tragically beautiful Fantasy Overture, "Romeo and Juliet," of Tchaikovsky, dramatically vivid throughout its telling by the excellence of its direction and performance. For the Stravinsky number, Dr. Munch directed the Berkshire Festival Chorus, soloists John McCollum and Donald Gramm and the orchestra minus violins and clarinets, in his new work, "Canticum Sacrum." Difficult to acept in its strictly technical appeal, one must admit its structural form, harmonic and rhythmic content, but there was no substance to grasp and hold one's attention. The audience received it with warm applause.

It is easy to understand why Tchaikovsky's Violin Concerto might be given the drastic and unfavorable reviews it received at its first performance, if the soloist, orchestra and director were not wholly dedicated to its worth as Isaac Stern, the Boston Symphony and Dr. Munch so ably proved in their treatment of this excitingly difficult and absorbing work. One couldn't help but be amazed at the complete and utter disregard of the humidity enveloping everyone, as Mr. Stern proceeded with his incomparable virtuoso performance. The audience literally went wild in its acclaim for Mr. Stern, Dr. Munch and the orchestra, a truly unforgettable experience.

M.deB.B.

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Empire State Festival

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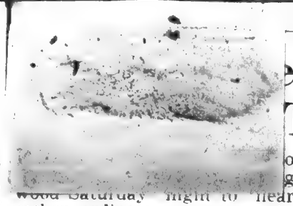

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gle-
wood Saturday night to hear a rather ordinary program given first rate treatment by the great and grand Pierre Monteux. This octogenarian is a dynamic musical figure — the audience loves him, and the Boston Symphony played with unusual vigor and devotion, responding to the merest flick of the baton (younger conductors could take lessons in economy of movement from this gentleman), pouring forth large and lovely tones.

Why the powers-that-be decided on Tchaikovsky's "Fifth Symphony" as the major work of the evening is a question that must forever remain unanswered. Perhaps the piece does have some obvious appeal, but it lacks unity, shape, variety, color andeven inspiration. The composer himself found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." There are moments of beauty, and some of the effects are clever, but the whole does not stand up under repeated hearings.

Be that as it may, Mr. Monteux and his charges gave it a sonorous reading — and almost, by their vitality, succeeded in infusing the sprawling symphony with life and meaning. The horn player was not at his best in the second movement, and tempi here were inclined to drag. The fourth movement was notable for gusto and excitement.

A pleasant performance of Mendelssohn's overture, "The Gebrides," opened the program. This is innocuous music, playful and descriptive, and Mr. Monteux limned it in sunny colors.

Closing the program was the Stravinsky ballet "Le Sacre du Printemps," a controversial piece of music since it was introduced by the conductor 43 years ago. Also called "Pictures of Pagan Russia," it is a strongly rhythmic work with, however, little beauty. It was enormously effective when set to pictures by Disney in "Fantasia," and still remains interesting when performed without dancers. It crashes, jolts, shoots off into space, jars and shakes. Its performance on Saturday was stunning, and Mr. Monteux gave it a lustrous and strong appeal.

With the great wealth of orchestral literature from which to choose, it seems strange indeed that conductors like Mr. Monteux and an orchestra such as the Boston Symphony should lavish their considerable talents on music of questionable value. It appears to be a relatively simple matter to choose works more worthy of their time and attention.

The opera group will present a program of opera scenes this evening in the Theatre Concert Hall. Wednesday's chamber music program in the same hall will be devoted to music of Haydn, Janacek and Schubert, played by the Kroll String Quartet. — B. D

A Memorial to Koussevitzky

Stern's Brilliant Work Caps Tanglewood Day

By CYRUS DURGIN

LENOX, July 21—The first Sunday afternoon concert in the main series of the Berkshire Festival was dedicated to the memory of the late conductor of the Boston Symphony Orchestra, Serge Koussevitzky. No special ceremonies were included, and there was no speaking, the entire program was of a nature peculiar to the musical taste of Koussevitzky.

"Romeo and Juliet," the overture-fantasia by Tchaikovsky, which Charles Munch conducted first, was one of the famous Koussevitzky warhorses, and so was the Tchaikovsky violin concerto—with Isaac Stern as soloist—which ended the concert.

The middle piece was the relatively new Canticum Sacrum by Igor Stravinsky, a composer long and faithfully championed by Koussevitzky. Mrs. Olga Koussevitzky, widow of the conductor, was in the audience.

Second Performance in U.S.

This Tanglewood performance of the Canticum Sacrum was the second in the eastern United States, the first having been at the festival in Ellenville, N.Y., just last Thursday night. At Tanglewood the two splendid soloists were tenor John McCollum and bass-baritone Donald Gramm, and the chorus was that of the Berkshire Music Center, prepared by Hugh Ross.

The full title—in English—is "Sacred Canticle in Honor of Saint Mark"; the piece was composed in 1955 and given its premiere at the Venice festival in September, 1956, and the opening section is a dedication to the city of Venice in praise of its patron saint, the Apostle Mark.

The Canticum Sacrum is 12-tone music, though not according to the most severe technical rules of the style. Stravinsky has a tone row for his singers and instrumentalists, one that imposes great difficulty upon the voices, which, having to produce their own true pitch, must cope with out-of-scale intervals alien to vocal music as hitherto we have known it.

Instrumentation Unusual

The text, from both Old and New Testaments in the Vulgate edition of the Bible, is scarcely unified in its exhortations to preach the Gospel, having been taken from such disparate books as the Song of Solomon, the Psalms, St. John and St. Mark.

There is, however, a musical unity, governed by the nature of the 12-tone system, not by any aspect of emotional communication. There is none here of the brave sounds of Gabriel. Instead the texture is dry and sombre, to some extent rhythmically repetitive, and with suggestions of plain chant.

Stravinsky's instrumentation is peculiar—a quartet each of trumpets and trombones, the only strings violas and a few basses woodwinds without clarinets, and organ.

This 17 minutes piece, characterized by the brevity and the impossibility of development dictated by the 12-tone system, has some weird fine detail, such as putting three double basses in the treble clef. The Canticum Sacrum is not going to be immediately popular—today's applause, though continuing, was thin.

But on the basis that you can get accustomed to almost anything the more it is heard the nearer you will come to an understanding of it. With these words of what hope is wisdom, let further judgement await passing of time.

Stern Superb in Concerto

Issac Stern gave a really glorious performance of the Tchaikovsky violin concerto—lyrical, beautifully phrased and intoned, cleanly executed on a humid day bad for strings. It was a masterly reading in which Mr. Munch's conducting provided a superlative accompaniment. The ovation which followed was a long roar of enthusiasm.

While "Romeo and Juliet" was not one of Munch's most thoroughly integrated performances, it was white hot and very moving. Certainly the audience of 9780 persons who came up on a hot sunny afternoon, was greatly pleased. The weather held and the big attendance expected did materialize.

On Saturday night the figure was even larger—11,000. Pierre Monteux conducted the "Fingal's Cave" overture by Mendelssohn, the Fifth Symphony of Tchaikovsky—which from a tepid beginning worked up to a rousing account of the finale, and the Stravinsky masterpiece with which Monteux is so closely associated, "The Rite of Spring."

Shed Concerts arity Is Increasing

Music
Boston
lewood
brought a total of 27,450 music devotees from all directions; one was interested to see a bus full of representatives from the United Nations in attendance for the whole weekend.

In what has become a tradition, the orchestra members stood at attention Friday evening when Dr. Munch came onstage to direct the first concert in the series devoted to Tchaikovsky and in honor of the seventy-fifth birthday of Stravinsky. The latter's Ballet "jeu de Cartes" in Three Deals was tossed to the audience for the opening number. A pert, frothy and vivid orchestral "Card Game" it was graphic in every detail, moving through the constantly changing meters and tricky rhythms to the final triumphant dance. Samuel Mayes was the soloist in the next and first performance of the original version of Tchaikovsky's "Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment. Mr. Mayes' playing was an artistic triumph; his tone has a warmth and mellow resonance perfectly suited to the harmonic wealth of Tchaikovsky, and his technique showed to great advantage in the intricate double-stops, spizzicati runs and crystalline harmonics. The final number was the popular "Pathetique" Symphony of Tchaikovsky, truly a summing up of the composer's life in music so completely and specifically his. Dr. Munch directed with great intensity and vigor, exhorting the orchestra to more and more feeling, his sweeping motions resulting in whiplash runs from the strings, the whole carrying away the audience so that they applauded before the final Adagio Lamentoso; one must be truly sparton to remain unmoved by this highly emotional music.

Sunday afternoon's concert dedicated to the memory of Serge Koussevitsky opened with the tragically beautiful Fantasy Overture, "Romeo and Juliet," of Tchaikovsky, dramatically vivid throughout its telling by the excellence of its direction and performance. For the Stravinsky number, Dr. Munch directed the Berkshire Festival Chorus, soloists John McCollum and Donald Gramm and the orchestra minus violins and clarinets, in his new work, "Canticum Sacrum." Difficult to acept in its strictly technical appeal, one must admit its structural form, harmonic and rhythmic content, but there was no substance to grasp and hold one's attention. The audience received it with warm applause.

It is easy to understand why Tchaikovsky's Violin Concerto might be given the drastic and unfavorable reviews it received at its first performance, if the soloist, orchestra and director were not wholly dedicated to its worth as Isaac Stern, the Boston Symphony and Dr. Munch so ably proved in their treatment of this excitingly difficult and absorbing work. One couldn't help but be amazed at the complete and utter disregard of the humidity enveloping everyone, as Mr. Stern proceeded with his incomparable virtuoso performance. The audience literally went wild in its acclaim for Mr. Stern, Dr. Munch and the orchestra, a truly unforgettable experience.

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C1587

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
JUL 22 1957

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By RAYMOND MORIN,
Telegram Music Critic

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There was an attendance of 9,780 to bring the weekend total to [illegible]90. The orchestra played Tchaikovsky's "Romeo and Juliet" overture Fantasia. However, it was far from all "peaches and cream" at this concert. The orchestra, and the festival chorus of Berkshire Music Center students explored the mysteries of a new Stravinsky work—"Canticum Sacrum, ad Honorem Sancti Marci Nominis," or "Sacred Canticle in Honor of Saint Mark."

Soloists

Soloists were John McCollum, tenor, and Donald Gramm, baritone. They are owed felicitations for having undertaken the assignment and sympathy for having been given it.

Stern did not saw his way through the Tchaikovsky concerto as is so often the case. In all three movements, particularly the second, he reached the core of its poetry.

His technique was nothing short of dazzling. Yet everything was accomplished with admirable poise. While the beauty of the slow movement was brought out with calculated poise, it was not minimized one iota and, incidentally, the counter melody in flute was beautifully played.

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Gramm's solo, "Jesus Said Unto Him" was even less lucid in any respect. The chorus did its duty, whatever it was, with respectful determination. If one were to successfully search for a redeeming feature, it would be the final, welcomed, merciful "Amen.'

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Munch and the orchestra gave an engrossing performance of the "Romeo and Juliet" music. In fact, this was the orchestra's most successful effort over the weekend at being a virtuosic instrument.

The Friar Laurence theme was resplendently played in low strings. It was presented with dignity, expressiveness, and a wealth of richness. The wholesale pizzicato passages were effected as if by one instrument.

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Unnecessary Addition

How many people came to hear Stravinsky's latest work in its second American performance, we do not know, but we venture to predict this will be their last hearing. Titled "Canticum Sacrum," for tenor, baritone chorus and orchestra, it was dedicated to the City of Venice and, had its first performance there. The work could just as aptly have been titled "Seventeen Minutes of Maelstrom" or "Cacaphonic Ecstasy." It is an impossible work, dark, stark, without melody and, and as far as this listener could feel, a quite unnecessary addition to the literature.

One could only admire tenor John McCollum and baritone Donald Gramm for their musicianly singing of an almost impossible vocal score and the festival choir which must have labored mightily to even approximate the written notes.

Mr. Munch gave devoted attention to the score and somehow or other kept all the forces intact. Stravinsky has used Latin text, as he has done several times since he wrote the "Symphony of Psalms." We are told that the structure of the work is in five sections, paralleling the five domes of St. Mark's Cathedral in Venice, and that correspondences can be drawn between the musical form and subjects of the texts. The first part tells of the Lord's command to go forth and preach the Gospel, and the last part is the fulfillment; that is to say, the future which has become the past. It is doubtful that there will be many opportunities to dwell upon this ugly work.

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SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, JULY 22, 1957

THE NEW YORK TIMES, MONDAY, JULY 22 1957

Music: A Modern Master

Stravinsky Dominates Week-End at Lenox

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 21—The extremes of the remarkable career of Igor Stravinsky were highligted at Tanglewood last night and this afternoon. last night and this afternoon. with "Le Sacre du Printemps" the primeval violence the composer could summon forth from an orchestra forty-five years ago. At this afternoon's concert there was the "Canticum Sacrum," composed last year, with its economy and almost enigmatic complexity.

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Charles Munch and the Boston Symphony, with John McCollum, tenor, and Donald Gramm, baritone, as soloists, performed the "Canticum Sacrum" three days after it was presented at Ellenville, N. Y., under the direction of Leopold Stokowski. The public here, like the public at the Empire State Music Festival, seemed to be divided in its reactions—some were sympathetic and some clearly indifferent or hostile.

No one could blame an audience for finding little to warm up to in this music at first hearing. To this traveler it took on new values. After hearing the "Canticum Sacrum" twice in Ellenville and once here, one is more than ever convinced that it is one of the best of Stravinsky's late works. His previous flirtations with the serial technique seemed unattractive, but in the "Canticum Sacrum" the composer has bent it admirably to his purposes.

It becomes clear on further acquaintance with the score that Stravinksy has not merely used twelve-tone procedures but has amalgamated them with a recollection of the "new art" of the fourteenth century. The fusion is wholly his own. The effect is a strong and personal religious affirmation.

Mr. Munch took the piece at a considerably more rapid pace than did Mr. Stokowski. There is no need to judge which was the correct approach; what was interesting was that two conductors could arrive at different perspectives about a new piece and that each could make his interpretation viable. The soloists were effective in the difficult passage allotted to them.

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At Tanglewood the large Music Shed was not quite the happiest setting for this music, which stresses the low strings and makes sparing use of the instruments. The sounds had a tendency to become dispersed. One wonders how much of the music's continuity the people out on the lawn were able to apprehend.

There was no difficulty about following the large outlines of Tchaikovsky's "Romeo and Juliet" Overture and Violin Concerto, which framed the Stravinsky work. The story [illegible] of the former were

Isaac Stern

direction. And the Concerto, with Isaac Stern as soloist, had a spacious interpretation.

Mr. Stern, who is practically an institution here this summer, will return to play the other two big violin concertos—those by Beethoven and Brahms, of course. He has the big style, singing tone and surging temperament for Tchaikovsky. And the hot, humid afternoon cramped neither his style nor his virtuosity.

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The astonishing figure of the week-end has been Pierre Monteux. At 82, the placid-looking, round little Maestro walked out slowly to the podium last night and accepted a helping hand from a violinist as he took the two steps up to the podium. But once he lifted his baton he behaved like the youngest and liveliest person on the premises.

After a delightfully measured and lyrical reading of Mendelssohn's "Fingal's Cave" Overture, he unleashed Tchaikovsky's Fifth Symphony, giving it a performance of irresistible vitality. Within a proportioned conception that did not seek to tear a passion to tatters, he none the less established the excitement and drama of the score. Inner voices one rarely hears were accentuated neatly, so that the large statement of the music was intensified.

And when he got to the "Sacre du Printemps," he seemed to find fresh sources of energy. Of course, he knows the score intimately, he was in charge at the première in 1913, when this music provoked rioting. It is no longer cause for mob scenes, but in its explosiveness and rhythmic force it still affects one like an upheaval of nature. The octogenarian Maestro got a magnificent performance from the Boston Symphony—controlled and barbaric at the same time, as the "Sacre" must be.

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With 11,000 last night and almost 10,000 this afternoon the Berkshire Festival has had a banner week-end. Was it Stravinsky or Tchaikovsky or the weather—or a little of all three?

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,025
JUL 23 1957

Concerts Big Success At Tanglewood

Lenox, Mass., July 22 — The first week end of concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood came to a triumphant close Sunday afternoon with more than 27,000 music-lovers having heard the three concerts in programs devoted to Tchaikovsky and Stravinsky under the batons of Charles Munch, director of the Boston, and Pierre Monteux as guest conductor Saturday night.

The Sunday afternoon concert in memory of Serge Koussevitzky presented the Festival Chorus under the direction of Hugh Ross in Stravinsky's "Canticum Sacrum" in honor of St. Mark before an audience of 9,800 with John McCollum, tenor, and Donald Gramm baritone. But it was Isaac Stern as soloist in the Tchaikovsky "Violin Concerto in D major" with the Boston under Munch who scored the triumph of the afternoon and was called back repeatedly by an audience that did not seem to mind the heat that sent listeners on the spacious lawns to the shelter of the trees.

Not even temperatures just short of the 100-degree mark during the past two days could keep the audience away. It was a brilliant week end of Russian music for which 11,000 turned out on Saturday evening to hear Monteux conduct, despite his 82 years, one of the finest performances of Stravinsky's "The Rite of Sprint." Seldom have we heard the Boston's brasses give such a spirited performance. Tchaikovsky's "Symphony No. [illegible] in E minor" was given a beautiful reading and its brilliant end received an ovation.

Monteux's relationship with the Boston Symphony runs back over more than 40 years and the warm reception he received from the entire orchestra when he appeared was testimony to the love the players have for him. His conducting, despite the warmth of the evening, showed he has not lost one whit of his brilliance.

This will be a Berlioz week end with the programs Friday and Saturday evenings being devoted to his music with Munch conducting. Sunday afternoon the program will be Berlioz' "Romeo and Juliet" with some of Hindemith included under the conductorship of Monteux.

S. M.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUL 21 1957

MONTEUX' BATON DIRECTS CONCERT AT TANGLEWOOD

82-Year-Old Conductor, Symphony Heard in Stravinsky Works

By WILLARD M. CLARK

Lenox, July 20 — Forty-three years ago, Pierre Monteux conducted the first performance of Stravinsky's ballet "Le Sacre du Printemps." Tonight at the age of 82 he conducted the work again as the closing number on the second concert of the week-end series by the Boston Symphony Orchestra.

Rising Greeting

As he came slowly on stage the orchestra rose to greet him and along with 11,000 people seated within the shed and on the lawns. The excessive evening heat made the lawn a more pleasant place for listening.

This week end Stravinsky and Tschaikowsky are sharing the programs. Tonight we heard a capital performance of Tschaikowsky's Fifth Symphony, a reading that was sure, just and remarkably vital. Mr. Monteux conducts with a minimum of gestures and if there are any labored moments, they are few.

The Fifth Symphony was given a spacious reading. There was plenty of sentiment and a deal of drama. The music was allowed to speak for itself, which it can do eloquently.

There were a few dubious moments. Mr. Stagliano can play the horn solo of the second movement much better than he did tonight and speed took the place of grace in the valse of the third movement. The final allegro was magnificent.

"The Hebrides."

The program opened with a delightful performance of Mendelssohn's overture, "The Hebrides." While the trend today seems to impel every traveler either to write a book or inflict colored slides or movies on his friends, composers are prone to place their travels into music. It was a journey that prompted Mendelssohn to put Fingal's cave into music and he did it simply and melodically. Mr. Monteux did not allow a bit of the romance and sentiment to be omitted.

The program concluded with what must be a definitive reading of Stravinsky's "Rites of Spring." No conductor has been closer to the work than Mr. Monteux. He has said that he practically had to run for his life after the premiere performance. Those days are over but there is much in this barbaric, highly colored music that shocks the ears.

Powerful it is. Beauty it has not. Rhythms pile on rhythms. There are no dull moments. Mr. Monteux made skillfull differentiation between the two episodes, "The Adoration of the Earth" and "the Sacrifice."

Mixed Reaction

The audience reaction was mixed, as it always has been. One either likes the work or detests it. This music will always be controversial but it seems to have gained increasing popularity through the years.

The orchestra responded superbly to every demand made upon it. Seldom does one hear such glorious sonorities or such virtuoso playing from the percussion section. When it comes to conducting this work, Mr. Monteux has lost none of his vitality or sense of drama. It was a definitive performance.

Tomorrow afternoon Stravinsky and Tschaikowsky will again share the program. Mr. Stravinsky will be represented by his latest work for solo tenor and baritone, chorus and orchestra, the "Canticum Sacrum." Isaac Stern will play the Tschaikowsky violin concerto and the concert will open with his "Romeo and Juliet" overture-fantasy. Charles Munch will conduct this concert dedicated to the memory of Dr. Serge Koussevitzky.

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No one could blame an audience for finding little to warm up to in this music at first hearing. To this traveler it took on new values. After hearing the "Canticum Sacrum" twice in Ellenville and once here, one is more than ever convinced that it is one of the best of Stravinsky's late works. His previous flirtations with the serial technique seemed unattractive, but in the "Canticum. Sacrum" the composer has bent it admirably to his purposes.

It becomes clear on further acquaintance with the score that Stravinksy has not merely used twelve-tone procedures but has amalgamated them with a recollection of the "new art" of the fourteenth century. The fusion is wholly his own. The effect is a strong and personal religious affirmation.

Mr. Munch took the piece at a considerably more rapid pace than did Mr. Stokowski. There is no need to judge which was the correct approach; what was interesting was that two conductors could arrive at different perspectives about a new piece and that each could make his interpretation viable. The soloists were effective in the difficult passage allotted to them.

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At Tanglewood the large Music Shed was not quite the happiest setting for this music, which stresses the low strings and makes sparing use of the instruments. The sounds had a tendency to become dispersed. One wonders how much of the music's continuity the people out on the lawn were able to apprehend.

There was no difficulty about following the large outlines of Tchaikovsky's "Romeo and Juliet" Overture and Violin Concerto, which framed the Stravinsky work. The story sections of the former were whipped up almost frenetically under Mr. Munch's excitable direction. And the Concerto, with Isaac Stern as soloist, had a spacious interpretation.

Isaac Stern

Mr. Stern, who is practically an institution here this summer, will return to play the other two big violin concertos —those by Beethoven and Brahms, of course. He has the big style, singing tone and surging temperament for Tchaikovsky. And the hot, humid afternoon cramped neither his style nor his virtuosity.

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The astonishing figure of the week-end has been Pierre Monteux. At 82, the placid-looking, round little Maestro walked out slowly to the podium last night and accepted a helping hand from a violinist as he took the two steps up to the podium. But once he lifted his baton he behaved like the youngest and liveliest person on the premises.

After a delightfully measured and lyrical reading of Mendelssohn's "Fingal's Cave" Overture, he unleashed Tchaikovsky's Fifth Symphony, giving it a performance of irresistible vitality. Within a proportioned conception that did not seek to tear a passion to tatters, he none the less established the excitement and drama of the score. Inner voices one rarely hears were accentuated neatly, so that the large statement of the music was intensified.

And when he got to the "Sacre du Printemps," he seemed to find fresh sources of energy. Of course, he knows the score intimately, he was in charge at the première in 1913, when this music provoked rioting. It is no longer cause for mob scenes, but in its explosiveness and rhythmic force it still affects one like an upheaval of nature. The octogenarian Maestro got a magnificent performance from the Boston Symphony—controlled and barbaric at the same time, as the "Sacre" must be.

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With 11,000 last night and almost 10,000 this afternoon the Berkshire Festival has had a banner week-end. Was it Stravinsky or Tchaikovsky or the weather—or a little of all three?

JUL [illegible]

Concerts Big Success At Tanglewood

Lenox, Mass., July 22 — The first week end of concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood came to a triumphant close Sunday afternoon with more than 27,000 music-lovers having heard the three concerts in programs devoted to Tchaikovsky and Stravinsky under the batons of Charles Munch, director of the Boston, and Pierre Monteux as guest conductor Saturday night.

The Sunday afternoon concert in memory of Serge Koussevitzky presented the Festival Chorus under the direction of Hugh Ross in Stravinsky's "Canticum Sacrum" in honor of St. Mark before an audience of 9,800 with John McCollum, tenor, and Donald Gramm baritone. But it was Isaac Stern as soloist in the Tchaikovsky "Violin Concerto in D major" with the Boston under Munch who scored the triumph of the afternoon and was called back repeatedly by an audience that did not seem to mind the heat that sent listeners on the spacious lawns to the shelter of the trees.

Not even temperatures just short of the 100-degree mark during the past two days could keep the audience away. It was a brilliant week end of Russian music for which 11,000 turned out on Saturday evening to hear Monteux conduct, despite his 82 years, one of the finest performances of Stravinsky's "The Rite of Sprint." Seldom have we heard the Boston's brasses give such a spirited performance Tchaikovsky's "Symphony No. 5 in E minor" was given a beautiful reading and its brilliant end received an ovation.

Monteux's relationship with the Boston Symphony runs back over more than 40 years and the warm reception he received from the entire orchestra when he appeared was testimony to the love the players have for him. His conducting, despite the warmth of the evening, showed he has not lost one whit of his brilliance.

This will be a Berlioz week end with the programs Friday and Saturday evenings being devoted to his music with Munch conducting. Sunday afternoon the program will be Berlioz' "Romeo and Juliet" with some of Hindemith included under the conductorship of Monteux.

S. M.

Sunday Republican
SPRINGFIELD, Mass.
Independent
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JUL 21 1957

MONTEUX' BATON DIRECTS CONCERT AT TANGLEWOOD

82-Year-Old Conductor, Symphony Heard in Stravinsky Works

By WILLARD M. CLARK

Lenox, July 20 — Forty-three years ago, Pierre Monteux conducted the first performance of Stravinsky's ballet "Le Sacre du Printemps." Tonight at the age of 82 he conducted the work again as the closing number on the second concert of the week-end series by the Boston Symphony Orchestra.

Rising Greeting

As he came slowly on stage the orchestra rose to greet him and along with 11,000 people seated within the shed and on the lawns. The excessive evening heat made the lawn a more pleasant place for listening.

This week end Stravinsky and Tschaikowsky are sharing the programs. Tonight we heard a capital performance of Tschaikowsky's Fifth Symphony, a reading that was sure, just and remarkably vital. Mr. Monteux conducts with a minimum of gestures and if there are any labored moments, they are few.

The Fifth Symphony was given a spacious reading. There was plenty of sentiment and a deal of drama. The music was allowed to speak for itself, which it can do eloquently.

There were a few dubious moments. Mr. Stagliano can play the horn solo of the second movement much better than he did tonight and speed took the place of grace in the valse of the third movement. The final allegro was magnificent.

"The Hebrides."

The program opened with a delightful performance of Mendelssohn's overture, "The Hebrides." While the trend today seems to impel every traveler either to write a book or inflict colored slides or movies on his friends, composers are prone to place their travels into music. It was a journey that prompted Mendelssohn to put Fingal's cave into music and he did it simply and melodically. Mr. Monteux did not allow a bit of the romance and sentiment to be omitted.

The program concluded with what must be a definitive reading of Stravinsky's "Rites of Spring." No conductor has been closer to the work than Mr. Monteux. He has said that he practically had to run for his life after the premiere performance. Those days are over but there is much in this barbaric, highly colored music that shocks the ears.

Powerful it is. Beauty it has not. Rhythms pile on rhythms. There are no dull moments. Mr. Monteux made skillfull differentiation between the two episodes, "The Adoration of the Earth" and "the Sacrifice."

Mixed Reaction

The audience reaction was mixed, as it always has been. One either likes the work or detests it. This music will always be controversial but it seems to have gained increasing popularity through the years.

The orchestra responded superbly to every demand made upon it. Seldom does one hear such glorious sonorities or such virtuoso playing from the percussion section. When it comes to conducting this work, Mr. Monteux has lost none of his vitality or sense of drama. It was a definitive performance.

Tomorrow afternoon Stravinsky and Tschaikowsky will again share the program. Mr. Stravinsky will be represented by his latest work for solo tenor and baritone, chorus and orchestra, the "Canticum Sacrum." Isaac Stern will play the Tschaikowsky violin concerto and the concert will open with his "Romeo and Juliet" overture-fantasy. Charles Munch will conduct this concert dedicated to the memory of Dr. Serge Koussevitzky.

E NEW YORK TIMES, SATURDAY, JULY 20, 1957.

Music: 2 Contemporaries

Stravinsky 'Canticum,' Orff Work Played

By HOWARD TAUBMAN

Special to The New York Times.

ELLENVILLE, N. Y., July 18—Opposite poles of contemporary creative practice were exposed at Thursday's session of the Empire State Music Festival.

The advanced, sophisticated ways of Igor Stravinsky and the return to a kind of rude primitivism as exemplified by Carl Orff were confronted on this program, conducted by Leopold Stokowski. They offered an absorbing contrast in the divergent approaches being taken by composers of our time in an effort to achieve fresh meaningfulness. And if these are only two approaches, there are quite a few others.

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Mr. Stravinsky, who at 75 may be justifiably termed an old master, has tried more different approaches than any living composer of his stature. He remains an amazing figure. For in the "Canticum Sacrum," which had its first performance in the East at Thursday's concert, he continues to be eager and youthful in his exploration of compositional devices.

The "Canticum Sacrum," which was written last year for the Venice Festival and which had its American première in Los Angeles last month, employs the twelve-tone technique. But Stravinsky could not touch any technique without placing the imprint of his own personality on it. In this work based on a sacred text he has given the serial technique an individual cast. He does not use it throughout the piece. And when he does, his ideas come closer to those of Webern than of any other dodecaphonist.

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The writing is spare in texture. Violins, 'cellos, clarinets and horns are dispensed with. The instruments remaining in the orchestra are treated with the greatest economy. A few notes here, a short phrase there, but only rarely massed instrumental blocks. The chorus has impressive sections at the beginning and end, with the latter section employing the material of the former in retrograde motion. The baritone and tenor soloists are woven into the work with subtlety of design.

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This nineteen-minute work is difficult to play and difficult to absorb. After conducting the piece, Mr. Stokowski suggested to the audience that in view of the music's complexity, a second hearing might help to make it clearer. He asked whether the listeners would like a repeat performance. The applause encouraged him to go ahead.

Igor Stravinsky

The Program

EMPIRE STATE FESTIVAL, Symphony of the Air, American Concert Choir; Rudolf Petrak, tenor; Philip Maero, baritone; Ellen Faull, soprano; Leopold Stokowski, conducting. At Ellenville, N. Y.

Canticum Sacrum .....Stravinsky
Carmina Burana .....Carl Orff

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After these successive performances a woman was heard to say, "That was a good idea, I liked it better the second time." On the other hand, a young man remarked "It was as bad the second time as the first."

To this listener the "Canticum Sacrum" seemed a significant work. There is a searching expressive content in it. The idiom is austere on the surface, but underneath there is a touching, devotional mood. Mr. Stravinsky seems to reach special heights in his works on religious themes; witness the Symphony of Psalms and the Mass.

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Mr. Stokowski conducted both performances with sovereign control and sympathy. The Symphony of the Air played well, and the American Concert Choir did a good job. Philip Maero, baritone, and Rudolf Petrak, tenor, sang the difficult solo parts effectively.

In Orff's "Carmina Burana" the soloists were joined by Ellen Faull, soprano, who sang with sensitivity and delicacy of nuance. Mr. Stokowski gave this work with its almost overwhelming emphasis on rhythm a vital colorful performance. But brilliant as it was, it could not conceal the limitations of Orff's musical philosophy.

★ Mon., July 22, 1957-9
New York Journal-American ★★

MUSIC

I. Stern Solo Tops Festival

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 22.—Some 27,490 people attended the Tchaikowsky-Stravinsky weekend of the Berkshire Festival. For the final program in the music shed yesterday afternoon, Charles Munch and the Boston Symphony played the Tchaikowsky "Romeo and Juliet" and the violin concerto with Isaac Stern as soloist.

Interest centered, however, in the performance of Stravinsky's most recent work "Canticum Sacrum," heard for the first time in the East at Ellenville, N. Y., last Thursday.

That the "Canticum Sacrum" sounded more sacred and less dramatic on this occasion may be attributed to Munch's acceptance of it as a liturgical work.

This approach shifted certain balances, thus giving the work somewhat different values.

Little Effect

This change neither enhanced nor lessened the effect of the music; it remained something to admire for its craftsmanship rather than for its impact. The honor accorded St. Mark in this piece thus becomes more a matter of respect than of fervor.

In this performance, the chorus functioned less forcefully than the soloists. Both John McCollum, tenor, and Donald Gramm, baritone, gave excellent accounts of their roles. If the orchestra felt about it as indifferently as the final note sounded, then it had many in agreement with its point of view. Audience applause was polite.

On one of the Berkshires' hottest afternoons, the orchestra played Tchaikovsky well. It worked up gradually to ardor in the "Romeo and Juliet" and held its own in concerto, but this was not one of its superb moments.

Stern Poised, Lyrical

Stern gave a poised, lyrical account of the concerto. His singing tone soared in sweetness if it did not work up into brilliance. When the orchestra played full tilt, his violin sounded in the minority.

Why the racetrack pace in the finale was necessary remains one of those perplexing elements in concerts these days.

Pierre Monteux conducted the Saturday night concert, attended by 11,000. How Mendelssohn's "Hebrides" overture slipped into the program is a mystery. Tchaikovsky's Fifth Symphony kept the weekend programs in line.

Stravinsky's "Sacre du Printemps" highlighted the evening both as one of the composer's unquestioned masterpieces and as one of the conductor's, also. It was the only work of his to give him full stature at these concerts.

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Concerts at Tanglewood

Recent Score From Pen Of Stravinsky

By Jules Wolffers

Lenox, Mass.

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It was most appropriate that Stravinsky be chosen to represent the modern school this past weekend. June 17 marked the composer's 75th birthday, and to him is given the credit for the beginning of a new era in music with the performance of "Le Sacre du Printemps" in Paris on May 29, 1913.

Mr. Monteux revived the memory of that historic occasion Saturday night when he led "Le Sacre," a work that he conducted in its 1913 première before a scandalized and unruly audience. Now, of course, "Le Sacre" is considered a classic, and the demonstrations after its performances are entirely favorable.

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Mr. Munch opened the Friday program with "Jeu de Cartes," a "Ballet in Three Deals" composed by Stravinsky in 1937. This is a clever and amusing piece—downright funny, in fact, where the composer suddenly interpolates Bizet's famous addition to examples of musical card playing. The performance was splendid, with the conductor at the top of his form and the orchestra responding with precision.

This high standard of performance was continued with the Tchaikovsky Variations on a Rococo Theme for Violoncello, Op. 33, in which the orchestra's first cellist, Samuel Mayes, played superbly while aided by Mr. Munch's masterly accompaniment. This was the first performance in the United States of the work as Tchaikovsky originally conceived it. Before 1956 the Variations, both with piano and orchestral accompaniment, had been performed in a version as revised by a Russian cellist and friend of Tchaikovsky, Wilhelm Fitzenhagen, to whom the work was dedicated.

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Fitzenhagen's changes were not too extensive, involving a rearrangement in the order of the variations, a dropping of one variation, and a few slight alterations in the solo parts. Both versions are ingratiating and charming, but it was good to hear the piece as originally written, especially under circumstances that justly resulted in an ovation for soloist, conductor, and players.

A vibrant and moving reading of the Tchaikovsky Symphony No. 6 brought this splendid concert to a close.

History has shown the fate of critics who have reported adversely on Stravinsky premières —they have always been proved wrong. Perhaps this is another such occasion, but candor forces the conclusion that one of the master's latest works is in some ways a most disagreeable piece.

Receiving its first performance in the East, the "Canticum Sacrum ad Honorem Sancti Marci Nominis" for tenor, baritone, chorus and orchestra, combines some beautiful vocal writing with what on first hearing appeared to be some weird inexplicable orchestral accompaniment. If a composer had wished to make a parody, perhaps the same mélange of grunts, groans, squeaks, brays, and snorts might have been the result. From the opening weird effects to the final orchestral cough, one was hard put to follow the composer's thread of thought.

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There can be nothing but praise for the performance itself, with fine singing by John McCollum, tenor, and Donald Gramm, baritone, and with the Festival Chorus splendidly trained for the work by Hugh Ross. Vocally, the work is entirely appropriate to its dedication to Venice and to its patron, St. Mark, and to the text taken from Mark, the Song of Songs, Psalms, Deuteronomy, and the first Epistle of St. John. But one wonders what the Venetians really thought of the odd accompaniment when it was given its première there last year.

Mr. Munch and his men performed some heroic feats during the reading, but the excellence of the playing could not reconcile the audience to the strangeness of the work, and there was but scattered and faint applause at the end.

The hearers, however, had plenty to make them happy with Mr. Munch's forceful interpretation of the opening "Romeo and Juliet" Overture by Tchaikovsky and the same composer's Violin Concerto, magnificently performed by Isaac Stern, which brought the concert and weekend to a close.

SYRACUSE HERALD-JOURNAL, Monday, July 22, 1957

Berkshire Festival Pleases

By [illegible] WORMER

TANGLEWOOD, LENNOX, Mass.—The [illegible]st week-end of Berkshire Festival concerts in the Shed attracted large audiences to hear the Boston Symphony Orchestra perform three programs.

Dr. Charles Munch, musical director of the orchestra and the Berkshire Festival, conducted Friday night and yesterday afternoon; Pierre Monteux led the orchestra Saturday.

Yesterady marked the annual memorial to Dr. Serge Koussevitzky, for many years leader of the Boston. The program comprised works by Tschaikowsky and Stravinsky.

Romeo and Juliet

The atmosphere of tension and hostility between the houses of Montagu and Capulet and the love scenes of those star-crossed lovers, Romeo and Juliet was brought to attention in Tschaikowsky's "Romeo and Juliet" Overture Fantasia. In this Dr. Munch and his men produced some fine effects with a magnificent climax with the song of Romeo in massive chords.

Isaac Stern, internationally known concert violinst, was soloist in Tschaikowsky's Violin Concerto in D. Major Opus 35 with orchestra. The three movements provided memorable music.

Sterns' bownig and fingering was superb musicianship. His instrument fairly sang runs in several passages, notably in the andante movement.

Igr Stravinsky was represented in the program by his "Canticum Sacrum" (sacred canticle in honor of Saint Mark. This was performed for the first time in Tanglewood and for the second time in the East. (It was presented recentl yin the Empire State Festival in Ellenville).

Lower Strings Only

In additon to the orchestra, the Fetsival chorus and soloists, the canticle, of 17 minutes' duration, calls for the lower strings only, a full contingent of winds, clarinets exceptede, and the organ and solo voices (tenor and baritone).

The dedication is to the city of Venice for tenonr and baritone, s[illegible] with trombones. The ver[illegible]re different Psalm texts [illegible]kepts from the Gospels s[illegible] Latin.

There is no doubt that the listner must be exposed to this Stravinsky score for a number of times before grasping its full import. Also, performers have a difficult task with this literature, if efforts in the offering are to have great appeal with many, rather than with the few.

Applause

There was generous applause for Dr. Munch and the performers at the conclusion of the canticle. Returning to the stage a second time with the soloists Johnn McCollum, tenor and Donald Gramm, baritone, Dr. Munch also shared applause with Hugh Ross, diretcor of the festival chorus, who prepared the singers for the concert, and with Doriot Anthony Dwyer, principal flutist of the orchestra. She is remembered in Syracuse for solo appearance last fall with the Boston Symphony Orchestra, a concert in Central High School. [illegible] "TMHTHTH [illegible] Next Saturday morning there will be an open rehearsal of the Boston Symphony Orchestra in the Shed, Joseph De Pasquale, violinist, will be soloist at next Friday night's Festival concert. The Festival chorus will appear next Saturday night. Dr. Munch will conduct both programs. Pierre Monteux, now past the four score mark, will conduct, next Sunday afternoon, "Tanglewood on Parade" featuring the Boston Pops Orchestra, Arthur Fiedler conducting, is set for Thursday, Aug. 8.

NEW YORK TIMES, SATURDAY, JULY 20, 1957.

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Stravinsky 'Canticum,' Orff Work Played

By HOWARD TAUBMAN

Special to The New York Times.

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• • •

There can be nothing but praise for the performance itself, with fine singing by John McCollum, tenor, and Donald Gramm, baritone, and with the Festival Chorus splendidly trained for the work by Hugh Ross. Vocally, the work is entirely appropriate to its dedication to Venice and to its patron, St. Mark, and to the text taken from Mark, the Song of Songs, Psalms, Deuteronomy, and the first Epistle of St. John. But one wonders what the Venetians really thought of the odd accompaniment when it was given its première there last year.

Mr. Munch and his men performed some heroic feats during the reading, but the excellence of the playing could not reconcile the audience to the strangeness of the work, and there was but scattered and faint applause at the end.

The hearers, however, had plenty to make them happy with Mr. Munch's forceful interpretation of the opening "Romeo and Juliet" Overture by Tchaikovsky and the same composer's Violin Concerto, magnificently performed by Isaac Stern, which brought the concert and weekend to a close.

SYRACUSE HERALD-JOURNAL, Monday, July 22, 1957

Berkshire Festival Pleases

By [illegible] VAN WORMER

TANGLEWOOD, LENOX, Mass.—The past week-end's Berkshire Festival concerts in the shed attracted large audiences to hear the Boston Symphony Orchestra perform three programs.

Dr. Charles Munch, musical director of the orchestra and the Berkshire Festival, conducted Friday night and yesterday afternoon; Pierre Monteux led the orchestra Saturday.

Yesterady marked the annual memorial to Dr. Serge Koussevitzky, for many years leader of the Boston. The program comprised works by Tschaikowsky and Stravinsky.

Romeo and Juliet

The atmosphere of tension and hostility between the houses of Montagu and Capulet and the love scenes of those star-crossed lovers, Romeo and Juliet was brought to attention in Tschaikowsky's "Romeo and Juliet" Overture Fantasia. In this Dr. Munch and his men produced some fine effects with a magnificent climax with the song of Romeo in massive chords.

Isaac Stern, internationally known concert violinst, was soloist in Tschaikowsky's Violin Concerto in D. Major Opus 35 with orchestra. The three movements provided memorable music.

Sterns' bownig and fingering was superb musicianship. His instrument fairly sang runs in several passages, notably in the andante movement.

Igr Stravinsky was represented in the program by his "Canticum Sacrum" (sacred canticle in honor of Saint Mark. This was performed for the first time in Tanglewood and for the second time in the East. (It was presented recentl yin the Empire State Festival in Ellenville).

Lower Strings Only

In additon to the orchestra, the Fetsival chorus and soloists, the canticle, of 17 minutes' duration, calls for the lower strings only, a full contingent of winds, clarinets exceptede, and the prgan and solo voices (tenor and baritone).

The dedication is to the city of Venice, [illegible] tenor and baritone, [illegible] with trombones. The verses are different Psalm texts [illegible] excerpts from the Gospels [illegible] Latin.

There is no doubt that the listener must be exposed to this Stravinsky piece, for a number of times before grasping its full import. Also, performers have a difficult task with this literature, [illegible] efforts of the offering are to have great appeal with many, rather [illegible] with the few.

[illegible] Applause

There was generous applause for Dr. Munch and the performers at the conclusion of the canticle. Returning to the stage a second time, with the soloists Johnn McCollum, tenor and Donald Gramm, baritone, Dr. Munch also shared applause with Hugh Ross, director of the festival chorus, who prepared the singers for the concert, and with Doriot Anthony Dwyer, principal flutist of the orchestra. She is remembered in Syracuse for solo appearance last fall with the Boston Symphony Orchestra in a concert in Central High School [illegible] "TMHTHTH [illegible] Next Saturday morning there will be an open rehearsal of the Boston Symphony Orchestra in [illegible] Joseph Di Pasquale, [illegible] be soloist at next [illegible]'s Pewival concert. [illegible] chorus will appear [illegible] Saturday night. Dr. Munch [illegible] duct both programs. Pierre Monteux, now past the four score mark, will conduct, next Sunday afternoon, "Tanglewood on Parade" featuring the Boston Pops Orchestra, Arthur Fiedler conducting, is set for [illegible]rday, Aug. 3.

[160]

Boston Symphony [illegible] Season at Lenox

By D. E. RITZ
Gazette Music Editor

Ballet music, "Card Game" or "Jeu de Cartes, Ballet en trois Donnes" by Igor Stravinsky, the Tchaikovsky "Symphony number 6 'Pathetique,'" and his "Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment" made up the opening program of the Boston Symphony Orchestra in the first of this year's Shed Series at Tanglewood, Lenox, Mass.

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We attended the Friday evening program particularly to hear the "Cello Variations" and the Stravinsky "Card Game."

The "Rococo Variations" were written by Tchaikovsky in December, 1876, and first performed by Wilhelm Karl Friedrich Fritzenhagen on Nov. 18, 1877, at a concert of the Imperial Music Society in Moscow under the direction of Nicholas Rubinstein. They were not published in full [illegible] until 1889.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

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Sunday Republic
SPRINGFIELD, M
Independent
Circ. 111,788

JUL 28 1957

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MUSIC

Lowell Sun 7/27

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By ALFRED E. BURKE

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As a variation from Saturday, Sunday's program gained a highlight, in the presence of the brilliant violinist, Isaac Stern. It seemed that, despite the excellence of every part of both programs, the performance of the violinist somewhat eclipsed the remaining portions.

It is really a privilege to witness Pierre Monteux in performance. His ability, so trademarked in its simplicity of physical effort, leaves one actually spellbound. Here, in our time, is a musical great, whose presence would have been a gracing factor in any age of musical history.

He seems to treat the works of various composers, in a way that permits one to easily grasp the intent of the score's originator. This was most apparent in the Stravinsky, "Le Sacre du Printemps."

This music is a far better creation than the "Canticum Sacrum," heard on Sunday. The school this composer represents, has definite value. However, it remained for the latter composition to display the glaring faults he possesses in his vocal writing.

It is simple for one to accept his work by saying that he seeks certain effects. On the other hand, one easily finds much the same effect through a correct vocal line, especially in the Italian school.

Getting back to the program conducted by Monteux, and the Mendelssohn, "The Hebrides," and Tchaikovsky's, "Symphony No. 5," one found established, an evening of never ending brilliance, whose whole structure was encased in setting of musical gems.

On Sunday, Dr. Munch opened his program with the Tchaikovsky "Romeo and Juliet" overture. Here was an occasion of orchestral achievement. Possibly at no time in his wonderful career, has this superb musician gained more.

We have felt that this season has been his best. If never before had one desired to express this, there could be no other opinion offered, after these moments of musical splendor.

The final passages of percussion, that always hold an audience, seemed to be more impressive than ever. The greatest of tributes, a pause after the final note has sounded, and then the applauce, has never been better earned.

The fine Festival chorus, and the soloists, John McCollum, tenor, and Donald Gramm, baritone, had very little to work with in the Stravinsky. If one felt that the work held anything up for praise, this might be found in the organ passages that entered into the picture, time and again.

Turning to the "D major Concerto," those in attendance certainly received a lion's share of a great day at a musical festival. Isaac Stern is a gracious, gifted and technically sound master of the instrument. We desire tonal quality in either a vocalist or instrumentalist. Isaac Stern certainly enthralls his listeners with this element.

Aside from his playing, which to us was truly an achievement, the orchestra cloaked itself in glory. The wonderful harmonic and tonal schemes of the composer, were accorded their full substance.

Each movement unfolded with interpretative expression, and technical wizardry. On one or two occasions, one felt that some part or other crowded another, but what performance ever walks free of this?

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 25 1957

Grace Notes

TANGLEWOOD
Friday, July 19, 1957
By G. F. C.

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Samuel Mayes, the first cellist of the Boston Symphony, joined his orchestra as soloist in the *Variations on a Rococo Theme for Violon-cello with Orchestral Accompaniment, op. 33* by Tchaikovsky. The work is attractive, though somewhat lacking in substance, and a spectacular show piece for the cello. Mr. Mayes played with brilliant virtuosity as well as with a perfect sense of ensemble with his conductor and orchestra.

The concert was concluded with a somewhat erratic performance of Tchaikovsky's Sixth Symphony ("Pathetique"). The first movement was extraordinarily well played; Mr. Munch properly stresses the familiar second theme as the chief element of its structure, and this was phrased with a breadth and nobility which redeemed it from its usual stigma of sentimentality. The second movement had a rather breathless, urgent quality which seemed out of keeping with its designation as Allegro con grazia. The last two movements, while brilliantly played on the whole, suffered from Mr. Munch's occasional predilection for sudden violence in the brass and percussion sections. The performance, however, was received with equally explosive enthusiasm.

(Continued on Page 4)

TANGLEWOOD
Saturday Evening, July 20
By C. N. D.

Recognition of Igor Stravinsky's seventy-fifth year was handsomely accorded him by devoting the second half of the Saturday night concert to one of the most controversial artworks of the twentieth century, his *Sacre du Printemps.* The conductor at Tanglewood last Saturday night was Pierre Monteux, who had conducted the first performance in 1913. Now in his eighty-second year Mr. Monteux' conducting powers are seemingly undiminished.

Parts of *Le Sacre du Printemps* have become almost idiomatic in describing pulsating primitivism and the work still seems super-charged with energy. Monteux's reading has always been considered the last word in this work and Saturday night's audience was not disagreeing with a single detail of his interpretation. At the end they rose to cheer and to recall again and again the youthful octogenarian who had led the orchestra with such authority.

The first half of the program seemed like a prelude to the Stravinsky piece. It contained the *Hebrides* Overture of Mendelssohn and Tschaikovsky's Fifth Symphony. In the Symphony there was superb playing of the French horn solo at the beginning of the second movement. On the whole Mr. Monteux held the first three movements down and understated them only to let loose on a final movement that was climactic and full of pageantry.

TANGLEWOOD
Sunday, 21 July
By A. C. S.

The annual concert in memory of Serge Koussevitzky was held Sunday afternoon before an audience of 10,000. Charles Munch selected the most recent sacred choral work of Igor Stravinsky to mark the occasion. Composed in 1955, *Canticum Sacrum* honors St. Mark, the patron Saint of Venice where it was first performed. The two solo voices were sung in this instance by John McCollum, tenor, and Donald Gramm, baritone.

Stravinsky utilizes the twelve-tone system in this composition. With or without text, it is an enigmatic work of vast complexity even though the texture is sparse. Despite the fine singing of the soloists and the Festival Chorus in the difficult parts allotted them, and an obviously thoughtful reading by the conductor, at least one listener wondered whether the seventeen minutes needed for the performance provided either musical enjoyment or spiritual enrichment.

(Continued on Page 15)

A lusty performance of Tchaikovsky's *Romeo and Juliet Overture* opened the program, and Isaac Stern made the first of a scheduled three appearances as soloist in the composer's *Violin Concerto.* Mr. Stern displayed his renowned virtuosity in spite of the oppressive heat of the afternoon. Here was playing in the grand manner with a vast palette of tonal color and masterful use of it.

[160]

Boston Symph... Lenox

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Gazette Music Editor

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This weekend's series of concerts in the Shed at Tanglewood were devoted principally to the works of Tschaikovsky and Stravinsky. Friday's performance opened with the latter's *Card Game, a Ballet in Three Deals*. Mr. Munch conducted the work with great vivacity and humor, and maintained admirable clarity in the rather large orchestra. The woodwinds, which Stravinsky so often employs for pungent satirical accents, should be particularly praised for the brilliance of their playing.

Samuel Mayes, the first cellist of the Boston Symphony, joined his orchestra as soloist in the *Variations on a Rococo Theme for Violon-cello with Orchestral Accompaniment, op. 33* by Tchaikovsky. The work is attractive, though somewhat lacking in substance, and a spectacular show piece for the cello. Mr. Mayes played with brilliant virtuosity as well as with a perfect sense of ensemble with his conductor and orchestra.

The concert was concluded with a somewhat erratic performance of Tchaikovsky's Sixth Symphony ("Pathetique"). The first movement was extraordinarily well played; Mr. Munch properly stresses the familiar second theme as the chief element of its structure, and this was phrased with a breadth and nobility which redeemed it from its usual stigma of sentimentality. The second movement had a rather breathless, urgent quality which seemed out of keeping with its designation as Allegro con grazia. The last two movements, while brilliantly played on the whole, suffered from Mr. Munch's occasional predilection for sudden violence in the brass and percussion sections. The performance, however, was received with equally explosive enthusiasm.

TANGLEWOOD
Saturday Evening, July 20
By C. N. D.

Recognition of Igor Stravinsky's seventy-fifth year was handsomely accorded him by devoting the second half of the Saturday night concert to one of the most controversial artworks of the twentieth century, his *Sacre du Printemps*. The conductor at Tanglewood last

(Continued on Page 4)

Saturday night was Pierre Monteux, who had conducted the first performance in 1913. Now in his eighty-second year Mr. Monteux' conducting powers are seemingly undiminished.

Parts of *Le Sacre du Printemps* have become almost idiomatic in describing pulsating primitivism and the work still seems super-charged with energy. Monteux's reading has always been considered the last word in this work and Saturday night's audience was not disagreeing with a single detail of his interpretation. At the end they rose to cheer and to recall again and again the youthful octogenarian who had led the orchestra with such authority.

The first half of the program seemed like a prelude to the Stravinsky piece. It contained the *Hebrides* Overture of Mendelssohn and Tschaikovsky's Fifth Symphony. In the Symphony there was superb playing of the French horn solo at the beginning of the second movement. On the whole Mr. Monteux held the first three movements down and understated them only to let loose on a final movement that was climactic and full of pageantry.

TANGLEWOOD
Sunday, 21 July
By A. C. S.

The annual concert in memory of Serge Koussevitzky was held Sunday afternoon before an audience of 10,000. Charles Munch selected the most recent sacred choral work of Igor Stravinsky to mark the occasion. Composed in 1955, *Canticum Sacrum* honors St. Mark, the patron Saint of Venice where it was first performed. The two solo voices were sung in this instance by John McCollum, tenor, and Donald Gramm, baritone.

Stravinsky utilizes the twelve-tone system in this composition. With or without text, it is an enigmatic work of vast complexity even though the texture is sparse. Despite the fine singing of the soloists and the Festival Chorus in the difficult parts allotted them, and an obviously thoughtful reading by the conductor, at least one listener wondered whether the seventeen minutes needed for the performance provided either musical enjoyment or spiritual enrichment.

A lusty performance of Tchaikovsky's *Romeo and Juliet Overture* opened the program, and Isaac Stern made the first of a scheduled three appearances as soloist in the composer's *Violin Concerto*. Mr. Stern displayed his renowned virtuosity in spite of the oppressive heat of the afternoon. Here was playing in the grand manner with a vast palette of tonal color and masterful use of it.

Sunday Republican
SPRINGFIELD, Mass.
Independent
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JUL 28 1957

Second Thoughts On Music

Boston Symphony Orchestra Attracts Many to Concerts

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By WILLARD M. CLARK

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For Small Orchestra

The 75th anniversary of Stravinsky has resulted in a tremendous amount of his music being played in many parts of the world and the Berkshire Festival has done its share. Mr. Munch conducted his ballet "Jeu de Cartes" and his latest work "Canticum Sacrum," while Mr. Monteux conducted the famous "Sacre du Printemps." The novelty was the religious dedicated to the City of Venice, namely the "Canticum Sacrum" and an uglier work we have not heard. To us, it was thoroughly unrewarding. It is scored for a small orchestra with the darker hued instruments predominating. The orchestral part is meagre, stark and angular. The chorus sings, or attempts to sing music that taxes the voice unmercifully and the tenor and baritone soloists, in this case John McCollum and Donald Gramm, can only be admired for the way they sang their music, ungrateful as it was. The work is divided into five parts, matching the five domes of St. Mark's Cathedral. The scritural texts are in Latin. Mr. Munch is to complimented on his courage in programing the work and his superb handling of the details. It seems doubtful that the work will find a place in the regular repertory.

It was just 43 years ago that Pierre Monteux conducted the first performance of Stravinsky's ballet "Le Sacre Du Printemps" in Paris. He tells us he had to run for his life when it was over. Last Sunday at 82-years of age, he conducted it again. The years have deepened his understanding of this colossal composition. The result was a difinitive performance by one of the world's greatest orchestras. The musicians gave Mr. Monteux everything he demanded. It was a performance to be treasured in one's memory.

Exciting Work

Mr. Munch did Mr. Stravinsky a real service as he conducted a distunguished performance of another ballet "Je de Cartes." In this ballet the dancers are the cards, with the joker, the mischief-maker. The work is exciting in its purely instrumental form, which is more than can be said of other ballet music.

Highlighting the Tschaikowsky works, was the superb performance of first cellist Samuel Mayes of the "Variations on a Rococo Theme for cello and orchestra." The work was being heard for the first time in this country in its original form. Mr. Mayes displayed his tremendous technical abilities and his fine scholarship. The variations are varied in mood and tremendously exciting. What a stunning performance of the Dvorak cello concerto, this young man could provide.

Mr. Munch also provided a highly vitalized performance of the "Pathetique" symphony, while Mr. Monteux chose to bring us a lovely performance of the "Symphony No. 5."

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The Berkshire Music Center School has a very fine orchestra this summer. Indeed, it must be a joy to work with these young men and women. We heard a most musical performance of Mozart's "Concerto in G major, No. 4" by a young Israelie student, David Lein. The tone was ingratiating and the reading sensitive. A student conductor, Myn Morris, revealed real talent directing the work.

An extremely fine performance of the second symphony of Sibelius was provided under the direction of Eleazar de Carvallo, who, with Seymour Lipkin, heads the student orchestra department. Gustav Meier, a young man from Switzerland, provided exciting moments during his direction of "Bachianas Brasileiras, No. 2" by Villa-Lobos.

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News (m)
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Independent
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LEBANON NEWS-TIMES
Circ. D. 22,541
JUL 26 1957
ASBURY PARK, N. J.
RECORD
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JUL 26 1957
NEW ORLEANS, LA.
STATES
Circ. D. 102,216
JUL 29 1957

George Sokolsky

Stravinsky, Who Wrote 'Le Sacre du Printemps,' May Be Prophet Of Right In His Dissonant Music

More and more the summer festival becomes not only a musical treat but also a fashion. And each year, it increases in number and variety. The Shakespeare festivals in Stratford, Conn., and in Canada, are unfolding the virtues of the Bard to generations that have not known the great actors of the 19th Century up to 1912, whose careers in the theater reached their glory when Hamlet or Juliet was achieved. Who, who ever heard them, can forget Sothern and Marlowe or Ellen Terry or Richard Mansfield?

Today, there is a resurgence of the live theater, as it is called in contrast with movies and television, and actors and actresses who are accustomed to the fabulous salaries which these commercial media are willing to pay, turn to "off Broadway" or "on Broadway" or even summer stock to be themselves and not the shadow of a director or even a banker who has sunk his money in a tin-can full of film.

So the summer stock companies proliferate all over the United States in out-of-the-way places where it is possible to play without paying so much for stage hands and stand-ins and similar exorbitantly paid personages, who add little to the show but "on Broadway" can close the theater down and end the career of author and actor.

The music festival is also proliferating, but it involves much more than the theater, for a symphony orchestra consists of at least a hundred persons, not including guest conductors and choruses. It takes considerable organization and housing to move such an army about.

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I usually go to the summer festival at Tanglewood which is now a hoary institution on the road in Lenox, Mass., where Hawthorne wrote his "Tanglewood Tales" and not far from the Stockbridge of the Sedgwicks and the Pittsfield of Oliver Wendell Holmes, the elder, he who wrote of the breakfast table as his son wroe decisions for the courts.

The Berkshires have long possessed an atmosphere of American culture and Tanglewood sits in the midst of it, quite properly not merely an orchestral performance for the cognoscenti, which used to be a New England word for those of great knowledge and taste who could list Brahms before recordings made him a hou problem, but also a school for the young an bitious, many of whom have already proved virtues and their virtuosity.

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JUL 26 1957

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L. F. M.

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JUL 25 1957

PETERSBURG, VA.
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JUL 26 1957

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PUNXSUTAWNEY, PA.
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SUFFOLK, VA.
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Circ. D. 2,725
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STAUNTON, VA.
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Norfolk, Va.
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Norfolk, Va.
Ledger-Dispatch
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Sunday Republican
RINGFIELD, Mass.
Independent
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JUL 28 1957

[1623]

It was unbearably hot last Sunday—so much so that a summer suit, just back from the cleaner, became rumpled and creased less than ten minutes after we had donned it, giving the general appearance that we had slept in it all night. We ruefully regarded the ruins of its former freshness as we waited for our car to be serviced at the corner gas station. Then we mentally decided we weren't going to let a little thing like a heat-wilted suit ruin our day and promptly dismissed the matter from our mind. That matter settled we blithely headed for the Berkshires to attend our first Tanglewood shed concert of the season.

There wasn't even the hint of a breeze stirring as we headed up the Massachusetts Turnpike out of West Springfield. Layers of lavender-tinted haze all but obscured the drowsing mountains that bordered the way and the air was still and hot with an oppressive density that hovered like an invisible blanket over the pretty speedway to the Berkshires.

It wasn't until we began the long climb from Westfield to Blandford that we noticed an ever so slight dropping of the temperature, but even that was a welcome relief and we settled back in our seat to enjoy the occasional cool breezes of the higher altitude.

* * *

We were certain that the ravages of the long dry spell would have left their mark on the famed greenness of the Berkshires. But, surprisingly enough, they hadn't, for the forests were green on every side and the lush, emerald aprons of grass that bordered the Turnpike seemed to be thriving under the rays of a merciless, relentless sun.

Except for the presence of streams of automobiles, wending their hasty way to the Berkshire Music Festival, there wasn't another solitary sign of life along the Turnpike. Not so much as a single robin searched for worms in the meadows that fringed the way. Nor was there any sign of activity on the premises of peaceful farmhouses, perched on the slopes of verdant hills. For it was much too warm for life of any kind to be stirring under the blazing canopy of an angry sky.

It was as though even summer herself had gone off to seek a cooler clime. Occasionally, we came across roadside stands of pine trees, resembling great racks of spears, left behind by warriors who had suddenly decided that it was a perfect day for swimming and had gone off to frolic in the cool waters of a woodland pool.

And, on the lofty summits of haze shrouded hills, clusters of silver birches huddled together like grey ghosts holding a mid-summer conclave. And not a very spirited one either, for the heat-exhausted birches appeared wan and wilted and their usually silver-bright garments of bark had been tarnished by the heat into a disgraceful tattle-tale grey. It was that hot a day.

* * *

We were certain we'd find a cool sanctuary on the spacious lawns of Tanglewood, but we were wrong. There wasn't a breeze stirring, even at that delightful mountain-top haven, and we'll bet it would have been a simple matter to fry an egg on any one of the hoods of the hundreds of cars parked in the unshaded parking area.

Having found a parking place for the car, we discovered we still had 20 minutes to spare before concert time, so we made a beeline for the refreshment stand where we purchased a pair of box lunches and four cups of cold orange juice for ourself and our companion. Then we spread a car robe in the shade of a towering elm tree and settled down to enjoy the coolest spot we had been able to find all day.

We forgot the heat as the music of the Boston Symphony began to emanate from the shaded recesses of the concert shed. It was beautiful music that hovered over the enormous festival grounds like a refreshing breeze and we rejoiced in every moment of it.

The most delightful moment of the day came when a songbird perched on a branch overhead and blended his song with the rich music of the symphony for a full five minutes, before he flew away. It was as though he had been retained to render a private performance for the score or more of concert listeners with whom we shared the shade of our elm tree.

* * *

It was a little after four o'clock—and still blazing hot—when we joined the slow-moving lines of automobiles leaving the parking area. It was then we realized we would have been much better off had we remained on the grounds until the parking area had been cleared, for so heavy was the departing traffic that it was impossible to move along more than ten or 20 feet at a time before a traffic bottleneck would develop.

Finally, wilted from the heat generated inside the car by the slowly moving lanes of traffic in the parking area, we reached the highway and headed toward Lenox. We were less than a block from the center of the town when our radiator overheated and the motor stopped dead, creating a traffic jam among the cars behind us.

At that point, a courteous state trooper appeared on the scene, advised us to remain calm and began to route traffic around our stalled car. Then, having relieved the bottleneck we had caused, he asked a motorist to push our car onto the tree belt. That accomplished, he gave us a cheerful smile and said:

"Better let your motor cool off a bit before you try to start it up again. Why don't you folks go up to the hotel and relax for awhile? Don't worry about the car—I'll keep an eye on it."

* * *

We were alighting from the car to follow the trooper's advice when a horn blared behind us and a familiar voice hailed us. The owner of the voice turned out to be our friend George Mallis who, with his wife, Dorothy, was on his way home from the Tanglewood concert.

"Having trouble?" George inquired. Having been informed that we were, he wouldn't hear of continuing his homeward journey until he was certain we'd be able to get our car started again.

"Let the motor cool off for awhile," he advised, reiterating the trooper's advice, "And I'll give you a push if you can't get the car started."

And that's exactly what we did. In the meantime, we walked to the hotel where we spent a pleasant hour with George and Dorothy, chatting at a table beside an outdoor swimming pool.

It was nearly seven o'clock when we returned to our stranded car and hopefully turned on the ignition. The motor turned over, but the car wouldn't start, so George gave us a push. A moment later, the motor roared into life and we began the journey home with George following behind to be sure we didn't have any further trouble.

It was 8:30 when we arrived in Springfield and accepted the Mallis' invitation to join them in a cookout in their back yard. And it was close to midnight when—stuffed with hot dogs and hamburgs—we marked an end to a perfect day. An excessively hot day, to be sure, but one rich with a treasury of happy memories.

Modern Music Problem.

The Old Problem of New Music And Our Duty to Composers

By CYRUS DURGIN

Year in and year out, there continues to be complaint, from some quarters, about performance of new music, or, as it generally is termed, "this modern music." Especially is it true among a certain segment of the Boston Symphony Orchestra's local public. The most recent extreme example of it came last Winter when Charles Munch presented the Sixth Symphony of David Diamond. Seldom have I heard such a roar of bitterness as followed those performances.

To tell the truth as this reviewer sees it, the Diamond work was far from his best, a huge fabric of rasping dissonance and instrumental and rythmic confusion. (At least it sounded that way, although it is obvious no serious composer is going to spend so much time and effort deliberately upon creating tonal confusion.)

THE OTHER SIDE

Yet there is another side to the picture, and that is the abstract fact that this work, by a contemporary composer who has made his name with earlier and better music, really deserved to be played. In this connection the fact that Diamond's Sixth Symphony likely is a failure, is of less importance than the fact that it ought to have been heard.

We cannot subsist entirely upon masterpieces, and artistic anemia sets in if we hear only old music of proved popularity. The late Serge Koussevitzky once phrased the problem with terse wisdom: "If we do not hear the new, we shall never hear the old."

The backbone of the symphonic repertory today represents a selective process which has gone on, variously, for as long as nearly three centuries. The best survives and the lesser withers away. But when those pieces were new they could not at once be identified as the best. Much lesser music must have appeared at the time, and because it provided lesser, did not hold attention either of performers or listeners.

This problem came strongly to mind the other day when I read a portion of what Charles Munch said in his talk at the opening of the Berkshire Music Center two weeks ago today. In speaking of the orchestra's visit to Europe last Summer, and of his own conducting in Prague last May, Mr. Munch said:

"I found there so great an interest in the music of the entire world and at the same time so great a desire to hear as much contemporary music as possible that I was very much impressed. And I think of the reproach aimed at us because the Boston Symphony Orchestra plays so much new music on its programs.

OUR DUTY

"Is not this our duty? In defending the present, we are preparing the future—without neglecting the past . . . Nothing is more difficult than to pass definitive judgment on the epoch in which we live. It is History, the future, that takes care of this."

There is profound wisdom in Mr. Munch's statement. There is yet more in his observation:

"It is always the future that knows what is good and what is bad music. If I were asked this question, I should say simply that good music is the music that has its roots in the depths of the human spirit. It makes its way from there, passing through knowledge and intelligence, to the hand that writes on music paper. And from there it must find its way to the soul of the listener. Bad music has roots nowhere and arrives nowhere."

If, as Mr. Munch also said: "there is only one teacher, and that is Life," it is equally true that welcome hearing of new music is one aspect of living. If we shut our ears, minds and hearts to new music as a whole, we cease in that degree to live. We also cease to learn.

In personal matters, most of us are ever concerned with what we can do to help the future of the next generation. We regard it as a sacred duty. Is it not as much our duty to do the same for the next generation of artists? My answer is, emphatically yes!

We may not like the new art upon first acquaintance, though we may come to cherish it. That has been a frequent personal experience of this writer. Even if we never come to like it, at least we have developed our own powers of perception and we have done our best by the creator. That, in the long and as I think, wise, view, is enough for imperfect human beings in an imperfect world.

Furthermore, when you get down to a practical point, if we do not give attention and interest to new art it is we, and we alone, who lose.

FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286

JUL 25 1957

NOTES FROM THE BERKSHIRES

Rarely-performed Cantatas Present Thrill to Audience

(Fourth in a series of articles by The News-Sentinel's music critic.)

By MONICA MARSHALL AGNEW

Hears Sixth Symphony

After having heard the Sixth Symphony played well a great many times, I wouldn't have believed I could hear a performance so superior to any other as I did on this occasion. Mr. Munch must be dedicated to this "Pathetique" Symphony for his interpretation wrung from the music all the despair, the fervor and intensity that Tschaikiwsky put there. And it never went beyond the bounds of good taste.

The sweep of the climaxes was almost overpowering, as was the breadth and sonority of the sound. Every section of the orchestra rose to heights in playing that was beautiful and exciting throughout every movement of the symphony. The thunderous applause at the end of the stirring third movement could not have been avoided. This was a great performance by a great orchestra.

On Sunday afternoon, July 21, the fourth in the series of Chamber Music Concerts at Music Mountain was given by the Berkshire Quartet with Janna Dawson, pianist and wife of the quartet's violist, as assisting artist. In insufferable heat this fine group of musicians gave Haydn "Quinten" Quartet, the William Walton Quartet in A minor and the Schumann Piano Quintet. The Walton work, which I was hearing for the first time, is continuously interesting and quite frequently very beautiful.

The quartet is in the usual four movements, but each movement has the composer's own stamp of individuality. The third movement is a scherzo, and a fiendishly difficult one to play with its rapid perpetual motion, irregular rhythm that was full of many nice offbeat "nudges and punches." Mrs. Dawson's playing in the Schumann work was masterly. She possesses a big technic perfectly controlled and produces a beautiful tone at any dynamic level. She is a sensitive musician and superb ensemble player.

I mustn't forget to mention that I was surprised and delighted to meet Winifred Winograd at Tanglewood as I was passing her car and she was placing her cello on the ground beside it. She is playing in the Symphony this summer, although she hadn't expected to. She is at the last stand in the cello section, tho' she sat at the first stand during Mr. Mayes' performance. In addition I chatted briefly with Mr. and Mrs. Richard Hartigan, formerly of Fort Wayne and now of Schenectady, New York, and their guests, Mr. and Mrs. Harry Witherow also of Schenectady and former Fort Wayne residents.

On Friday evening, July 19, I drove several cello students to Tanglewood to hear what turned out to be a thrilling concert by the Boston Symphony Orchestra, with Samuel Mayes, principal cellist, as soloist. The program consisted of Stravinsky's Jeu de Cartes" (Card Game), Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment by Tschaikowsky, and the same composer's Sixth Symphony. Charles Munch conducted.

The Stravinsky work, commissioned 20 years ago for the American Ballet, didn't generate too much interest for this listener except in a few instances of rich orchestration and an exquisite passage for two flutes. Mr. Mayes' performance of the Variations was both beautiful and brilliant. His tone is [illegible] and his "singing" his phrases [illegible] and warmth [illegible] playing of the [illegible] and a tremendous ovation followed its conclusion.

6—Holyoke (Mass.) Transcript-Telegram, Tues., July 23, 1957

Tanglewood Nearer Now

A trip to Tanglewood takes on the aspects of a pilgrimage for the devotee of music. After all these years, however, the idea is still slow to take root among people who don't take to classical music particularly, that Tanglewood can be a very special experience for them too.

With the new turnpike bringing Tanglewood closer than ever to Holyoke, it is again time to say that whether you have a stone ear or not, Tanglewood is worth trying at least once.

There were 27,000 people who thought so over this past sizzling weekend. They are not all serious musicians or listeners, by any means. If there is anything that distinguishes the crowd from any other crowd it is the number of young people in it. It is not a place for small children, but the teenagers and college people come in droves.

It's an easy hour and a half drive to Tanglewood over the beautiful turnpike. We advise taking the Lee cutoff despite the signs urging you to go on to West Stockbridge. Seats in the music shed are fairly expensive, but you can get on the grounds for $2, and that is where a great many people prefer to be. A blanket to sit on is all you need; the acoustics are superb and the scenery is breathtaking. Picnicking is very popular before the concerts, brought from home or bought on the grounds.

The pleasures of this kind of listening are manifold. Though silence is mandatory, the restless listener can move away from the crowd and stroll smoking under the stars, while the magnificent music flows around him. Some bring folding chairs to sit on the green Tanglewood lawns, though flat on the back is the preferred method of the young people. The world's best music is heard nowhere, live, under such comfortable and beautiful conditions.

And it is the best music. The Boston Symphony has no superior. It plays programs that lean heavily to the great masterpieces of traditional music — Brahms, Beethoven, Schubert, Tschaikowsky, and this year Berlioz. Though the connoisseurs complain that they like more new or seldom-heard music, most people seem to like hearing the great symphonies year after year. Furthermore, outdoors at Lenox, they have a way of capturing the interest of people who find them strictly ho-hum on the hard seat of a concert hall.

The Berkshire Festival, at midseason, offers a dozen concerts before it ends on August 11, and this includes the major part of the big programs. Tanglewood is one of the things this part of the United States is famous for around the world. But a lot of us who live right next to it have not been there yet.

C163]

Rio de Janeiro — O GLOBO — 23-7-57

REABREM-SE OS CURSOS DO "BERKSHIRE MUSIC CENTER"

Quinhentos Alunos de 28 Países Fazem o Curso de Aperfeiçoamento Que Serge Koussevitzky Fundou — Um Maestro Brasileiro na Cátedra de Regência

TANGLEWOOD, Lenox, USA, julho (De Eleazar de Carvalho, especial para O GLOBO) — O palco da "Opera-House", do Berkshire Music Center, situado em um aprazível local, chamado Tanglewood, aqui, na cidade de Lenox, Estado de Massachusetts, apresentava, no último domingo, um aspecto diferente. No lugar dos cenários, do mobiliário, dos cantores etc., estavam colocadas 36 cadeiras, destinadas aos professôres do Curso de Aperfeiçoamento que Serge Koussevitzky fundou para a juventude de todo mundo.

Às 15 horas, o representante de Mr. Henry B. Cabot, presidente do "Board of Trustees" (diretoria) da Orquestra Sinfônica de Boston, instalava a cerimônia de abertura dos cursos, pela 17.ª vez. Na platéia estavam sentados os 500 estudantes, convidados especiais, a imprensa falada e escrita do país, correspondentes estrangeiros, autoridades e uma atmosfera de expectativa contribuía para que a respiração dos presentes ficasse em suspenso!

Alunos de 28 Países

O representante de Mr. Cabot, após algumas palavras explicativas, apresentou o Maestro Charles Munch, sucessor de Serge Koussevitzky na direção do "Berkshire Music Center", aos jovens alunos, provenientes de 28 países e 31 estados norte-americanos, entre êles, Argentina, Uruguai, Venezuela, Havaí, Canadá, Hungria, Coréia, Suíça, Israel, Inglaterra, Pôrto Rico, Japão, Índia, Formosa, Peru, Lima, Colômbia, França, Itália, Holanda e Cuba.

Daquele mesmo local, onde Charles Munch falava a uma juventude musicalmente preparada, Serge Koussevitzky pregou os sermões mais significativos na história da educação artística dos Estados Unidos, cujos resultados estão espalhados por todo mundo, através dos seus discípulos diretos e indiretos, que continuam a sua obra benemérita e consistente.

Distinção ao Brasil

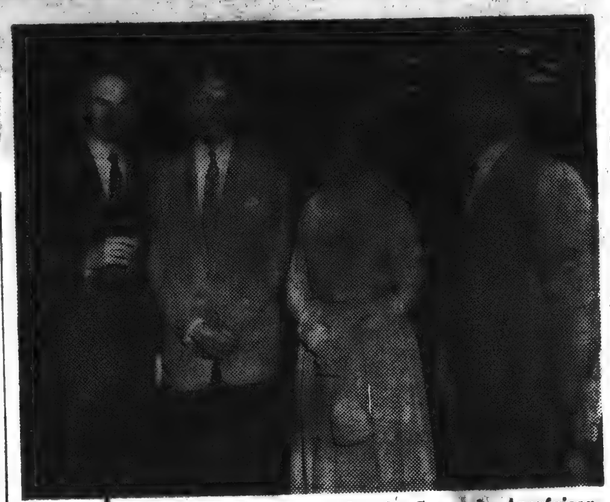
O "Dean" do Curso, Prof. Ralph Berkowitz, encarregado de coordenar os programas das diferentes classes, horários e realizações didáticas, apresentou, um por um, os professôres aos seus jovens alunos, iniciando pelo autor destas linhas, que ocupa a cátedra de Regência — sucedendo o seu próprio mestre, Serge Koussevitzky, o que redunda, do ponto de vista artístico internacional, em prestígio para o Brasil, considerando-se ser o mesmo o único latino-americano que ocupa tão importante posição.

Os 500 alunos que, ao transporem os portões de 10 metros de altura de Tanglewood, falavam diferentes idiomas, levantam-se e, sob a regência do Sr. Hugh Ross, professor da cadeira de canto-coral, iniciam a execução da obra intitulada "Aleluia", para "Côro à Capela" (côro a sêco: côro sem acompanhamento), de autoria do compositor norte-americano Randal Thompson e escrita especialmente para a inauguração do "Berkshire Music Center", em 1940. Opera-se o milagre da Arte; a expressiva página, distribuída 30 minutos antes do início da cerimônia, é lida pelo heterogêneo grupo de 500 jovens musicistas de tão diferentes pontos do mundo; é compreendida, é executada, graças ao idioma comum a todos os povos: a Música.

Tal Como Será o "Tanglewood Brasileiro"

O "ponche" e o sorvete já tradicionais no dia da abertura dos cursos em Tanglewood, são servidos nos jardins, de onde se deslumbram as belezas das montanhas de "Berkshire", como, futuramente, iremos visiumbrar as belezas da Serra da Mantiqueira de um lado, e, da Serra do Mar, do outro, lá em Guaratinguetá, quando estiver funcionando o "Tanglewood Brasileiro": a nossa Universidade de Música e Artes Plásticas e Cênicas.

Entre as pessoas presentes, viase a figura aristocrática da viúva do saudoso mestre Serge Koussevitzky, que lá estava prestigiando a cerimônia de inauguração do curso que o seu ilustre marido fundou, para edificar a cultura musical da juventude de uma Nação e, hoje, disseminando ensinamentos para outras nações do mundo.



*Em Tanglewood reabriram-se as aulas do Curso de Aperfeiçoamento que Serge Koussevitzky fundou, freqüentado por 500 alunos de 28 países. *** Na foto, vemos o Sr. Hugh Ross, da cadeira de Canto Coral; Aaron Copland, da cadeira de Composição; a viúva de Koussevitzky; e Eleazar de Carvalho, maestro brasileiro que ocupa a cadeira de Regência*

The Full Score

Boston Symphony And Stravinsky

By John White
Times-Dispatch Music Critic

TANGLEWOOD, MASS.—It takes at least one mountain to make a music festival, and this place is most pleasingly furnished with a rolling vista of the Berkshires. Last week end was not exactly cool, but the crisp dry air was considerably below the temperature at sea level. Anyway, the air was mainly there to carry the Sunday afternoon sounds of the Boston Symphony Orchestra under Charles Munch to a crowd of many thousands which had gathered for the Tchaikovsky-Stravinsky week end.

The Berkshire Music Festival makes no concessions to the weather but the audience, especially the "general admission" bracket on the lawn outside the great Music Shed, displays many stages of summer undress and Stravinsky melts with the faint scent of suntan lotion. Even if it is the latest, most eagerly awaited Stravinsky—in this case the "Canticum Sacrum" which was written for the International Festival of Contemporary Music in Venice and was first performed there in the Cathedral of St. Mark in 1956.

Formidable Work

This Tanglewood performance was one of the first on the Eastern Seaboard, and for me it was the third hearing of the new work in 24 hours, since I had visited the Empire State Music Festival in Ellenville, N. Y., the night before for Stokowski's version. I felt very educated, even for a critic. But more about Stokowski next week.

The European reviewers had given warning that Stravinsky's "Canticum" was formidable, highly esoteric, and a usual with him, entirely unexpected. So Munch spliced it between two best-sellers, Tchaikovsky"s "Romeo and Juliet" Fantasy and the violin concerto with Isaac Stern. My neighbors responded to these with wild and calculable enthusiasm, for we have derived two or three popular songs from these scores and could extract more.

The orchestra sounded marvelous, the soloist is one of the very best and everybody knows it—so that part of the concert was infallible.

During and after the Stravinsky my neighbors sat in pained and perplexed silence. First of all, they found it to be a piece of church music—not liturgical, to be sure, but its Latin devotions and its stark asceticism make it a remarkably non-visual work of art, hence probably inappropriate to a concert stage and a mass audience.

It has a full title, "Sacred Canticle in Honor of the Name of St. Mark," and it begins with a musical dedication to the city of Venice and its patron saint. The texts are from the Latin Bible with quotations from Marks' gospel, the letters of John, the psalms, and the Song of Songs. Their theme is the command "to preach the gospel to every living creature" and its summary is faith, hope, and charity.

Though these texts are a familiar subject for music, their treatment is not indeed, unless you are familiar already with the composer's Symphony of Psalms and his Mass. The Canticum is well in advance of them. Some knowledge of medieval music would also help—say, the 12th century polyphony of Notre Dame—as well as an acquaintance with the late works of Anton Webern.

Startling Medium

The medium is starting: a chorus, tenor and baritone soloists, and a large orchestra without violins, cellos, clarinets or horns. The remaining instruments are sparingly and unusual: the English horn for short interjections, three contrabasses in very high harmonics, flutter-tonguing from the flute, plucking and thumping on the harp, and a deep choir of trombones.

The music has many "blank" spots—said to allow for the decay of sound in St. Mark's Cathedral—and the remainder is highly distilled, more suggested than stated. The suggestions are, however, a labyrinth of counterpoint and musical relationships of the non-revealing sort. The last movement, for example, is the same as the first read backwards.

All these matters point up what we have been hearing, that Stravinsky's most recent alliance is with the school of Webern and serial composition, and that he is deserting the concert hall as a dying institution. Though his piece has a great and meaningful subject, it leaves the large public behind, at least for the present, in favor of the few who no longer seek a strongly sensual side to music. Certainly it did not rest easy with this so elevated and respectful audience.

The "BSO" as the natives call it, is one of the great wonders of the American way of life. No music lover should count himself complete until he has heard this great orchestra several times in the flesh. Even its tuning up has a wonderful particular glow.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 2 - 1957

Skirting the Issue

Tanglewood to the Tone Deaf

By CYNTHIA SETON

THOSE WHO are perfectly content to sit in Grand Central Station to watch the crowds for an hour or two between trains ought not to let a limited development of their musical ear stand in the way of their taking in Tanglewood. My endowment in the musical way is not very impressive, but every Friday and many Wednesdays of the Festival season we have earmarked, sitterwise, for Tanglewood. We have even prepared for this through the long winter by collecting enough green stamps to fill four books to buy two aluminum outdoor chairs to carry with us to the concerts.

We start an hour beforehand with the two chairs, a couple of blankets, an extra jacket, my knitting, my husband's pipe and all the little knives, forks and spoons that pipe smokers seem to need, and an occasional something to eat. We are thus able to locate ourselves advantageously with both the sights and the sounds in mind. We find nothing more relaxing than the following hours.

Strange people surge in and out of view. Some of them become recognizable as friends and acquaintances and there is that cocktail party atmosphere with the exchange of casual gossip. I used to feel a little apologetic about choosing not to sit inside where it is obvious that the finer tones may be distinguished. But after all, I am ready to leave the finer tones to the finer ears and look at the stars. Perhaps I am endowed with finer eyes.

* * *

IT MATTERS very little what the program is. We are content to listen to Brahms and Stravinsky, orchestral and choral. It is the peace that passeth over, and to us it all sounds very nice indeed. Last week we made a mental note of the fact that we were going off to hear Tchaikovsky and that Tchaikovsky had been considered pretty bourgeois, non-U, sub rosa and whatnot during the years we were developing our intellectual affectations. But, fortunately for our peace of mind we ran across some bit of musical information lately which let us know that the avant-garde was rediscovering Tchaikovsky, and it was therefore possible to listen to his music again without grimacing, shaking heads, shrugging shoulders and giving other indications that you knew a thing or two. This is fortunate because there were some very pretty tunes we might have missed.

It is always interesting to see what the ladies are wearing. So many of the blanket group come from out of the county. And so many are young people who achieve that strange combination of rigid conformity and aggressive individualism which can be seen in the dress, the hairdos, the mannerisms, the facial expressions, their beaux and their belles. What a wonderful place to come for the weekend when one is soul-searching and extra-sensitive. It is best to be 20 at Tanglewood.

* * *

BUT EVEN if you are not 20 you may sit back under the stars and let your mind wander freely through the dark and over the imponderables.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 22 1957

shown with the children.

Tanglewood Drew 27,000 On Weekend

Some 27,000 people went to Tanglewood in Lenox over the weekend to hear three concerts by the Boston Symphony Orchestra concentrating on the works of Tschaikovsky and Stravinsky. Although the Berkshire Festival has been going on since July 3, this was the first weekend of the major concerts, held in the big Music Shed.

The late Serge Koussevitsky, who as conductor of the Boston Symphony put the Berkshire Festival into high gear and created the Music Center which is the summer music school accompanying the festival, virtually transplanted Tschaikovsky to the Berkshire hills. The Boston orchestra, under his baton, came to play the works of this great Russian with unrivaled power and understanding, and this tradition continues with Koussevitksy's successor, conductor Charles Munch. In addition to the orchestra's rapport with Tschaikovsky, the Tanglewood shed with its great acoustics and the magnificent outdoor setting serve to heighten the effect.

Friday night the haunting music of the Sixth "Pathetique" thrilled a comparatively thin turnout. The lovely sweeping themes, the brave march, the almost overpowering tenderness were done with great feeling. Before that the 'cellist Samuel Mayes displayed exquisite skill in the Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment. This is a delicate piece of much prettiness that, with Mr. Mayes' excellence, brought forth great applause.

The program opened with Stravinsky's "Jeu de Cartes" a bright, clever work that somehow did not quite come off. Perhaps it needs the ballet for which it was written, or perhaps it just does not carry in an outdoor performance.

For Saturday's concert, conducted by 82-year-old Pierre Monteux, a real Tanglewood crowd of more than 11,000 people was present.

On Sunday, before nearly 10,000 people in the boiling heat, Munch conducted a program introducing Stravinsky's latest work, "Canticum Sacrum," and including Tschaikowsky's "Romeo and Juliet" and Violin Concerto with Isaac Stern as soloist. Again the Tschaikowsky works, played this time in special commemoration of Koussevitsky, were particularly pleasing. The new Stravinsky work was a little too new for the average ear, although the introduction of new works in the Tanglewood program is always welcome.

During the coming week, in addition to the usual student concerts, there will be a concert Wednesday night by the Kroll string quartet, and the Boston Symphony concerts in the shed Friday, Saturday and Sunday will be devoted to the works of Berlioz, with Hindemith's "News of the Day" overture added on Sunday.

—A. B. M.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 22 1957

First Tanglewood Weekend Shed Concerts Draw 20,000

The first weekend of shed concerts of the current Berkshire Music Festival drew more than 20,000 persons to Tanglewood in Lenox Saturday evening and yesterday afternoon. The programs were devoted to music by Tchaikovsky and Stravinsky.

Guest Apearance

On Saturday evening 82-year-old Pierre Monteux, former conductor of the Boston Symphony, made his first guest appearance of the season at Tanglewood. He led the orchestra in performances of Tchaikovsky's "Symphony No. 5" and Stravinsky's "Le Sacre du Printemps."

Yesterday's concert, with Charles Munch on the podium, was the annual Koussevitzky Memorial program, honoring the founder of the Berkshire Music Center. Works heard were "Romeo and Juliet" and "Violon Concerto" by Tchaikovsky, and Stravinsky's "Canticum Sacrum." Isaac Stern was soloist in the "Violin Concerto."

The festival continues this week with the second chamber music concert Wednesday evening in the theater-concert hall and major shed concerts by the full Boston Symphony Friday and Saturday evenings and Sunday afternoon.

The Kroll String Quartet will perform at the Wednesday concert.

Music of Berlioz

The weekend programs will be devoted mainly to the music of Berlioz. The Friday evening concert will include the overture "Le Corsair," "Harold in Italy," with Joseph De Pasquale as soloist, and the "Fantastic Symphony." On Saturday evening the orchestra will be joined by the Festival Chorus and soloists Florence Kopleff, Cesare Valletti, Donald Gramm and Gerard Souzay in a performance of "L'Enfance du Christ." Mr. Munch will conduct both programs.

Sunday, Mr. Monteux will make his second and final Tanglewood appearance of the season as he conducts the orchestra in excerpts from "Romeo and Juliet," by Berlioz, and "News of the Day" overture and "Mathis der Maler" by Hindemith.

SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 21, 1957

Big Week End Gets Under Way For Berkshires

Pittsfield, July 20—The biggest week-end of the season is in progress in the Berkshires, with nearly every available tourist accommodation already taken.

Many travelers off the turnpike who planned to spend last night in the area were forced to resume their journeys as most motels and tourist places have been booked well in advance for the opening week end of the major concert season at Tanglewood. All hotels in Central and South Berkshire are booked solid and many who came to this vacation mecca without reservations will be forced to camp out or move on to other areas.

Capacity audiences are expected at all summer playhouses, Jacobs Pillow and Berkshire Music Festival. Beaches and picnic areas are packed. Other hundreds in the area are here for visits to sons or daughters in summer camps.

Waterbury American
Monday July 22/1957

27,000 Hear Concerts At Tanglewood

Lenox, Mass., July 22 — The first week end of concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood came to a triumphant close yesterday afternoon with more than 27,000 music-lovers having heard the three concerts in programs devoted to Tchaikovsky and Stravinsky under the batons of Charles Munch, director of the Boston, and Pierre Monteux as guest conductor Saturday night.

The Sunday afternoon concert in memory of Serge Koussevitzky presented the Festival Chorus under the direction of Hugh Ross in Stravinsky's "Canticum Sacrum" in honor of St. Mark before an audience of 9,800 with John McCollum, tenor, and Donald Gramm baritone. But it was Isaac Stern as soloist in the Tchaikovsky "Violin Concerto in D major" with the Boston under Munch who scored the triumph of the afternoon and was called back repeatedly by an audience that did not seem to mind the heat that sent listeners on the spacious lawns to the shelter of the trees.

Not even temperatures just short of the 100-degree mark during the past two days could keep the audience away. It was a brilliant week end of Russian music for which 11,000 turned out on Saturday evening to hear Monteux conduct, despite his 82 years, one of the finest performances of Stravinsky's "The Rite of Sprint." Seldom have we heard the Boston's brasses give such a spirited performance. Tchaikovsky's "Symphony No. 5, in E minor" was given a beautiful reading and its brilliant end received an ovation.

Monteux's relationship with the Boston Symphony runs back over more than 40 years and the warm reception he received from the entire orchestra when he appeared was testimony to the love the players have for him. His conducting, despite the warmth of the evening, showed he has not lost one whit of his brilliance.

This will be a Berlioz week end with the programs Friday and Saturday evenings being devoted to his music with Munch conducting. Sunday afternoon the program will be Berlioz' "Romeo and Juliet" with some by Hindemith included under the conductorship of Monteux.

S. M.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
UL 23 1957

Society: *20th Concert Season Opens For Berkshire Music Festival*

By MARJORIE W. SHERMAN

The shady green lawns of Tanglewood in the Berkshires never looked more welcome to drought-weary Bostonians than at this week-end's 1957 Berkshire Festival. It is the 20th season of these world-famous concerts sponsored by the trustees of the Boston Symphony Orchestra, ably assisted by the Tanglewood advisory committee.

★ ★

Mrs. Serge Koussevitzky, whose late great husband was a prime factor in establishing the Berkshire Music Center, was present for Charles Munch's special Tchaikovsky program, and her beautiful white concert dress was worn with a most exquisite scarf of fragile rose point lace.

Miss Gertrude Robinson Smith, who did so much to help Dr. Koussevitzky found the Center, was in her usual box for the concerts, inviting many noted musicians to join her Aug. 4 at her annual party for the Boston Symphony Orchestra, to be given at her Stockbridge estate.

Mrs. Albert Spalding was another distinguished guest at Tanglewood, where hundreds picnicked and lingered outside to hear the soaring, familiar music under the stars. Still others of the more than 6700 there included the Philip Sherwoods of Dedham; Mrs. Robert Arms, who is among the boxholders; President James Baxter of Williams College, whose guests included Dean Roy Lamson and Mrs. Lamson, Prof. and Mrs. Robert Allen, and Joseph Johnson, president of the Carnegie Endowment for International Peace, and Mrs. Johnson.

Still other well-known boxholders included John Burk who did the excellent historical notes for the concert program, enjoying the season's first full orchestra concert with his daughter Margaret; Mrs. Bruce Crane and Mrs. Winthrop Crane with boxes of guests; Mrs. Charles Griswold with Box 5; Mrs. James Cross, Mrs. Henry Howe of Brookline and Mrs. Winthrop Aldrich, also boxholders; Mrs. Thomas Hunnewell, G. K. Livermore, Miss Ann Sargent, Miss Mabel Choate with Box 11 full of guests; Mrs. Robert B. Hill and Mrs. Albert Coons sharing another of the Boston boxes.

Chronicle
PROVIDENCE, R. I.
Negro Weekly-Ind.
Circ. 1,682
JUL 27 1957

On The Scene

By Vin Haynes
Boston, Mass. Special

Upon the wake of jazz festival reviews recently, a New York Times reader cried out in disgust at the fact that "every reviewer (was) compelled to write that jazz draws more people to festivals than Beethoven or Brahms ever can". Obviously a classic devotee, the reader feels that the constant reference to the fact is unneccessary, and he is convinced that such a policy pursued by responsible criitcs is in the direction of mediocrity. And these critics are just a bit amazed at the trend of the public in comparison to the days in the past. And then, jazz festivals are now a flourishing business when in the past they were almost unheard of with very few exceptiins. The classics still continue to draw huge audiences. The Boston Pops and the free concerts at the Esplanade are examples. Perhaps, Tanglewood has slipped a bit, but the audiences are still there . . . remember some points that once jazz was restricted to cluubs and, theserious approach in study has also aided jazz audience-wise.

Speaking of festivals, the Newport final reports reveal that the attendance exceeded 50,000, and for the first time in the four years the affair emerged with surplus profit to be spent on developing the festival and its music. Already director George Wein and his staff are working hard on next year's program which will be at Newport once again, reports the Virginia Wicks Associates.

The Music Inn in Lenox, Mass., has another exciting Weekend on tap with Eva Jessye's Choir there this afternoon, Saturday, July27 at 4:00. Duke Ellington's Orchestra takes over the bandstand Sunday evening, July 28. On schedule for the future is Mahalia Jackson in gospel songs. She scored a tremendous success at Newport.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 21 1957

That Beautiful Music Is Cash in the Till

The Berkshire vacation-travel industry's most beautiful music—cash dropping into the till—echoed from most county tourist establishments today.

The SRO sign was out early at practically all the regular commercial establishments, according to John F. Downing, Berkshire Hills Conference executive. He said the overflow was expected to fill rooms in many of the private guest houses in the area.

Parents Visit Camps

As usual, the main drawing card is the first of the four major weekend concerts by the Boston Symphony Orchestra at Tanglewood. The fact that several of the area's summer camps for children are having parents visit this weekend also is playing a large part in filling inns, hotels and motels.

"Almost all the commercial rooms were gone before the weekend arrived," said Mr. Downing.

He said the Pittsfield Chamber of Commerce has an expanded list of available rooms in private homes and expects to be able to handle all last-minute requests.

Resorts, hotels and rooming houses in Lenox report their best business weekend of the summer. The Curtis Hotel in Lenox has a full house with some guests housed in some of the downstairs parlor rooms.

Biggest Weekend Yet

The Kiwanis Information Center in Lenox reported the biggest weekend of the summer season. Rooms in private houses are at a premium. Mrs. John M. O'Brien, attendant at the center, predicted this morning that all the rooms registered will be rented by tonight.

Attendants at the Chamber of Commerce tourist information booth in Lee were kept busy last night with the regular Tanglewood-Jacob's Pillow volume of visitors, along with many travelers off the Turnpike who stopped at Lee looking for a place to eat and sleep before continuing on the Turnpike this morning.

Most of the through travelers off the Turnpike sought motels and indicated they would continue on when informed that motel accommodations are seldom available here at this time of year without early reservations.

Many Visitors From Hub

The booth reported that the volume of tourists from the Boston area was much heavier than in previous years. Most of the Boston-area travelers had come here to attend the usual attractions, though many of them are still "looking around to see what the Berkshires are like."

In demand, according to booth attendants, are places to swim and places where entire families may stay. In previous years, family-type accommodations were not so much in demand.

In Stockbridge, the Red Lion Inn reported its biggest house count in recent history. The hotel, which has a normal capacity of 145 persons, had 151 last night and has reservations for 152 tonight.

Only about 5 or 10 per cent of the guests are from the Boston area, owner-manager Byrne Bauer of the Red Lion Inn reported. He said the hotel had many requests from Boston area people who had to be turned away.

They Don't Know Yet

"Bostonians have not yet learned that during the Tanglewood season, reservations well in advance are advisable," Mr. Bauer said. New Yorkers know this from previous experience.

Volume of traffic on the Turnpike was reported to be heavy at the West Stockbridge interchange this morning and mild at the Lee interchange.

In South Berkshire, the weekend shaped up as busier than it was during last weekend's horse show. The Chamber of Commerce in Great Barrington expected to run out of rooms today for the first time this summer. Out-of-state licenses stood out on swelling Route 7 traffic.

Great Barrington's Berkshire Inn was booked solid and the Wigwam Motel was farming out its overflow to area tourist homes. In Sheffield, crowds from the nearby Lakeville (Conn.) horse show were filling Stagecoach Hill in Sheffield and other border inns. The F2 Restaurant, Sheffield, and Barrington eating places reported a breakfast business this morning as fast as any this summer.

Busy Up North

In North Berkshire, the weekend also shaped up as a busy one. In Williamstown especially, Route 7 appeared to be carrying a heavy load of tourists. Out-of-state license plates were a common sight on Spring Street in the college town, many of them apparently bearing families of persons participating in the Great Books Foundation parley, winding up a week-long session at Williams College.

Manager Howard Wooster of the Williams Inn said the hostelry was booked solid today. This being parents' weekend at area camps, the inn has been turning down room requests for about two months, he said.

Williamstown motels also reported heavy traffic, and it appeared that long before nightfall no rooms would be left.

Best Weekend in Recent Years Reported Throughout County

Enthusiastic reports from area tourist operations today indicate Berkshire County had the best weekend business in recent years.

Those reports are substantiated by the fact that attendance at Tanglewood over the three-day period was up 50 per cent from the same weekend last year.

Total attendance for the three days was 27,480 compared to 18,951 last year.

'Still Pouring In'

"And," according to John F. Downing, executive director of the Berkshire Hills Conference," requests for reservations and information on the Berkshires are still pouring in.

"Usually at this time of the year the inquiries drop off markedly," said Mr. Downing.

William H. Clifford said the Hotel Wendell-Sherwood enjoyed the largest three-day business of the three years he [illegible]. He said he had to refer many guests to private tourist homes Saturday night.

Fred Jurgensen, owner of the Green Acres Motel on Cheshire Road also reported the same trouble—full to overflowing.

'About the Best'

"It was about the best weekend during the five years we've been in business," said Mr. Jurgensen. "We've been filled before, but we have never turned so many away. There was definitely much more traffic than ever."

Liberty Court Motel on the Albany Road also reported a peak weekend, as did Tanglewood Motor Court, one of the group of motels on the Lenox-Pittsfield Road. The Tanglewood Motel Court reported solid bookings through Aug. 11.

The Tanglewood season closes Aug. 11. This past weekend was the first of the four major Tanglewood weekends this season. There were 6,700 present at the Friday night concert; 11,000 Saturday night, and 9,780 yesterday afternoon.

This weekend was the biggest of the season so far in Lenox. Traffic was heavy all day on Main Street with slight tie-ups developing at the monument at the intersection of Routes 7 and 183.

Mrs. John M. O'Brien, attendent in the Kiwanis information center in Lenox, characterized the weekend as "terrific." She said that tourists were "coming in droves from all over." The information center closed at 1 p.m. after filling the 200 rooms registered. Tourists who came later were referred to the Lee and Pittsfield information centers.

The Curtis Hotel in Lenox had over 100 per cent occupancy. Rollaway cots were installed in main floor parlor rooms to take the overflow.

In Lee, traffic on the main street was heavy all day. Restaurants on the street reported a larger than average business, even for a Tanglewood weekend. Anthony J. Rossi, owner of Rossi's Restaurant, said this was "the best weekend in 10 years." He said customers were standing in the aisles waiting for tables from 8 a.m. to 2:30 p.m. yesterday.

'By Far the Biggest'

Kathryn G. Ford, attendent in the chamber of Commerce information center in Lee, reported that business was very good Saturday and that all the rooms registered were rented. She added that "this was by far the biggest weekend of the season" and "we were far too busy to count the number of rooms rented."

Traffic was reported heavy in both directionns on the Massachusetts Turnpike at the Lee and West Stockbridge interchanges. Traffic was evenly divided between Massachusetts and out-of-state cars.

In Stockbridge, Byrne Bauer, owner-manager of the Red Lion Inn, said that this weekend "was the biggest the inn ever had." They had to put cots up to accommodate the over-capacity crowd. He said that the inn's restaurant served more meals than last year.

North County Busy

In Northern Berkshire, the Williamstown Board of Trade's information booth reported a heavy demand for accommodations Saturday night. The force manning the booth was upped to two persons for the first time this season, but both workers were hopping during the peak period from 4 to 9 p.m., according to Mrs. William M. Leete.

All motels, cabins and lodging houses registered with the Board of Trade were filled Saturday night. Traffic was heavy all day Saturday, but somewhat lighter Sunday.

The Williamstown Summer Theater Foundation reported a "good" crowd of about 350—75 per cent of capacity in the Adams Memorial Theater—for the final performance of "Anastasia" Saturday night. The performance grossed about $800, according to Business Manager William J. Martin.

Yesterday afternoon the theater foundation presented the New York Pro Musica Antiqua in the group's only Berkshire concert this season. The performance drew more than 200 persons, nearly double the number who attended the Pro Musica concert of pre-Bach music in Williamstown last year.

Heavy in South

Southern Berkshire weekend tourist reports were all the same —"very busy." The words were used by Hebert's Beach, Gibson's Grove and personnel at the Chamber of Commerce information booth.

Chamber personnel reported, "we filled up everything for miles around." They ran out of rooms and closed up the office at 8 Saturday night, they added. They ventured, nonetheless, that the weekend was not so busy as last year's Tanglewood opener; there were just fewer rooms available to them, it was said.

Hebert's reported business "just as good as the Fourth," which they claim as a record for the beach.

Cars clogged Route 7 through Great Barrington all weekend, but only two minor accidents were reported in the town.

Jolly Innkeeper Has Dinner Out

STOCKBRIDGE — Some friends of Manager and Mrs. Byrne Bauer of the Red Lion Inn had a couple of unscheduled and happy guests for dinner last night.

The Bauers found themselves in the pleasant crisis of not being able to get into the inn dining room, it was so crowded.

—The Berkshire Eagle, Saturday, July 20, 1957

United Nations Group Arrives For Weekend in Berkshires

About 40 members of the United Nations Secretariat arrived here last night to spend a weekend in the Berkshires under the auspices of Pittsfield's Workshop for World Understanding.

The visitors, from 20 different countries, are staying in private homes. They spent last evening with their respective hosts, and this afternoon are guests of the Castle, a GE engineers' cooperative in Lenox, at an open house. They will return to the Castle for another open house after attending tonight's concert at Tanglewood. Tomorrow, the guests, their hosts and 39 foreign pupils of the Berkshire Music Center, will be entertained at a picnic on the Tanglewood grounds. The picnic will be furnished by the Married Peoples' Class of First Baptist Church.

This is the eighth year the local group has sponsored the U.N. group's visit to this area, and more than 500 have come here to date.

In charge of arrangements are Mrs. Fred M. Myers, Mrs. A. E. Schubert, Harry H. Ross and K. K. Paluev.

Hosts will be Bill Irwin, Jim Faillace and E. D. Feuerstein of the Castle, Lenox, Frank de la Chevallerie of Great Barrington, the Misses Catherine and Elizabeth Derivan of 117 Livingston Ave., Mr. and Mrs. Walter Finch of Canaan, N.Y., Mr. and Mrs. B. R. Hermann of Narragansett Ave., Mr. and Mrs. Lee H. Hill of 84 Tor Ct., Mr. and Mrs. Richard B. Kaufman of 39 Partridge Rd., and Mr. and Mrs. David Keeney of 847 West St., Sam Ridge of the Last Resort cooperative on Ridge Avenue.

Also Mr. and Mrs. William McDonald of Canaan, N.Y., Mr. and Mrs. Jack R. Meador of 226 High St., Mr. and Mrs. Morton Wayne of Partridge Road, Miss Virginia Neri of the cooperative at 103 Holmes Rd., Mr. and Mrs. Hamilton M. Redman of 931 West St., Mr. and Mrs. John Sayles of Richmond, Dr. and Mrs. A. E. Schubert of 892 West St. and Mr. and Mrs. L. B. Tucker of Dalton.

Countries represented are Japan, the Netherlands, Great Britain, Portugal, France, Belgium, New Zealand, Iran, Yugoslavia, India, Canada, Thailand, Sweden, Argentina, Switzerland, Australia, Spain, Italy and Israel.

Berkshire Eagle, Monday, July 22, 1957

In Brief . . .

These hot clear days are murder for withered gardens and woodlands but they don't do any harm to the county's tourist business. Preliminary reports from resort operators and other area entrepreneurs indicate the weekend past was the biggest ever, surpassing even the fabulous Columbus Day holiday of 1956 . . . The good attendance at Tanglewood, although not quite up to some peak weekends of summers past, seems to have been more than compensated for by the turnouts at other county attractions . . . The only really disheartening statistic, in fact, was the record of two

Berkshire Eagle, Wednesday, July 17, 1957

In Brief . . .

Doubtless the brisk array of monetary and administrative improvements being effected by Town Manager J. Maynard Austin in Williamstown have created some annoyance among old hands who figure grandpa's methods can't be bettered. But the fact is that the changes he's made to date seem to have been uniformly dictated by the demands of plain common sense . . . While the weatherman doubtless rates a hearty bravo for his important hand in the increased attendance at Tanglewood to date, a big share of credit also goes to Mr. Munch's admirable programming and to the increasing good judgment of Tanglewood patrons whose tastes have been reflected by a steady increase in the popularity of the chamber music concerts . . .

Letters

Bombless Mission

To the Editor of THE EAGLE:—

The average yearly deficit of the five major symphony orchestras in America is about $200,000. A million dollars per annum would guarantee their continuance. The cost of one B52, about six million dollars, is enough to secure these orchestras for at least five years.

Without suggesting we cut one B52 from the 2,000 or so now in service—it is noteworthy that while no B52 has yet reached its pinpoint destination, Moscow—the Boston Symphony Orchestra completed this mission round-the-world with telling effect in 1956.

NATHAN GEORGE HORWITT.
Lenox.

Eagle, Saturday, July 20, 1957

'Pop' Question: Corks or Music

TWO SCHOOLS of thought are extant on the derivation of the term "pop" as applied to musical programs. The original idea was to popularize semi-classical music by playing it informally, providing tables, food and drink for the audience. One school believes "pop" refers to popularizing the programs; the other that the popping of wine corks imparted the name. The very first pop concert was played in London, England, in 1830. In 1853 the idea was tried here, and later became a regular feature of the Boston Symphony Orchestra concerts in Boston and later in Tanglewood.

County Turns Out For Shed Opening

Photos by Mitchell

FIRST BERKSHIRE NIGHTS audience included a large proportion of area residents, including three Pittsfield sisters, Mrs. Carl K. Badger, Mrs. Milton B. Warner and Miss M. Louise Teot, who are studying their program before the concert. Subscribers since the beginning of the festival, the three were among the first to purchase Berkshire Nights series.

AT INTERMISSION Dr. and Mrs. Albert C. England stroll in the Shed. Dr. England, who will be 80 years old Oct. 30, resigned as medical examiner for the Central Berkshire District last November after a quarter century's service.

THOSE IN BOXES included Mrs. Bruce W. Sanborn of St. Paul, Minn., and Lenox, whose guests were Mrs. Wallace U. Alexander and Mrs. John S. McLennan., In rear are Mr. McLennan, Mr. Sanborn and Mr. Alexander. Boxes have been decreased this year from 86 to 62 in order to widen aisles and facilitate traffic in Shed. Total attendance last night was 6,710.

Area Boxholders Listed For Berkshire Festival

TANGLEWOOD — Many Berkshire County residents are among boxholders for the Berkshire Festival concerts this season at Tanglewood.

County boxholders are Alan J. Blau and John H. Rice of Pittsfield, Robert B. Anderson of Housatonic, Mrs. William Felton Barrett, Frederick W. Beinecke, Mrs. Milton C. Rose and Robert K. Wheeler of Great Barrington, James Phinney Baxter III, Philip Marshall Brown and Mrs. Julian Sprague of Williamstown, Miss Mabel Choate, Mrs. Charles C. Griswold, Walter Hoving, Mrs. Rodney Procter and William H. Ryan of Stockbridge.

Also, Mrs. Bruce Crane and Mrs. Winthrop M. Crane Jr. of Dalton, Homer Gunn of West Stockbridge, Mrs. Milton J. Heller, George K. Livermore, Mrs. Bruce W. Sanborn, Mrs. John L. Senior, Mrs. Winfred Rhoades and Mrs. Edgar B. Stern of Lenox, Miss Gertrude Robinson Smith of Glendale.

Others include George E. Judd of Cannonsville, N.Y., retired manager of the Boston Symphony Orchestra; John S. Williams of Old Chatham, N.Y., Mrs. Francis B. Crowninshield of Marblehead, Mrs. Lowell Thomas of Pawling, N.Y., S. L. Eisenbergs of Troy, N.Y., Mrs. Alfred G. Kay of Chester, N.J., and Palm Beach, Fla., Frank W. McCabe of Rensselaer, N.Y., and Paul Porzelt of New York and Sharon, Conn.

Here This Weekend

Among those at Tanglewood this weekend will be Mr. and Mrs. Jacob J. Kaplan, E. Morton Jennings and Edward A. Taft of Boston, trustees of the Boston Symphony Orchestra; Mrs. F. S. Crofts of Stamford, Conn., who will meet with students who have been awarded the composition scholarships given in her name to the Berkshire Music Center; and Nikolai Lopatnikoff, professor of music at Carnegie Institute in Pittsburgh, who is spending the summer at the MacDowell Colony, Peterborough, N.H.

7/20/57

Mahan

BERKSHIRE ROOM, featuring large photographs of the four seasons in the Berkshire Hills, is one of main features of $12,000 project completed at Liggett's North Street store.

$12,000 Project Is Completed At Liggett Store

A $12,000 renovation has recently been completed at Pittsfield's Liggett Rexall Super Drug store, 41 North St. Described by company officials as the most modern drug establishment in the East, it is one of the largest Liggett stores in New England.

The entire floor area has been remodeled to allow expansion of all departments. Lowered display counters and widened aisles provide more space for self-service.

"Variety and convenience are emphasized in the new design," according to Edward Babideau, of Boston, Liggett district merchandiser.

The cafeteria-fountain department has been expanded to include the Berkshire Room, a restaurant section which features four large murals depicting the four seasons in Berkshire County.

[64]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
G 5 - 1957

lewood Blanket

The St

staff reporter, writing in Springfield Union.)

e wag, whose visa has revoked by Berkshire Co called Tanglewood the of the New York Unive

one who has ever atte erkshire Music Festival u this is unfair. You t dogs at Tanglewood. you can find muste d haunch to paunch-s on the lawn outside the d Music Shed. Like ye fternoon [July 28], fo when 6,176 people cam Pierre Monteux conduct Symphony Orchestra. 2,000 of them listened Dress is very inform wood concerts and peop n can stretch out wher d space. Most people a wholly delightful d point out that it attr democratic cross sec ican music lovers who near an ordinary car

those present yester Monteux and the Bo y Orchestra, were elchior, Bach, Bri nd their families. Th ravinsky, who runs a in Manhattan; Lu who is a truck dispat ooklyn; Benny rahms and Herman are partners in a bow yonne, N.J., and v up here.

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PITTSFIELD, Mass.
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AUG 5 1957

Tanglewood Blanket Brigade

The Stravinskys' Sunday Rites

(A staff reporter, writing in the Springfield Union.)

Some wag, whose visa has since been revoked by Berkshire County, once called Tanglewood the Coney Island of the New York University set.

Anyone who has ever attended the Berkshire Music Festival can tell you this is unfair. You can't buy hot dogs at Tanglewood.

But you can find music fans massed haunch to paunch sometimes on the lawn outside the Tanglewood Music Shed. Like yesterday afternoon [July 28], for instance, when 6,176 people came to hear Pierre Monteux conduct the Boston Symphony Orchestra.

About 2,000 of them listened from the lawn. Dress is very informal at Tanglewood concerts and people on the lawn can stretch out wherever they find space. Most people consider it a wholly delightful institution and point out that it attracts a good democratic cross section of American music lovers who seldom go near an ordinary concert hall.

* * *

Among those present yesterday, besides Monteux and the Boston Symphony Orchestra, were Stravinsky, Melchior, Bach, Brahms, Mozart and their families. That's Harold Stravinsky, who runs a delicatessen in Manhattan; Ludwig Melchior, who is a truck dispatcher from Brooklyn; Benny Bach, George Brahms and Herman Mozart, who are partners in a bowling alley in Bayonne, N.J., and drove all the way up here.

There are two ways to go to Tanglewood concerts. You can buy a reserved seat and sit under the Shed or you can go the way Harold, Ludwig, Benny, George and Herman go. They pay $2 and rest on the lawn in whatever posture they choose and Harold's wife, for example, can choose some lulus.

The cost per concert is lower this way, but the capital outlay is likely to be steep. Take the Harold Stravinskys. Harold's Tanglewood concert clothes — his striped Bermuda shorts, matching striped shirt, duckbill cap and flip-up smoked glasses — cost a pretty penny and that's just the start.

The Stravinskys—Harold, his wife Gladys, the two daughters and little Harold Jr. — arrived yesterday with the inflatable rubber surf boards that are so popular this season among those who like to listen from a prone position. These they spread out on a 6-by-8 alpaca pile rug, big enough for the whole family, and there was still room for a portable ice chest, a five-gallon thermos of refreshments and a picnic basket.

* * *

The Stravinskys had just stretched out and gotten little Harold quiet when Monteux took the Boston Symphony into the second of three excerpts from Berlioz' dramatic symphony, "Romeo and Juliet."

This lively part of the symphony is generally known as "Queen Mab, the Fairy of Dreams," but at Tanglewood is known as "The Children's Movement."

Sure enough, after a few trumpet blasts, little Harold Stravinsky, who was almost asleep, sat bolt upright and began bawling. Big Harold and Gladys tried everything to get him quiet again, but it was no use.

"I'm awfully sorry," said big Harold turning around to everybody with this frantic smile. Everybody glowered back.

"I'm going to put him in the ice chest," said big Harold, as little Harold's screams became horrible.

"You are not," said Gladys. "It will make the beer warm."

Finally, of course, they were forced to march back to the parking lot, lugging their inflated surf boards, the alpaca pile rug, the ice chest, the thermos jug, and the picnic basket, with Berlioz in the background. Scores of other families were retreating the same way, so the Stravinskys did not feel so bad.

* * *

"Honestly," said George Brahms to his friends Benny and Herman and their wives, "you'd think people would have better sense than to bring children to a concert. Why do they let people like that in here?"

By this time Monteux had taken the Boston Symphony into the third excerpt from "Romeo and Juliet." This part is often called "Romeo Alone," but is known at Tanglewood as the "f.16, 1/100, double-X, panchromatic overture."

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MUSIC

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The *Canticum Sacrum*, or *Honore n Sancti Marci Nomine*, a seventeen-minute religious, choral work, was composed by Stravinsky in 1955 and premiered at the Venice Festival in the following year. Like many of Stravinsky's compositions, it falls disconcertingly upon the ear at first hearing. It is a cold, chiseled kind of music, seemingly devoid of even the restrained passion of the early church cantillations it occasionally invokes. Whether the work will warm up on further hearing is difficult to say. I suspect it will not.

Charles Munch, the small portion of the Boston Symphony required by the *Canticum*, the Festival Chorus (prepared by Hugh Ross), and the soloists, John McCollum and Donald Gramm,

gave the work what could be an exemplary performance. By varying his instrumentation—use of doubles, brasses, harp, organ, violas and double-basses, Stravinsky set himself an instrumental framework not dissimilar to that of his *Symphony of Psalms*. But no two works could be more opposite in effect. Where the *Symphony* is warm and pulsating with energy, the *Canticum* is icy and reserved in five minuscule sections giving an impression of brevity without compression.

The fact that Stravinsky has in these latter years bied over to the Webern system has both confounded his enemies and confused his friends. The *Canticum* is a product of this orientation. Discussions of it invariably abound in technical verbiage about tone-rows, retrograde movement, etc. But these do not solve the enigma of the composer's present aesthetic, nor tell us whether it has, indeed, changed. Throughout most of his career, Stravinsky has devoted himself to a search for utter objectivity. Perhaps he has merely drawn closer to this ideal. Perhaps he has even attained it. If there are subjective values in the *Canticum*, they do not reveal themselves easily.

August 17, 1957
THE NATION

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PITTSFIELD, Mass.
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AUG 5 - 1957

Tanglewood Blanket Brigade

The Stravinskys' Sunday Rites

(A staff reporter, writing in the Springfield Union.)

Some wag, whose visa has since been revoked by Berkshire County, once called Tanglewood the Coney Island of the New York University set.

Anyone who has ever attended the Berkshire Music Festival can tell you this is unfair. You can't buy hot dogs at Tanglewood.

But you can find music fans massed haunch to paunch sometimes on the lawn outside the Tanglewood Music Shed. Like yesterday afternoon [July 28], for instance, when 6,176 people came to hear Pierre Monteux conduct the Boston Symphony Orchestra.

About 2,000 of them listened from the lawn. Dress is very informal at Tanglewood concerts and people on the lawn can stretch out wherever they find space. Most people consider it a wholly delightful institution and point out that it attracts a good democratic cross section of American music lovers who seldom go near an ordinary concert hall.

* * *

Among those present yesterday, besides Monteux and the Boston Symphony Orchestra, were Stravinsky, Melchior, Bach, Brahms, Mozart and their families. That's Harold Stravinsky, who runs a delicatessen in Manhattan; Ludwig Melchior, who is a truck dispatcher from Brooklyn; Benny Bach, George Brahms and Herman Mozart, who are partners in a bowling alley in Bayonne, N.J., and drove all the way up here.

There are two ways to go to Tanglewood concerts. You can buy a reserved seat and sit under the Shed or you can go the way Harold, Ludwig, Benny, George and Herman go. They pay $2 and rest on the lawn in whatever posture they choose and Harold's wife, for example, can choose some julus.

The cost per concert is lower this way, but the capital outlay is likely to be steep. Take the Harold Stravinskys. Harold's Tanglewood concert clothes — his striped Bermuda shorts, matching striped shirt, duckbill cap and flip-up smoked glasses — cost a pretty penny and that's just the start.

The Stravinskys—Harold, his wife Gladys, the two daughters and little Harold Jr. — arrived yesterday with the inflatable rubber surf boards that are so popular this season among those who like to listen from a prone position. These they spread out on a 6-by-8 alpaca pile rug, big enough for the whole family, and there was still room for a portable ice chest, a five-gallon thermos of refreshments and a picnic basket.

* * *

The Stravinskys had just stretched out and gotten little Harold quiet when Monteux took the Boston Symphony into the second of three excerpts from Berlioz' dramatic symphony, "Romeo and Juliet."

This lively part of the symphony is generally known as "Queen Mab, the Fairy of Dreams," but at Tanglewood is known as "The Children's Movement."

Sure enough, after a few trumpet blasts, little Harold Stravinsky, who was almost asleep, sat bolt upright and began bawling. Big Harold and Gladys tried everything to get him quiet again, but it was no use.

"I'm awfully sorry," said Big Harold turning around to everybody with this frantic smile. Everybody glowered back.

"I'm going to put him in the ice chest," said big Harold, as little Harold's screams became horrible.

"You are not," said Gladys. "It will make the beer warm."

Finally, of course, they were forced to march back to the parking lot, lugging their inflated surf boards, the alpaca pile rug, the ice chest, the thermos jug, and the picnic basket, with Berlioz in the background. Scores of other families were retreating the same way, so the Stravinskys did not feel so bad.

* * *

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August 17, 1957
THE NATION

[466]

Sunday Register
NEW HAVEN, Conn.
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JUL 21 1957

MUSIC

New Type Scenery May Help Entire Theatrical World

By GORDON E. ARMSTRONG

Boris Goldovsky, director of the New England Opera Theater who is currently serving as the head of the Opera Department of the Berkshire Music Center, announced last week a new workshop program which should be of great interest to all lovers of opera and the theater. The announcement concerns the possible development of an entirely new kind of scenery which, if the results are successful, will materially benefit the entire theatrical world.

Sessions of this new workshop program for directors, designers, and conductors are now in progress at the Berkshire Music Center at Tanglewood and will continue until the close of the Festival on August 11. While leadership training is an important phase of the workshop, its activities will concentrate on efforts to reduce one of the greatest costs of today's theater — the handling of scenery. This may be bad news for stagehands but progress is ever painful and no group is more aware of this fact than today's musicians.

Goldovsky's group will experiment with the making and designing of lightweight scenery which is easy to transport as well as to put together and take apart. Light metals, plastics, dacron, and other new industrial products will be used in the experiments which will reveal how materials can be used and re-used and what kinds of paint are best suited to different textures. Scenery made in the workshop will be used outdoors so that it may be exposed to all kinds of weather and different kinds of lighting will be tested

Special interest for us here is contained in the news that the workshop will also construct concert shells and collapsible platforms. Since we need a new concert shell for next year's Pop concerts in the Bowl, we'll surely be grateful if Goldovsky's group can come up with ideas for a more durable and less expensive one (not to mention an easier one to assemble) than those previously available. "Singing in the rain" was a frequent necessity for our Bowl artists but playing on wet strings, as the New Haven Symphony's musicians discovered when the shell in the Bowl leaked, is something else again! Since Goldovsky, in co-operation with the Alcoa and Owens-Corning Companies has already pre-tested most of the materials to be used in the current workshop program, it is a surety that any concert shell designed by his group will be at least—waterproof!

The first of three demonstrations for the purpose of showing the versatility of the new scenic materials will be held tomorrow evening in the Theater at Tanglewood. Some 14 singers will participate in a variety of operatic scenes of all styles and periods. Goldovsky will introduce each scene and explain to the audience the various problems involved regarding scenery and stage direction. Tomorrow evening's demonstration and the two subsequent ones on July 29 and August 5 will be open to Friends of the Berkshire Music Center, a group made up of people who make a contribution for the support of the school.

The three Berkshire Festival concerts this coming weekend will feature the music of Hector Berlioz. The concerts on Friday and Saturday evenings are to be devoted entirely to his works while next Sunday's concert will permit a touch of modernity to intrude on an otherwise all-Berlioz weekend series. Sunday's program will include excerpts from Berlioz' "Romeo and Juliet" and two works of Hindemith—Overture to the "News of the Day" and "Mathis der Maler." Pierre Monteux will conduct this concert.

Mr. Munch will conduct the week's first two programs by the orchestra. Friday's concert includes the "Le Corsair" Overture, "Harold in Italy," and the Fantastic Symphony. The huge bells, especially cast in France for Dr. Munch and the Boston Symphony, will be heard in the latter performance as usual.

The highlight of the week comes with the first Tanglewood performance in Saturday evening's concert of the only Berlioz work based on a Biblical text, "L'Enfance du Christ." Cesare Valletti, celebrated Italian tenor of the Metropolitan Opera, will have the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, is to sing the role of Mary; Donald Gramm will assume the several bass roles including Herod, Polydorus, and The Father of the Family. The Berkshire Festival Chorus will be heard in this latest performance of a work which the Boston Symphony recently recorded for RCA Victor.

The regular Wednesday evening chamber music program this week will be given by the Kroll String Quartet, an ensemble which has made several Tanglewood appearances in past Festivals. In fact, William Kroll, director of the Quartet, has been a member of the Berkshire Music Center faculty for many years. The program which his group will present on Wednesday evening includes the Haydn Quartet Op. 77, No. 1, Schubert's "Death and the Maiden" Quartet, and the Quartet No. 2, by Janacek.

Sunday Telegram
WORCESTER, Mass.
Republican
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JUL 21 1957

Music

Goldovsky's Workshop Open at Tanglewood

By RAYMOND MORIN,
Telegram Music Critic

For the past several years, Boris Goldovsky has offered something new, revolutionary —or both—to patrons of the Berkshire Music Center at Tanglewood. This year he is surpassing all previous efforts.

The only major new production that's been vaguely hinted is the "world premiere of a one-act American opera" on Aug. 5.

Beginning last Monday he inaugurated an entirely new plan for the opera department, supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theater.

Ending Aug. 11, the program will provide a workshop for stage directors, designers and conductors.

New Scenery

In addition to leadership training, Goldovsky hopes that his group also may develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world.

Made out of such materials as light metals, plastics, dacron, and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart and impervious to weather.

When perfected, it should cut down on one of today's largest expenses in the theater —the handling of scenery. The group will experiment with how materials can be used an re-used and what kind of paints are best suited to the different textures (which ones can be washed off). They will test different kinds of lighting. They will expose the scenery to all kinds of weather, working with it in the open air.

Construct Platforms

In addition to stage scenery, they also will construct concert shells and collapsible platforms.

The results of the experiments will be demonstrated by a variety of operatic scenes of all styles and periods from the antique to the modern, the fantastic to the realistic, the rococo to the impressionistic.

A nucleus of 14 singers will perform the vocal parts with piano accompaniment. Goldovsky will introduce each scene, explaining the various problems involved in scenery and stage direction, and how they were worked out.

These workshops will be open to Friends of the Berkshire Music Center on July 22 and 29 and Aug. 5.

Camaraderie

We like a story that's come to us from the small Swiss town of Gstaad. If famous for no other reason, it's been the European home for the last two years of Yehudi Menuhin.

Then there's Aldeburgh, England. That's the home town of composer Benjamin Britten.

Neither place is over-endowed with money with which to prosper music festivals that they've been sponsoring annually. Britten feels that the best is none to good for Aldeburgh, so he wrote to Menuhin, asking what his fee would be to play at the festival.

Menuhin feels just as strongly about Gstaad. He wrote back that he'd give two concerts in Aldeburgh without fee, if in return Britten would do the same at Gstaad. Britten also is an expert pianist.

That's what is going to happen, and all money collected will be used to restore the Saanen Church in Gstaad where the concerts are to be given.

All that's lost is managerial fees.

Weekend Events

Next Sunday's concert (4 p. m.) by the Berkshire Quartet at Music Mountain, Falls Village, Conn. will have as soloist, soprano Helen Boatwright.

Chamber works will be Dittensdorf Quartet in E flat, and the Beethoven Quartet, Opus 127.

Tanglewood: Friday (8:30 p. m.) All-Berioz, "Corsair Overture," "Harold in Italy" (Joseph de Pasquale, viola soloist) and "Fantastic" Symphony. Charles Munch conducting.

Saturday (8:30 p. m.) Berlioz' "L'Enfance du Christ," with soloists Florence Kopleff, Desare Valletti, Donald Gramm, and Gerard Souzay. Berkshire Festival Chorus, Munch conducting.

Sunday (2:30 p. m.) Excerpts from "Romeo and Juliet," Berlioz, Hindemith's "News of the Day" Overture, and "Mathis der Maler." Pierre Monteaux conducting.

Jacob's Pillow Dance Festival at Lee: National Ballet of Canada in "Les Rendez-Vous," "Dark Elegies," and Divertissements from "Sleeping Princess." July 23 through 27, all evenings at 9 p. m. and matinees on Thursday, Friday, and Saturday at 4.

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demonstrations in the theatre at Tanglewood around the various projects of the opera department and will attempt to show the versatility of the new scenic materials. A variety of operatic scenes of all styles and periods from the antique to the modern, the fantastic to the realistic, the rococo to the impressionistic, will demonstrate the results of the experiments.

A nucleus of 14 singers will perform the vocal parts with piano accompaniment, and Mr. Goldovsky will introduce each scene, explaining the various problems involved, in scenery and stage direction, and how they were worked out.

For example, his final program on Monday evening, Aug. 5, will include portions of Gluck's "Armide," the second act of Mozart's Marriage of Figaro, and the world premiere of a one-act American opera. These three selections provide a complete contrast in style, mood, period and musicale content to test the success of the opera department's work. This program and the other two demonstration programs on Monday evenings, July 22 and 29, are open to Friends of the Berkshire Music Center.

Assisting Mr. Goldovsky on the opera department faculty will be Robert Gay, Ruth Glass and Arthur Schoep, staging division; Felix Wolfes, repertoire; Claude Marks, Elemer Nagy, scenic design; Leo Van Witsen, costume design, and Thomas de Gaetani, technical direction.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JUL 16 1957

Goldovsky Opens Opera Workshop

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, announces the start today of an entirely new plan for the department which he has inaugurated, and which is supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theatre. For a four-week period, ending at the close of the Tanglewood season on August 11, the program will provide a workshop for stage directors, designers and conductors.

In addition to operatic leadership training, Mr. Goldovsky hopes that his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made out of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, impervious to weather, and when perfected should cut down on one of today's largest expenses in the theatre —the handling of scenery.

The Berkshire Eagle, Friday, July 19, 1957

New Techniques for Opera To Be Shown at Tanglewood

The first of three demonstrations of new techniques of opera production by the Opera Department of the Berkshire Music Center will take place on Monday evening at 8:30 in the theater-concert hall. It is open to Friends of the Berkshire Music Center.

Boris Goldovsky, head of the department, will be master of ceremonies for the program, the first part of which will be devoted to five opera scenes staged by students of stage directing at the school. The scenes are from Bizet's "Carmen," Mozart's "Don Giovanni" and "Marriage of Figaro," Rossini's "Barber of Seville" and Humperdinck's "Hansel and Gretel." They have been staged by Karlos Moser, James Billings, Louis Huber, Benjamin Picone, Hope Christopoulos, Baird Hastings, Maude Curtis, Edward Purrington and Clarence Warrington. Mr. Goldovsky's staff includes Robert Gay, Ruth Glass and Arthur Schoep in the staging division; Felix Wolfes, repertoire; Claude Marks and Tom DeGaetani, scenic division; and Leo Van Witsen, costume division.

The second half of the program will be devoted to a demonstration of the new experimental scenery constructed of fiberglass and aluminum. Following an explanation by Mr. Goldovsky, scenes from Debussy's "Pelleas and Melisande" and Puccini's "La Boheme" will be presented, utilizing these materials.

All contributors are Friends of the Berkshire Center and are admitted to this and the other two opera demonstrations which will take place on Monday, July 29, and Monday, Aug. 5. Information about joining the Friends may be obtained from the Friends Office at Tanglewood.

MUSICAL
NEW YORK
AUGUST 1957

Opera Workshop In Scenic Experiments

Lenox, Mass.—Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood, inaugurated on July 15, an entirely new plan for the department. For a four-week period, ending at the close of the Tanglewood season on Aug. 11, the program provided a workshop for stage directors, designers, and conductors. It also included experimentation for the development of a new kind of scenery made out of such materials as light metals, plastics, and dacron.

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Times (c)
HARTFORD, Conn.
Independent Democra
Circ. 116,012
AUG 3 1957

Chills,

By TERE PASCONE

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[466]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
JUL 21 1957

MUSIC

New Type Scenery May Help Entire Theatrical World

By GORDON E. ARMSTRONG

Boris Goldovsky, director of the New England Opera Theater who is currently serving as the head of the Opera Department of the Berkshire Music Center, announced last week a new workshop program which should be of great interest to all lovers of opera and the theater. The announcement concerns the possible development of an entirely new kind of scenery which, if the results are successful, will materially benefit the entire theatrical world.

Sessions of this new workshop program for directors, designers, and conductors are now in progress at the Berkshire Music Center at Tanglewood and will continue until the close of the Festival on August 11. While leadership training is an important phase of the workshop, its activities will concentrate on efforts to reduce one of the greatest costs of today's theater — the handling of scenery. This may be bad news for stagehands but progress is ever painful and no group is more aware of this fact than today's musicians.

Goldovsky's group will experiment with the making and designing of lightweight scenery which is easy to transport as well as to put together and take apart. Light metals, plastics, dacron, and other new industrial products will be used in the experiments which will reveal how materials can be used and re-used and what kinds of paint are best suited to different textures. Scenery made in the workshop will be used outdoors so that it may be exposed to all kinds of weather and different kinds of lighting will be tested.

Special interest for us here is contained in the news that the workshop will also construct concert shells and collapsible platforms. Since we need a new concert shell for next year's Pop concerts in the Bowl, we'll surely be grateful if Goldovsky's group can come up with ideas for a more durable and less expensive one (not to mention an easier one to assemble) than those previously available. "Singing in the rain" was a frequent necessity for our Bowl artists but playing on wet strings, as the New Haven Symphony's musicians discovered when the shell in the Bowl leaked, is something else again! Since Goldovsky, in co-operation with the Alcoa and Owens-Corning Companies has already pre-tested most of the materials to be used in the current workshop program, it is a surety that any concert shell designed by his group will be at least—waterproof!

The first of three demonstrations for the purpose of showing the versatility of the new scenic materials will be held tomorrow evening in the Theater at Tanglewood. Some 14 singers will participate in a variety of operatic scenes of all styles and periods. Goldovsky will introduce each scene and explain to the audience the various problems involved regarding scenery and stage direction. Tomorrow evening's demonstration and the two subsequent ones on July 29 and August 5 will be open to Friends of the Berkshire Music Center, a group made up of people who make a contribution for the support of the school.

The three Berkshire Festival concerts this coming weekend will feature the music of Hector Berlioz. The concerts on Friday and Saturday evenings are to be devoted entirely to his works while next Sunday's concert will permit a touch of modernity to intrude on an otherwise all-Berlioz weekend series. Sunday's program will include excerpts from Berlioz' "Romeo and Juliet" and two works of Hindemith—Overture to the "News of the Day" and "Mathis der Maler." Pierre Monteux will conduct this concert.

Mr. Munch will conduct the week's first two programs by the orchestra. Friday's concert includes the "Le Corsair" Overture, "Harold in Italy," and the Fantastic Symphony. The huge bells, especially cast in France for Dr. Munch and the Boston Symphony, will be heard in the latter performance, as usual.

The highlight of the week comes with the first Tanglewood performance in Saturday evening's concert of the only Berlioz work based on a Biblical text, "L'Enfance du Christ." Cesare Valletti, celebrated Italian tenor of the Metropolitan Opera, will have the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, is to sing the role of Mary; Donald Gramm will assume the several bass roles including Herod, Polydorus, and The Father of the Family. The Berkshire Festival Chorus will be heard in this latest performance of a work which the Boston Symphony recently recorded for RCA Victor.

The regular Wednesday evening chamber music program this week will be given by the Kroll String Quartet, an ensemble which has made several Tanglewood appearances in past Festivals. In fact, William Kroll, director of the Quartet, has been a member of the Berkshire Music Center faculty for many years. The program which his group will present on Wednesday evening includes the Haydn Quartet Op. 77, No. 1, Schubert's "Death and the Maiden" Quartet, and the Quartet No. 2, by Janacek.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JUL 21 1957

Music

Goldovsky's Workshop Open at Tanglewood

By RAYMOND MOREN
Telegram Music Critic

For the past several years, Boris Goldovsky has offered something new, revolutionary —or both—to patrons of the Berkshire Music Center at Tanglewood. This year he is surpassing all previous efforts.

The only major new production that's been vaguely hinted is the "world premiere of a one-act American opera" on Aug. 5.

Beginning last Monday he inaugurated an entirely new plan for the opera department, supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theater.

Ending Aug. 11, the program will provide a workshop for stage directors, designers and conductors.

New Scenery

In addition to leadership training, Goldovsky hopes that his group also may develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world.

Made out of such materials as light metals, plastics, dacron, and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart and impervious to weather.

When perfected, it should cut down on one of today's largest expenses in the theater —the handling of scenery. The group will experiment with how materials can be used and re-used and what kind of paints are best suited to the different textures (which ones can be washed off). They will test different kinds of lighting. They will expose the scenery to all kinds of weather, working with it in the open air.

Construct Platforms

In addition to stage scenery, they also will construct concert shells and collapsible platforms.

The results of the experiments will be demonstrated by a variety of operatic scenes of all styles and periods from the antique to the modern, the fantastic to the realistic, the rococo to the impressionistic.

A nucleus of 14 singers will perform the vocal parts with piano accompaniment. Goldovsky will introduce each scene, explaining the various problems involved in scenery and stage direction, and how they were worked out.

These workshops will be open to Friends of the Berkshire Music Center on July 22 and 29 and Aug. 5.

Comaraderie

We like a story that's come to us from the small Swiss town of Gstaad. If famous for no other reason, it's been the summer home for the last two years of Yehudi Menuhin.

Then there's Aldeburgh, England. That's the home town of composer Benjamin Britten.

Neither place is over-endowed with money with which to prosper music festivals that they've been sponsoring annually. Britten feels that the best is none too good for Aldeburgh, so he wrote to Menuhin asking what his fee would be to play at the festival.

Menuhin feels just as strongly about Gstaad. He wrote back that he'd give two concerts in Aldeburgh without fee, if in return Britten would do the same at Gstaad. Britten also is an expert pianist.

That's what is going to happen, and all money collected will be used to restore the Saanen Church in Gstaad where the concerts are to be given.

All that's lost is managerial fees.

Weekend Events

Next Sunday's concert (4 p. m.) by the Berkshire Quartet at Music Mountain, Falls Village, Conn. will have as soloist, soprano Helen Boatwright.

Chamber works will be Dittendorf Quartet in E flat, and the Beethoven Quartet, Opus 127.

Tanglewood: Friday (8:30 p. m.) All-Berlioz, "Corsair Overture," "Harold in Italy" (Joseph de Pasquale, viola soloist) and "Fantastic" Symphony. Charles Munch conducting.

Saturday (8:30 p. m.) Berlioz' "L'Enfance du Christ," with soloists Florence Kopleff, Desare Valletti, Donald Gramm, and Gerard Souzay. Berkshire Festival Chorus, Munch conducting.

Sunday (2:30 p. m.) Excerpts from "Romeo and Juliet," Berlioz; Hindemith's "News of the Day" Overture, and "Mathis der Maler." Pierre Monteaux conducting.

Jacob's Pillow Dance Festival at Lee: National Ballet of Canada in "Les Rendez-Vous," "Dark Elegies," and Divertissements from "Sleeping Princess." July 23 through 27, all evenings at 9 p. m. and matinees on Thursday, Friday, and Saturday at 4.

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A nucleus of 14 singers will perform the vocal parts with piano accompaniment, and Mr. Goldovsky will introduce each scene, explaining the various problems involved, in scenery and stage direction, and how they were worked out.

For example, his final program on Monday evening, Aug. 5, will include portions of Gluck's "Armide," the second act of Mozart's Marriage of Figaro, and the world premiere of a one-act American opera. These three selections provide a complete contrast in style, mood, period and musicale content to test the success of the opera department's work. This program and the other two demonstration programs on Monday evenings, July 22 and 29, are open to Friends of the Berkshire Music Center.

Assisting Mr. Goldovsky on the opera department faculty will be Robert Gay, Ruth Glass and Arthur Schoep, staging division; Felix Wolfes, repertoire; Claude Marks, Elemer Nagy, scenic design; Leo Van Witsen, costume design, and Thomas de Gaetani, technical direction.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JUL 16 1957

Goldovsky Opens Opera Workshop

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, announces the start today of an entirely new plan for the department which he has inaugurated, and which is supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theatre. For a four-week period, ending at the close of the Tanglewood season on August 11, the program will provide a workshop for stage directors, designers and conductors.

In addition to operatic leadership training, Mr. Goldovsky hopes that his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made out of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, impervious to weather, and when perfected should cut down on one of today's largest expenses in the theatre —the handling of scenery.

The Berkshire Eagle, Friday, July 19, 1957

New Techniques for Opera To Be Shown at Tanglewood

The first of three demonstrations of new techniques of opera production by the Opera Department of the Berkshire Music Center will take place on Monday evening at 8:30 in the theater-concert hall. It is open to Friends of the Berkshire Music Center.

Boris Goldovsky, head of the department, will be master of ceremonies for the program, the first part of which will be devoted to five opera scenes staged by students of stage directing at the school. The scenes are from Bizet's "Carmen," Mozart's "Don Giovanni" and "Marriage of Figaro," Rossini's "Barber of Seville" and Humperdinck's "Hansel and Gretel." They have been staged by Karlos Moser, James Bi[illegible]gs, Louis Huber, Benjamin P[illegible]ne, Hope Christopoulos, Baird [illegible]stings, Maude [illegible] and Goldo[illegible] Gay, Ruth Glass and A[illegible] in the staging [illegible]

The second half of the program will be devoted to a demonstration of the new experimental scenery constructed of fiberglass and aluminum. Following an explanation by Mr. Goldovsky, scenes from Debussy's "Pelleas and Melisande" and Puccini's "La Boheme" will be presented, utilizing these materials.

All contributors are Friends of the Berkshire Center and are admitted to this and the other two opera demonstrations which will take place on Monday, July 29, and Monday, Aug. 5. Information about joining the Friends may be obtained from the Friends Office at Tanglewood.

MUSICAL AMERICA
NEW YORK CITY
AUGUST 1957

Opera Workshop In Scenic Experiments

Lenox, Mass.—Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood, inaugurated on July 15, an entirely new [illegible] for the department. For a four-week period, ending at the close of the Tanglewood season on Aug. 11 the program provided a workshop for stage directors, designers, and conductors. It also included experimentation for the development of a new kind of scenery made out of such materials as light metals, plastics, and dacron.

VARIETY
July 17, 1957

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Times (e)
HARTFORD, Conn.
Independent Democra
Circ. 116,012
AUG 3 1957

Chills,

BY TERE PASCONE

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SYRACUSE HERALD-AMERICAN, Sunday, July 21, 1957

Tanglewood Has New Plan for Its Operas

Boris Goldovsky, head of the opera department of the Berkshire Music Center in "Tanglewood, Lenox, Mass., announces a new plan for the department, supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theater. For the period, ending with the close of the Tanglewood season on Aug. 11, there will be a workshop for stage directors, designers and conductors.

BORIS GOLDOVSKY

In addition to leadership training, Director Goldovsky hopes that his group may develop a new kind of scenery to revolutionize, not only opera, but the theatrical world. Made of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, impervious to weather and, when perfected, should cut down on expenses of handling scenery, a large item in the theater.

The group will experiment with ways in which materials may be used and reused, which paints are best suited to different textures. Types of lighting will be tested and members of workshop will work with scenery in all kinds of weather, (in open air). In addition to scenery, they will construct concert shells and collapsible platforms. Some pretesting of materials has been done, and Mr. Goldovsky has obtained cooperation and interest of two large industrial concerns whose aluminum foils and fiberglas products are available for extensive use in the Tanglewood experiments.

There will be a series of Monday demonstrations on the theater in "Tanglewood" around the various projects of the opera department. A nucleus of 14 singers will perform the vocal roles with piano accompaniment, Mr. Goldovsky introducing each scene, explaining various problems involved in scenery and stage direction and how they were worked out.

In the final program, Monday night, Aug. 5, portions of Gluck's "Armide," the second act of Mozart's "Marriage of Figaro" and the world premiere of a one-act American opera will be included. This program and two other demonstration programs, July 22 and July 29 are open to friends of the Berkshire Music Center. Assisting Mr. Goldovsky on the opera department faculty: Robert Gay, Ruth Glass, Arthur Schoep, Felix Wolfes, Claude Marks, Elemer Nagy, Leo Van Witsen and Thomas de Gaetani.

DALLAS, TEX.
NEWS
Circ. D. 202,715 - S. 208,222

JUL 21 1957

Tanglewood To Develop New Scenery

LENOX, Mass. (Sp.). — Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood has announced the inauguration of a new plan for the department which is supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theater. For a four week period, ending at the close of the Tanglewood season Aug. 11, the program will provide a workshop for stage directors, designers and conductors.

In addition to leadership training, Goldovsky hopes that his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easily put together and impervious to weather.

The group will experiment with how materials can be used and re-used and what kind of paints are best suited to different textures. They will also test different kinds of lighting and will expose the scenery to all kinds of weather.

GOLDOVSKY will build a series o fthree Monday evening demonstrations around the various projects of the opera department and will attempt to show the versatility of the new scenic materials. A variety of operatic scenes of all styles and periods will demonstrate results of the experiments. Fourteen singers will perform the vocal parts with piano accompaniment, Goldovsky will introduce each scene, explaining the various problems involved, in scenery and stage direction, and how they were worked out.

Assisting Goldovsky on the opera department faculty will be Robert Gay, Ruth Glass and Arthur Schoep, staging division; Felix Wolfes, repertoire; Claude Marks, Elemer Nagy, scenic design.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

JUL 31 1957

New Scenery Planned For Theater, Music

BORIS GOLDOVSKY, head of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces the commencement today of an entirely new plan for the department which he has inaugurated, and which is supported jointly by the Berkshire Music Center and the leadership program of the New England Opera Theater. For a four-week period, ending at the close of the Tanglewood season August 11, the program will provide a workshop for stage directors, designers and conductors.

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IN ADDITION to the leadership training, Mr. Goldovsky hopes that his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world.

Made out of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be light weight, easily transported, easy to put together and take apart, impervious to weather, and when perfected should cut down on one of today's largest expenses in the theater—the handling of scenery.

The group will experiment with how materials can be used and re-used, what kind of paints are best suited to the different textures (what kind of paints can be washed off); they will test different kinds of lighting, and they will expose the scenery to all kinds of weather, working with it in the open air.

In addition to stage scenery, they will also construct concert shells and collapsible platforms.

Some pretesting of variosu materials has already been done, and Mr. Goldovsky has obtained the cooperation and interest of Alcoa and Owens-Corning whose aluminum foils and fiberglas products will be extensively used in the experiments.

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MR. GOLDOVSKY will build a series of three Monday evening demonstrations in the theater at Tanglewood around the various projects of the opera department and will show the versatility of the new scenic materials. A vartiey of operatic scenes of all styles and periods from the antique to the modern, the fantastic to the realistic, the rococo to the impressionistic, will demonstrate the results of the experiments. A nucleus of 14 singers will perform the vocal parts with piano accompaniment, and Mr. Goldovksy will introduce each scene, explaining the various problems involved in scenery and stage direction, and how they were worked out.

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FOR EXAMPLE, his final program on Monday evening, August 5, will include portions of Gluck's "Armide," the second act of Mozart's "Marriage of Figaro," and the world premiere of a one-act American opera. These three selections provide a complete contrast in style, mood, period and musical content to test the success of the Opera Department's work.

Assisting Mr. Goldovsky on the Opera Department faculty will be Robert Gay, Ruth Glass and Arthur Schoep, Staging Division; Felix Wolfes, Repertoire; Claude Marks, Elemer Nagy, Scenic Design; Leo Van Witsen, Costume Design, and Thomas de Gaetani, Technical Direction.

DAYTON, OHIO
JOURNAL-HERALD

JUL 20 1957

Workshop Plans Study Of Scenery

Boris Godolvsky who appeared in lecture recital last winter in the Town Hall series promoted by the Dayton Junior League is heading currently, at the Berkshire Music Center, Tanglewood, Lenox, Mass., a workshop for stage directors, designers and conductors of operatic projects.

In addition to leadership training, Mr. Godolvsky and his group are working on a new kind of scenery which, he hopes, will revolutionize not only opera, but the entire theatrical world.

Made from such materials as light metals, plastics and dacron, the scenery will be lightweight, easily transported, easy to assemble or dismount and impervious to weather.

Mr. Godolvsky believes that such scenery when perfected would cut down on one of today's largest expenses in the theater — the handling of scenery.

In addition to stage scenery the group is constructing concert shells and collapsible platforms.

VARIETY
Wednesday, July 17, 1957

Aluminum & Glass Tested for Scenery

Lenox, Mass., July 16.

Inauguration Monday (15) by the Opera Dept. of the Berkshire Music Center at Tanglewood, Lenox, Mass., of a workshop for stage directors, designers and conductors is designed not only to foster leadership training, but also to develop an entirely new kind of lightweight scenery which will "revolutionize opera and the whole theatrical world."

Director Boris Goldovsky has cooperation of Alcoa and Owens-Corning, whose aluminum and fiberglass products will be extensively used in the experiments. Fabricated from light metals, plastics, dacron and other new industrial products, the scenery will be easily transported, quickly assembled and dismantled, impervious to weather.

Times (e)
HARTFORD, Conn.
Independent Democra
Circ. 116,012

AUG 3 1957

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 15 1957

Opera Workshop To Test Scenery

LENOX, Mass., July 14.— Experiments with new types of lightweight scenery will be a feature of a four-week opera workshop for stage directors and designers and conductors to be held by the Berkshire Music Center's opera department under Boris Goldovsky's direction at Tanglewood through Aug. 11.

The experiments will be demonstrated on Monday nights, July 22, 29 and Aug. 5, in performances of opera scenes with piano accompaniment. These will be open to friends of the center. The program for Aug. 5 will include part of Gluck's "Armide," Act II of Mozart's "The Marriage of Figaro" and the first performance of a one-act American opera.

The aim is to develop scenery of light materials, easy to transport and assemble and impervious to weather, which, when perfected, should lessen one of the theater's largest expenses. Besides experimenting with materials and paints, scenery will be exposed to all kinds of weather while working with it outdoors.

MUSICAL LEADER
CHICAGO, ILL.

AUG 1957

Scenery Experiment at Tanglewood

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center at Tanglewood, hopes that his group may develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, and impervious to weather. The group is experimenting with how materials can be used and re-used, various kinds of paints, different types of lighting; and they expose the scenery to all kinds of weather, working with it in the open air. In addition to stage scenery, they have also been constructing concert shells and collapsible platforms. Mr. Goldovsky has obtained the cooperation and interest of Alcoa and Owens-Corning whose aluminum foils and fiberglass products are used extensively in the experiments.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 345,684 - S. 477,285

AUG 4 1957

Boris Goldovsky, widely known opera producer and teacher, will augment his classes at the Berkshire music festival, Lenox, Mass. Starting Aug. 11 he will lead a four week workshop for stage directors, designers and conductors. He and his group hope to develop new, lighter scenery made out of plastics and synthetic fabrics.

* * *

ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467

JUL 21 1957

Goldovsky Seeks To Cut Scenery Costs

LENOX, Mass. — Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces a new plan for the department. For a four-week period ending at the close of the Tanglewood season Aug. 11, the program will provide a workshop for stage directors, designers and conductors.

In addition to the leadership training, Goldovsky hopes his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made out of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, impervious to weather, and when perfected should cut down on one of today's largest expenses in the theatre—the handling of scenery. In addition to stage scenery, they will also construct concert shells and collapsible platforms.

Chills, Bedlam, Flu in Prelude to Nagy Operas

By TERE PASCONE

First it was the unexpected cold spell and all he had to wear was his light Summer clothes.

And then, it was the noisy oil burner which had to be installed to keep them warm in the stable where they rehearsed.

Next came the noisy banging and sanding of carpenters fixing the main floor that had buckled up with the weather and needed repair so the dancers could practice.

And topping it all was the Oriental flu, spreading like wildfire among the cast and preventing six of the leading singers from performing on opening night.

Dr. Elemer Nagy, head of the Opera Department at Hartt College of Music, can afford to grin now as he reminisces. But it was far from a laughing matter at Central City, Col., in late June, as he prepared to stage and direct two operas for the Central City Festival.

"It was awful trying to get substitutes for the ailing singers," he said. "We had to open 'Rigoletto' without Virginia MacWatters in the role of Gilda. And when we opened 'Gypsy Baron', it was worse. All our principals — five of them — were stricken. Hugh Thompson, one of the substitutes, had to learn the leading tenor role in three hours. We were constantly rehearsing with new people, some of whom dropped out because they, too, caught the flu.

"The characteristic about this flu is that the victim suffers severe laryngitis and respiratory difficulties along with a slight fever and just cannot sing. And the strange part of it was that it hit the singers only."

* * *

BUT ALL'S WELL that ends well and Dr. Nagy said that before the first week of the festival was over, the singers were back on their feet and ready to perform.

As for the other bedeviling problems, they were eased in time, too.

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As for the carpenters, they did a rush job, and took their banging with them when they were through.

THESE WERE ADVERSITIES behind the scenes only. They had no effect on the 23,000 that jammed the quaint 750-seat theater during the festival. The theater was erected in 1873. The show went on and the patrons loved it and praises were high in reports of the reviewers. In the Denver Post, Alex Murphee wrote:

"The breathtaking visual beauty of the settings and costumes (designed by Dr. Nagy) have set audiences to applauding as soon as the curtain goes up, before a single note is sung . . ."

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Dr. Nagy is back East now but there is no rest for him. He's busy at Tanglewood on another project, directing the Tanglewood Opera Workshop at the invitation of Boris Goldovsky, head of the Opera Department.

For many weeks, he has been doing research in new materials for theatrical scenery, and on Monday night at Tanglewood, some of that research will be demonstrated in a set to be used for a scene from "Marriage of Figaro."

It's part of a program to be presented by the Tanglewood Opera Department in conjunction with the training program of the New England Opera Theater.

"We'll be experimenting with a new type of set," Dr. Nagy said. "Instead of the traditional lumber and canvas, we will use aluminum frames and plastic. The project is a long one with Mr. Goldovsky. We will just graze the surface this Summer. Right now we are experimenting with dyes to achieve on plastic, a transparent diffused effect. Our aim is to build sets easy to handle and transport without exorbitant cost so as to aid the travel of opera companies . . ."

Next Thursday, another experimental set will be used at Tanglewood in an open air performance of scenes from "Hansel and Gretel," Dr. Nagy said.

C1087

SYRACUSE HERALD-AMERICAN, Sunday, July 21, 1957

Tanglewood Has New Plan for Its Operas

Boris Goldovsky, head of the opera department of the Berkshire Music Center in "Tanglewood," Lenox, Mass., announces a new plan for the department, supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theater. For the period, ending with the close of the Tanglewood season on Aug. 11, there will be a workshop for stage directors, designers and conductors.

BORIS GOLDOVSKY

In addition to leadership training, Director Goldovsky hopes that his group may develop a new kind of scenery to revolutionize, not only opera, but the theatrical world. Made of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, impervious to weather and, when perfected, should cut down on expenses of handling scenery, a large item in the theater.

The group will experiment with ways in which materials may be used and reused, which paints are best suited to different textures. Types of lighting will be tested and members of workshop will work with scenery in all kinds of weather, (in open air). In addition to scenery, they will construct concert shells and collapsible platforms. Some pretesting of materials has been done, and Mr. Goldovsky has obtained cooperation and interest of two large industrial concerns whose aluminum foils and fiberglas products are available for extensive use in the Tanglewood experiments.

There will be a series of Monday demonstrations on the theater in "Tanglewood" around the various projects of the opera department. A nucleus of 14 singers will perform the vocal roles with piano accompaniment, Mr. Goldovsky introducing each scene, explaining various problems involved in scenery and stage direction and how they were worked out.

In the final program, Monday night, Aug. 5, portions of Gluck's "Armide," the second act of Mozart's "Marriage of Figaro" and the world premiere of a one-act American opera will be included. This program and two other demonstration programs, July 22 and July 29 are open to friends of the Berkshire Music Center. Assisting Mr. Goldovsky on the opera department faculty: Robert Gay, Ruth Glass, Arthur Schoep, Felix Wolfes, Claude Marks, Elemer Nagy, Leo Van Witsen and Thomas de Gaetani.

DALLAS, TEX.
NEWS
D. 202,715 - S. 208,222

JUL 21 1957

Tanglewood To Develop New Scenery

LENOX, Mass. (Sp.). — Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood, has announced the inauguration of a new plan for the department which is supported jointly by the Berkshire Music Center and the Leadership Program of the New England Opera Theater. For a four-week period, ending at the close of the Tanglewood season Aug. 11, the program will provide a workshop for stage directors, designers and conductors.

In addition to leadership training, Goldovsky hopes that his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easily put together and impervious to weather.

The group will experiment with how materials can be used and re-used, and what kind of paints are best suited to different textures. They will also test different kinds of lighting and will expose the scenery to all kinds of weather, (not to sing).

GOLDOVSKY will build a series o fthree Monday evening demonstrations around the various projects of the opera department and will also use to show the versatility of the new scenic materials. A variety of operatic scenes of all styles and periods will demonstrate results of the experiments. Fourteen singers will perform the vocal parts with piano accompaniment. Goldovsky will introduce each scene, explaining the various problems involved, in scenery and stage direction, and how they were worked out.

Assisting Goldovsky on the opera department faculty will be Robert Gay, Ruth Glass and Arthur Schoep, staging division; Felix Wolfes, repertoire; Claude Marks, Elemer Nagy, scenic design.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

JUL 31 1957

New Scenery Planned For Theater, Music

BORIS GOLDOVSKY, head of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces the commencement today of an entirely new plan for the department which he has inaugurated, and which is supported jointly by the Berkshire Music Center and the leadership program of the New England Opera Theater. For a four-week period, ending at the close of the Tanglewood season August 11, the program will provide a workshop for stage directors, designers and conductors.

★ ★ ★

IN ADDITION to the leadership training, Mr. Goldovsky hopes that his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world.

Made out of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be light weight, easily transported, easy to put together and take apart, impervious to weather, and when perfected should cut down on one of today's largest expenses in the theater — the handling of scenery.

The group will experiment with how materials can be used and re-used, what kind of paints are best suited to the different textures (what kind of paints can be washed off); they will test different kinds of lighting, and they will expose the scenery to all kinds of weather, working with it in the open air.

In addition to stage scenery, they will also construct concert shells and collapsible platforms.

Some pretesting of various materials has already been done, and Mr. Goldovsky has obtained the cooperation and interest of Alcoa and Owens-Corning whose aluminum foils and fiberglas products will be extensively used in the experiments.

★ ★ ★

MR. GOLDOVSKY will build a series of three Monday evening demonstrations in the theater at Tanglewood around the various projects of the opera department and will show the versatility of the new scenic materials. A vartiey of operatic scenes of all styles and periods from the antique to the modern, the fantastic to the realistic, the rococo to the impressionistic, will demonstrate the results of the experiments. A nucleus of 14 singers will perform the vocal parts with piano accompaniment, and Mr. Goldovksy will introduce each scene, explaining the various problems involved in scenery and stage direction, and how they were worked out.

★ ★ ★

FOR EXAMPLE, his final program on Monday evening, August 5, will include portions of Gluck's "Armide," the second act of Mozart's "Marriage of Figaro," and the world premiere of a one-act American opera. These three selections provide a complete contrast in style, mood, period and musical content to test the success of the Opera Department's work.

Assisting Mr. Goldovsky on the Opera Department faculty will be Robert Gay, Ruth Glass and Arthur Schoep, Staging Division; Felix Wolfes, Repertoire; Claude Marks, Elemer Nagy, Scenic Design; Leo Van Witsen, Costume Design, and Thomas de Gaetani, Technical Direction.

DAYTON, OHIO
JOURNAL-HERALD

JUL 20 1957

Workshop Plans Study Of Scenery

Boris Godolvsky who appeared in lecture recital last winter in the Town Hall series promoted by the Dayton Junior League is heading currently, at the Berkshire Music Center, Tanglewood, Lenox, Mass., a workshop for stage directors, designers and conductors of operatic projects.

In addition to leadership training, Mr. Godolvsky and his group are working on a new kind of scenery which, he hopes, will revolutionize not only opera, but the entire theatrical world.

Made from such materials as light metals, plastics and dacron, the scenery will be lightweight, easily transported, easy to assemble or dismount and impervious to weather.

Mr. Godolvsky believes that such scenery when perfected would cut down on one of today's largest expenses in the theater — the handling of scenery.

In addition to stage scenery the group is constructing concert shells and collapsible platforms.

VARIETY
Wednesday, July 17, 1957

Aluminum & Glass Tested for Scenery

Lenox, Mass., July 16.

Inauguration Monday (15) by the Opera Dept. of the Berkshire Music Center at Tanglewood, Lenox, Mass., of a workshop for stage directors, designers and conductors is designed not only to foster leadership training, but also to develop an entirely new kind of lightweight scenery which will "revolutionize opera and the whole theatrical world."

Director Boris Goldovsky has cooperation of Alcoa and Owens-Corning, whose aluminum and fiberglass products will be extensively used in the experiments. Fabricated from light metals, plastics, dacron and other new industrial products, the scenery will be easily transported, quickly assembled and dismantled, impervious to weather.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 15 1957

Opera Workshop To Test Scenery

LENOX, Mass., July 14. — Experiments with new types of lightweight scenery will be a feature of a four-week opera workshop for stage directors and designers and conductors to be held by the Berkshire Music Center's opera department under Boris Goldovsky's direction at Tanglewood through Aug. 11.

The experiments will be demonstrated on Monday nights, July 22, 29 and Aug. 5, in performances of opera scenes with piano accompaniment. These will be open to friends of the center. The program for Aug. 5 will include parts of Gluck's "Armide," Act II of Mozart's "The Marriage of Figaro" and the first performance of a one-act American opera.

The aim is to develop scenery of light materials, easy to transport and assemble and impervious to weather, which, when perfected, should lessen one of the theater's largest expenses. Besides experimenting with materials and paints, scenery will be exposed to all kinds of weather while working with it outdoors.

MUSICAL LEADER
CHICAGO, ILL.

AUG 1957

Scenery Experiment at Tanglewood

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center at Tanglewood, hopes that his group may develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, and impervious to weather. The group is experimenting with how materials can be used and re-used, various kinds of paints, different types of lighting, and they expose the scenery to all kinds of weather, working with it in the open air. In addition to stage scenery, they have also been constructing concert shells and collapsible platforms. Mr. Goldovsky has obtained the cooperation and interest of Alcoa and Owens-Corning whose aluminum foils and fiberglass products are used extensively in the experiments.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 345,684 - S. 477,285

AUG 4 1957

Boris Goldovsky, widely known opera producer and teacher, will augment his classes at the Berkshire music festival, Lenox, Mass. Starting Aug. 11 he will lead a four week workshop for stage directors, designers and conductors. He and his group hope to develop new, lighter scenery made out of plastics and synthetic fabrics.

ST. PETERSBURG, FLA
TIMES
Circ. D. 68,623 - S. 78,467

JUL 21 1957

Goldovsky Seeks To Cut Scenery Costs

LENOX, Mass. — Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces a new plan for the department. For a four-week period ending at the close of the Tanglewood season Aug. 11, the program will provide a workshop for stage directors, designers and conductors.

In addition to the leadership training, Goldovsky hopes his group may also develop an entirely new kind of scenery which will revolutionize not only opera, but the entire theatrical world. Made out of such materials as light metals, plastics, dacron and other new industrial products, the scenery will be lightweight, easily transported, easy to put together and take apart, impervious to weather, and when perfected should cut down on one of today's largest expenses in the theater — the handling of scenery. In addition to stage scenery, they will also construct concert shells and collapsible platforms.

Times (c)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

AUG 3 1957

Chills, Bedlam, Flu in Prelude to Nagy Operas

By TERE PASCONE

First it was the unexpected cold spell and all he had to wear was his light Summer clothes.

And then it was the noisy oil burner which had to be installed to keep them warm in the stable where they rehearsed.

Next came the noisy banging and sawing of carpenters fixing the main floor that had buckled up with the weather and needed repair so the dancers could practice.

And topping it all was the Oriental flu, spreading like wildfire among the cast and preventing six of the leading singers from performing on opening night.

Dr. Elemer Nagy, head of the Opera Department at Hartt College of Music, can afford to grin now at the recollections. But it was far from a laughing matter at Central City, Col., in late June, as he prepared to stage and direct two operas for the Central City Festival.

"It was awful trying to get substitutes for the ailing singers," he said. "We had to open 'Rigoletto' without Virginia MacWatters in the role of Gilda. And when we opened 'Gypsy Baron', it was worse. All our principals — five of them — were stricken. Hugh Thompson, one of the substitutes, had to learn the leading tenor role in three hours. We were constantly rehearsing with new people, some of whom dropped out because they, too, caught the flu.

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Next Thursday, another experimental set will be used at Tanglewood in an open air performance of scenes from "Hansel and Gretel," Dr. Nagy said.

- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

[168]

Photographs of Window Display
Forbes and Wallace Company
Springfield, Massachusetts
July, 1957

C1697

FREEPORT, ILL.
Journal-Standard
Circ. D. 17,381

JUL 9 1957

Summer Music And Theater

Each year sees more projects for summer music or theaters. As the regular commercial theaters in New York and a few other American cities feel the pinch of rising costs, the summer projects enter the field on an amateur or semi-professional basis, partly as schools of music and acting, and without the same ghastly overhead. They also become try-out ventures for new music or plays.

The annual Berkshire Festival at Tanglewood, in Lenox, Mass., opened last week. Thousands of Americans began "musical vacations" the same week, at such spots at Chicago's Ravinia Park, Cincinnati, St. Louis, Philadelphia, Ipswich, Mass., Interlochen, Mich., and literally scores of other summer music centers.

These al fresco concerts have become central events around which many vacations are planned. More than 80 festivals of music are held during the summer months, without counting the many municipal outdoor concerts.

Attendance at the Tanglewood festival at Lenox, Mass., has grown from 15,000 to more than 136,000 since its first season in 1936. The six-week program, featuring the Boston Symphony Orchestra in weekend performances, ends Aug. 11.

And when the main show closes at Tanglewood this year, the hot men will take over on Aug. 12 for the first session of the School of Jazz at the Berkshire Music Barn, adjacent to Tanglewood. Lecturing will be such jazz stars as Duke Ellington, Wilbur De Paris and Lennie Tristano.

The king of the summer jazz festivals, though, is the one at Newport. This year more than 125 instrumentalists and singers will perform in the seven concerts. Louis Armstrong, who played at Newport on his birthday on July 4, then moved on to Lewisohn Stadium, New York City, where Satchmo's fans are whomping up what they call "Satchmo Festival Week" until next Saturday.

In Interlochen, Mich., the National Music Camp is celebrating its 30th anniversary this year in a season running from June 23 to Aug. 19. The camp is an outgrowth of a National High School Orchestra assembled in 1927 to play for a convention of school superintendents in Dallas, Tex.

The summer theaters in barns and similar structures, and in a few cases in plants built especially for their purpose, are even more numerous than the music projects. Prominent among them are the Shakespeare festivals at Stratford, Ont., and Stratford, Conn. Chicago has several such summer theaters, in which plays tried out have later had successful runs on Broadway.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,180

JUL 14 1957

Fabulous New Highways Are Opened For Motorists Seeking Nation's Scenery

WASHINGTON, D. C.: Some people go to Broadway openings or collect new postage stamps for kicks. Others—a lot more—like to be among the first to travel on the U. S. A.'s ever-increasing number of fabulous new highways.

The National Association of Travel Organizations says this is an especially good summer for Americans to automobile-adventure on brand-new roads, for Americans to automobile. Massachusetts, for instance, has a spanking new turnpike extending from Boston's suburbs to the New York state line. It's expected a lot of proper Bostonians this year will get a sudden urge to visit the Berkshires. This may not be so much because of the attraction of the Berkshire Music Festival—desirable as that may be—as to keep from being left out of the conversation when Massachusetts' new toll-road is compared with the thruways of neighbor states.

The Pocono resort area of Pennsylvania is likely to benefit, for the same reason from the new northeastern spur of the Pennsylvania Turnpike.

To your real road fancier there's an added inducement to visiting Virginia's Jamestown Festival. That's to drive over the long-planned, 22-mile scenic Colonial National Parkway, which links Jamestown, to Williamsburg, to Yorktown.

In Montana this summer, you can drive for the first time all the way around mountainous Flathead Lake. And in Hawaii there's a magnificent new road following an historic foot trail up the Nuuanu Pali. That's just a sampling.

Here is a state-by-state survey of what's new in American highway this summer:

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ARIZONA: The paving of an old wagon road, Arizona 93, has cut off almost 100 miles from the drive between Phoenix and the Las Vegas-Hoover Dam area. The 123-mile stretch, much of it through Joshua forests, is described as "fast, safe and scenic" but there is only one point, Wickieup, where gasoline can be purchased.

★ ★ ★

CALIFORNIA: The 211 miles of U. S. 40 between San Francisco and the Nevada border is being converted to a full freeway . . . The lower deck of the new Richmond-San Rafael bridge across San Francisco Bay is open for traffic and both decks will be in use by September . . . Some $10 million is being spent to widen Redwood Highway (U. S. 101) between the Richardson Bay Bridge and San Rafael . . . The Redwood Empire Association reports: "Despite monumental road projects under way, tourists . . . will not encounter tedious detours thanks to skill of state highway engineers in blending new units with the old" . . . The 360 miles of U. S. 99 between Los Angeles and Sacramento has advanced to freeway status in rural areas . . . The Los Angeles area has two new convict-built roads leading to the Big Pines-Wrightwood and Mt. Baldy winter sports areas. One, the 8000-foot-high Angeles Crest Highway, has views of both Catalina Island, 65 miles to the southwest, and Mt. Whitney, almost 200 miles north.

★ ★ ★

FLORIDA: The 110-mile Florida Turnpike from Ft. Pierce to Miami was opened in January but a tremendous beautification program is still under way. It lops more than 1½ hours of driving time from the old U. S. 1 route . . . U. S. 1, too, is being spruced up. With 64 miles already done, intention is to four-lane it completely from the Georgia line to Miami by sometime next year.

GEORGIA: A new 33-mile stretch of U. S. 23 between Jackson and Macon is complete, and the stretch between Waycross and the Florida line is "primarily completed" . . . Only an eighth-mile stretch remains incomplete in improvement of U. S. 17 from the Florida line to Savannah . . . Georgia Route 17 is being paved from Unicoi Gap to the top of Brasstown Bald, highest point in Georgia.

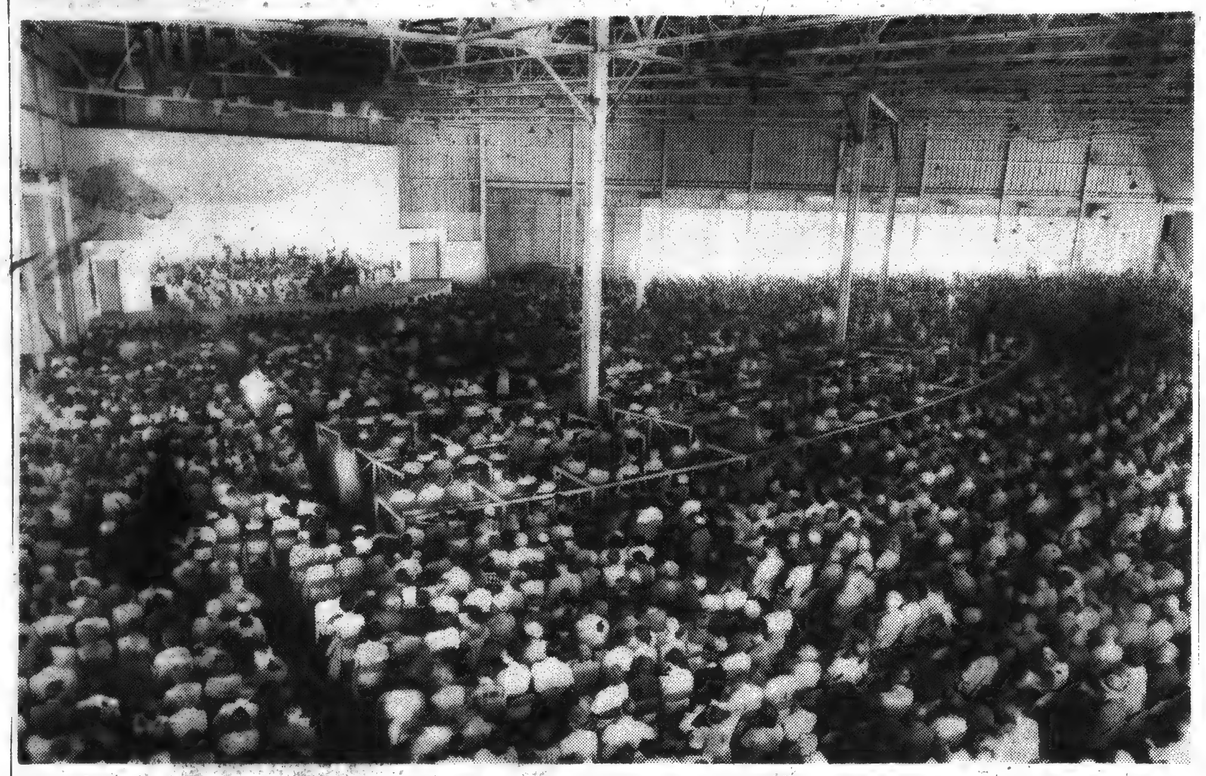
★ ★ ★

ILLINOIS: Chicago's eight-lane, divided Congress Street Expressway from the lake to the Western city limits is now three-quarters open. The last two of the eight miles should be carrying traffic late this year or early next . . . The Calumet Skyway Toll Bridge project, which will bring Indiana Turnpike traffic into the city, is scheduled for completion in March, 1958

C1705

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 28, 1957

Another Sunday of Music in the Shed at Tanglewood



Music under the moon, Friday and Saturday nights, and in the sun on Sunday afternoons by the Boston Symphony Orchestra in the huge Music Shed at Tanglewood in Lenox. Here is a view showing the orchestra on the stage and also some of the audience. The fourth Sunday concert takes place this afternoon with Pierre Monteux, guest conductor, on the podium. The Berkshire Music Festival has two weeks to go. The final Shed concert takes place Sunday, Aug. 11, when Charles Munch, music director, will lead the orchestra in a performance of Beethoven's Symphony No. 9.

THE LAKEVILLE JOURNAL, Section II, July 25, 1957

Berlioz To Be Featured At Tanglewood Weekend

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, will be especially devoted to the music of Hector Berloiz. Charles Munch, whose special affinity for the works of Berloiz is well known, will conduct the concerts of Friday and Saturday evenings, July 26-27, and Pierre Monteax will be guest conductor on Sunday afternoon, July 28.

The special feature of this weekend will be the first Tanglewood performance, on Saturday evening, of Berloiz' "L'Enfrance du Christ." The only work of this composer based on biblical text (from the Gospel According to St. Matthew), "L'Enfrance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais. Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph and Florence Kopleff, contralto, Mary.

At the concert on Friday evening at 8:30, Dr. Munch will conduct another all-Berloiz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement. Pierre Monteax guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert. He will open his program with excerpts from Berloiz' Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteaux will conduct two works of Paul Hindermith in the second half of the progarm, the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler."

GERALD SOUZAY . . . baritone, makes his debut at Tanglewood this weekend as one of the soloists in a performance of Berlioz' "L'Enfance du Christ," Saturday evening at 8:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,988

JUL 18 1957

VIOLIST — Joseph De Pasquale, who will be soloist in Berlioz' "Harold in Italy" at the Berkshire Festival concert on Friday, July 26, at 8:30 p.m. in the music shed. Charles Munch leads the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUL 21 1957

Berkshire Festival

"L'Enfance du Christ" will be given first performance at Tanglewood next Saturday night by Charles Munch and the Boston Symphony Orchestra. The Biblical work will be a feature of a weekend given largely to the music of Hector Berlioz. Soloists will be Cesare Valletti, Gerard Souzay, Florence Kopleff and Donald Gramm.

Complete programs of the fourth weekend of the Berkshire Festival will be as follows.

Today at 3:30, Music Shed, Charles Munch conducting, Koussevitsky Memorial Concert, Tchaikovsky: Overture-Fantasia, "Romeo and Juliet"; Stravinsky: Canticum Sacrum (soloists: John Mc[illegible], tenor; Donald Gramm, bass; the Berkshire Festival Chorus); Tchaikovsky: Violin Concerto (soloist: Isaac Stern).

Wednesday at 8:30, Theater-Concert Hall, The Kroll String Quartet: Haydn: Quartet Op. 77, No. 1; Janacek: String Quartet No. 2; Schubert: "Death and the Maiden" Quartet.

Friday at 8:30, Music Shed, Charles Munch conducting, Berlioz program—Overture, "The Corsair"; "Harold in Italy" (viola soloist: Joseph De Pasquale); "Fantastic" Symphony.

Saturday at 8:30, Music Shed, Charles Munch conducting, Berlioz: "L'Enfance du Christ" (soloists: Cesare Valletti, tenor; Gerard Souzay, baritone; Florence Kopleff, contralto; Donald Gramm, bass.)

Sunday, July 28, at 2:30, Music Shed, Pierre Monteux conducting, Berlioz: Excerpts from "Romeo and Juliet"; Hindemith: Overture to "News of the Day;" "Mathis der Maler."

TUESDAY, JULY 23, 1957
NEW LEBANON, NEW YORK

Tanglewood Festival Enters Fourth Week

Concerts of the fourth week end of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, will be especially devoted to the music of Hector Berlioz. Charles Munch, Music Director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

CHARLES MUNCH

The special feature of this week end will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ". The Boston Symphony Orchestra has recently recorded this work for RCA Victor.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program. The program will open with the Overture, "Le Corsair", followed by "Harold in Italy," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement.

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Festival, directing Sunday afternoon's concert (July 28). He will open his program with excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet", including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program.

The Kroll String Quartet will present the fourth in the series of Wednesday evening Chamber Music Concerts at 8:30 in the Chamber Music Hall tomorrow night.

Thursday, July 18, 1957
WALLINGFORD POST 11

JOSEPH DE PASQUALE, principal violist of the Boston Symphony Orchestra, is soloist in a performance of Berloiz' "Harold in Italy", at the Berkshire Festival concert of Friday evening, July 26, at 8:30 p.m. in the Music Shed. Charles Munch leads the Boston Symphony Orchestra.

Music Of Berloiz At Next Berkshire Festival Weekend

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., will be especially devoted to the music of Hector Berlioz. Charles Munch, Music Director of the Boston Symphony Orchestra, whose special affinity for the works of Berloiz is well known, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

The special feature of this weekend will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ". The only work of this composer based on a Biblical text (from the Gospel According to St. Matthew).

Casare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair", and will close with the "Fantastic Symphony". As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the orchestra, will be heard in the last movement.

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C1702

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 28, 1957

Another Sunday of Music in the Shed at Tanglewood

Music under the moon, Friday and Saturday nights, and in the sun on Sunday afternoons by the Boston Symphony Orchestra in the huge Music Shed at Tanglewood in Lenox. Here is a view showing the orchestra on the stage and also some of the audience. The fourth Symphony concert takes place this afternoon with Pierre Monteux, guest conductor, on the podium. The Berkshire Music Festival has two weeks to go. The final Shed concert takes place Sunday, Aug. 11, when Charles Munch, music director, will lead the orchestra in a performance of Beethoven's Symphony No. 9.

Thursday, July 18, 1957
WALLINGFORD POST 11

JOSEPH DE PASQUALE, principal violist of the Boston Symphony Orchestra, is soloist in a performance of Berlioz' "Harold in Italy", at the Berkshire Festival concert of Friday evening, July 26, at 8:30 p.m. in the Music Shed. Charles Munch leads the Boston Symphony Orchestra.

Music Of Berloiz At Next Berkshire Festival Weekend

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Casare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair", and will close with the "Fantastic Symphony". As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the orchestra, will be heard in the last movement.

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert (July 28). He will open his progrem with excerpts from Berloiz's Dramatic Symphony, "Romeo and Juliet", including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler".

THE LAKEVILLE JOURNAL, Section II, July 25, 1957

Berlioz To Be Featured At Tanglewood Weekend

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, will be especially devoted to the music of Hector Berloiz. Charles Munch, whose special affinity for the works of Berloiz is well known, will conduct the concerts of Friday and Saturday evenings, July 26-27, and Pierre Monteax will be guest conductor on Sunday afternoon, July 28.

The special feature of this weekend will be the first Tanglewood performance, on Saturday evening, of Berloiz' "L'Enfrance du Christ." The only work of this composer based on biblical text (from the Gospel According to St. Matthew), "L'Enfrance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais. Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph and Florence Kopleff, contralto, Mary.

At the concert on Friday evening at 8:30, Dr. Munch will conduct another all-Berloiz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement. Pierre Monteux guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert. He will open his program with excerpts from Berloiz' Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteaux will conduct two works of Paul Hindermith in the second half of the progarm, the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler."

GERALD SOUZAY . . . baritone, makes his debut at Tanglewood this weekend as one of the soloists in a performance of Berlioz' "L'Enfance du Christ," Saturday evening at 8:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,988
JUL 18 1957

VIOLIST — Joseph De Pasquale, who will be soloist in Berlioz' "Harold in Italy" at the Berkshire Festival concert on Friday, July 26, at 8:30 p.m. in the music shed. Charles Munch leads the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUL 21 1957

Berkshire Festival

"L'Enfance du Christ" will be given first performance at Tanglewood next Saturday night by Charles Munch and the Boston Symphony Orchestra. The Biblical work will be a feature of a weekend given largely to the music of Hector Berlioz. Soloists will be Cesare Valletti, Gerard Souzay, Florence Kopleff and Donald Gramm.

Complete programs of the fourth weekend of the Berkshire Festival will be as follows.

Today at 3:30, Music Shed, Charles Munch conducting, Koussevitsky Memorial Concert: Tchaikovsky: Overture-Fantasia, "Romeo and Juliet"; Stravinsky: Canticum Sacrum (soloists: John Mc[illegible], tenor; Donald Gramm, bass; the Berkshire Festival Chorus); Tchaikovsky: Violin Concerto (soloist: Isaac Stern).

Wednesday at 8:30, Theater-Concert Hall, The Kroll String Quartet: Haydn: Quartet in G, No. 1; Mozart: String Quartet No. 2; Schubert: "Death and the Maiden" Quartet.

Friday at 8:30, Music Shed, Charles Munch conducting. Berlioz program—Overture, "The Corsair"; "Harold in Italy" (viola soloist: Joseph De Pasquale); "Fantastic Symphony."

Saturday at 8:30, Music Shed, Charles Munch conducting. Berlioz: "L'Enfance du Christ" (soloists: Cesare Valletti, tenor; Gerard Souzay, baritone; Florence Kopleff, contralto; Donald Gramm, bass.)

Sunday, July 28, at 3:30, Music Shed, Pierre Monteux conducting. Berlioz: Excerpts from "Romeo and Juliet"; Hindemith: Overture to "News of the Day," "Mathis der Maler."

TUESDAY, JULY 23, 1957
NEW LEBANON, NEW YORK

Tanglewood Festival Enters Fourth Week

Concerts of the fourth week end of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, will be especially devoted to the music of Hector Berlioz. Charles Munch, Music Director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

CHARLES MUNCH

The special feature of this week end will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ". The Boston Symphony Orchestra has recently recorded this work for RCA Victor.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program. The program will open with the Overture, "Le Corsair", followed by "Harold in Italy," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement.

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Festival, directing Sunday afternoon's concert (July 28). He will open his program with excerpts from Berlios' Dramatic Symphony, "Romeo and Juliet", and will conduct two works of Paul Hindemith in the second half of the program.

The Kroll String Quartet will present the fourth in the series of Wednesday evening Chamber Music Concerts at 8:30 in the Chamber Music Hall tomorrow night.

PASQUALE, of the Bos- Orchestra, is rformance of in Italy", at Festival con- evening, July in the Music Munch leads mphony Orch-

Berlioz Berkshire Weekend

the fourth week- Berkshire Fes- ic Shed at Tan- Mass., will be ed to the music erlioz. Charles Director of the ony Orchestra, affinity for the is well known, the concerts of turday evenings nd Pierre Mon- guest conductor rnoon, July 28. feature of this e the first Tan- mance, on Sat- July 27, of Ber- e du Christ". of this compos- Biblical text el According to

the well- tenor of the pera, will sing role of the Nar- ouzay, baritone, Florence Kop- tery; and a va- es will be tak- ramm, includ- dorus, and The mily.

ert on Friday 8) at 8:30, Dr. nduct another ram featuring Joseph de Pas- the solo part aly." The pro- with the Over- ", and will Fantastic Sym- s in Boston formances of huge bells, es- France for Dr. orchestra, will ast movement. r, guest con- his second nce at this Festival, di- afternoon's He will open excerpts from Symphony, ", including Love' Scene, zo, and Great Capulets.' Mr.

conduct two Hindemith in of the pro- ure to the Op- Day" and the phony "Mathis

The Berkshire Eagle, Friday, July 26, 1957—17

SOLOIST TONIGHT at the Berkshire Festival concert at Tanglewood will be Joseph de Pasquale, principal violist with Boston Symphony Orchestra. He will play in the performance of Berlioz' "Harold in Italy." Munch will conduct.

First of 3 Berlioz Concerts Opens Tonight at Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will present the first of three weekend concerts featuring the music of Berlioz at the Berkshire Festival tonight at 8:30 at Tanglewood. The all-Berlioz concert in the Shed will include the Overture "Le Corsair," the symphony "Harold in Italy," with the Orchestra's principal violist, Joseph de Pasquale as soloist, and the "Fantastic Symphony."

Tomorrow evening at 8:30, Dr. Munch will present the first Tanglewood performance of Berlioz' sacred trilogy "L'Enfance du Christ." The soloists will include Cesaere Valletti, tenor, as narrator; Florence Kopleff, contralto, as Mary; Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and the father of a family. The festival chorus has been prepared by Lorna Cooke de Varon. The trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

Monteux Sunday

The closing concert of this weekend on Sunday afternoon at 2:30, will be under the direction of Pierre Monteux who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include Introduction; Love Scene; The Capulets' Garden, Queen Mab; Romeo alone; Melancholy; Concert and Ball and Great Feast at the Capulets. In the second half of the program, Mr. Monteux will conduct two works by Paul Hindemith, the overture to the opera "News of the Day" and the symphony, "Mathis der Maler."

Tickets for all these concerts are available at the Tanglewood Box Office, and general admission to the grounds is sold on the day of each performance.

The rehearsal of the Boston Symphony Orchestra tomorrow morning at 10 o'clock will be open to the public. The admission is for the benefit of the Orchestra's Pension Fund. A concert of contemporary chamber music will be presented on Saturday afternoon at 2:30 in the chamber music hall and will be performed by musicians attending the school under the auspices of the Rromm Music Foundation. Known as Fromm Fellows, these musicians devote themselves entirely to performance, study, and teaching of contemporary music. This concert, as well as the Sunday morning chamber music concert at 10 o'clock and the composer's forum on Sunday evening at 8:30, will be open to Friends of the Berkshire Music Center.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

JUL 21 1957

Berlioz Will Top List At Tanglewood

Concerts at the Berkshire Music Festival at Tanglewood this Friday and Saturday evenings and Sunday afternoon, will be devoted primarily to the works of Hector Berlioz.

Friday, at 8:30 p.m., Charles Munch will lead the Boston Symphony Orchestra in the Overture to "The Corsair" and in the "Fantastic" Symphony. The program will also include "Harold In Italy," with Joseph de Pasquale as soloist.

Saturday at the same hour, Mr. Munch and the orchestra will be heard in Berlioz's "L'Enfance du Christ." Soloists will be Cesare Valletti, tenor, Gerard Souzay, baritone, Florence Kopleff, contralto, Donald Gramm, bass. The Berkshire Festival Chorus will also take part.

Monteux to Conduct

Sunday afternoon at 2:30, Pierre Monteux, conductor of the San Francisco Symphony will direct performances of excerpts from "Romeo And Juliet," by Berlioz, as well as Hindemith's "News Of The Day" Overture and "Mathis der Maler."

Wednesday, at 8:30 in the concert hall at Tanglewood, the Kroll String Quartet will do the Haydn Opus 77, No. 1, and Schubert's "Death And The Maiden," as well as the Second Quartet by Janacek.

Transcript (e)
ORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 26 1957

Tanglewood Will Present All Berlioz This Weekend

Charles Munch, music director of the Boston Symphony Orchestra, will present the first of three weekend concerts, featuring the music of Berlioz at the Berkshire Festival tonight at 8:30 at Tanglewood in Lenox. The all-Berlioz concert in the Music Shed will include the Overture "Le Corsair," the symphony "Harold in Italy," with the orchestra's principal violinist, Joseph de Pasquale as soloist, and the "Fantastic Symphony."

First Performance

Tomorrow evening at 8:30, Dr. Munch will present the first Tanglewood performance of Berlioz' Sacred Trilogy, "L'Enfance du Christ." The soloists will include Cesare Valletti, tenor, as Narrator; Florence Kopleff, contralto, as Mary; Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and the Father of a Family. The Festival Chorus has been prepared by Lorna Cooke de Varon. The Trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The closing concert of this weekend on Sunday afternoon, July 28, at 2:30, will be under the direction of Pierre Monteux who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include Introduction; Love Scene; The Capulets' Garden, Queen Mab; Romeo alone; Melancholy; Concert and Ball and Great Feast at the Capulets. In the second half of the program, Mr. Monteux wil conduct two works by Paul Hindemith, the Overture to the opera "News of the Day" and the Symphony, "Mathis der Maler."

Open to Public

The rehearsal of the Boston Symphony Orchestra on Saturday morning at 10 o'clock will be open to the public. A small admission charge will be taken for the benefit of the Orchestra's Pension Fund.

A concert of contemporary chamber music will be presented on Saturday afternoon at 2:30 in the Chamber Music Hall and will be performed by musicians attending the school under the auspices of the Fromm Music Foundation. Known as Fromm Fellows, these musicians devote themselves entirely to performance, study and teaching of contemporary music. This concert, as well as the Sunday morning Chamber Music Concert at 10 o'clock and the Composer's Forum on Sunday evening at 8:30 will be open to Friends of the Berkshire Music Center.

SCHENECTADY GAZETTE, TUESDAY, JULY 23, 1957

Music of Berlioz Slated At Berkshire Festival

The first Tanglewood performance of Hector Berlioz' "L'Enfance du Christ" will be given Saturday evening at 8:30 o'clock at the Shed at the Berkshire Festival grounds near Lenox, Mass., with Charles Munch conducting the Boston Symphony Orchestra.

* * *

THE FOURTH weekend of the festival will feature the music of Berlioz and include on Friday evening, same hour, another all-Berlioz program featuring Joseph de Pasquale, first violist of the Boston Symphony, in the solo part of "Harold in Italy."

Pierre Monteux will be the guest conductor Sunday and will present excerpts from Berlioz' "Romeo and Juliet" and two works by Paul Hindemith.

* * *

DR. MUNCH has announced that Cesare Valletti, well-known Italian tenor of the Metropolitan Opera, will sing the role of the Narrator in "L'Enfance du Christ" with Gerard Souzay, baritone, as Joseph; Florence Kopleff, contralto, Mary; and a number of bass roles by Donald Gramm. The Berkshire Festival Chorus will be performed by Lorna Cooke deVaron and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

THE WORK is the only one by Berlioz based on a biblical text (from the Gospel Acocrding to St. Matthew). It is in three parts, "Herod's Dream," "The Flight Into Egypt" and "The Arrival at Sais."

In addition to "Harold in Italy" the Friday evening program will include the overture, "Le Corsair" and the "Fantastic Symphony." The huge bells, especially cast in France for Dr. Munch and the Boston Symphony Orchestra, will be heard in the last movement of the "Fantastic Symphony."

* * *

HINDEMITH'S "News of the Day" and "Mathis der Maler" will be presented by Pierre Monteux in the Sunday afternoon program, 2:30 p.m., in addition to the "Romeo and Juliet" music.

The Kroll String Quartet will present a program tomorrow at 8:30 o'clock in the Theatre-Concert Hall. Quartet members are William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello. The program will include the Haydn "Quartet opus 77, number 1" Janacek's "String Quartet number 2" and Schubert's "Death and the Maiden."

Tickets for all concerts are on sale at the Tanglewood box office.

MUSICAL COURIER
NEW YORK CITY

AUG 1957

■ **Cesare Valetti,** Metropolitan Opera tenor, flew to Florence, Italy, for the Festival performances of Rossini's rarely heard "La Donna del Lago." He returned for the Puerto Rico Opera season, flew back to Rome for the RCA Victor recording of "Madama Butterfly," and, typifying the heading of this department, winged back to Tanglewood, Mass., July 24, for the Berkshire Festival.

Thursday, July 18, 1957
MILLBROOK ROUND TABLE

Notable Singers Will Be Heard at Tanglewood In "L'Enfance du Christ"

Cesare Valletti, well known lyric tenor of the Metropolitan Opera, will make his Berkshire Festival debut as the narrator in the performance of Berlioz' "Le'Enfance du Christ" with Charles Munch and the Boston Symphony at Tanglewood, Lenox, Massachusetts, on Saturday evening, July 27. Mr. Valletti, who appeared for the first time with the Boston Symphony in a performance of the same work during the season just past, made his Metropolitan debut in the fall of 1953. Italian by birth, he divides his time between performances at La Scala, Milan, and the Metropolitan Opera in addition to many recital performances throughout the country. He made his Town Hall debut in New York in the fall of 1954.

Gerard Couzay, who sings the part of Joseph in the performance of July 27, also makes his first appearance at Tanglewood. He has sung with the Boston Symphony Orchestra a number of times since his first American concert appearances in 1950. Mr. Souzay was born in France and pursued his career there, becoming an outstanding recitalist and appearing with the London Philharmonic, the Belgian Philharmonic and the Societe des Concerts du Conservatoire du Paris, where the conductor was the present Music Director of the Boston Symphony, Charles Munch.

Florence Kopleff, contralto, is familiar to Berkshire Festival audiences, haivng appeared in many concerts at Tanglewood during the past few years. Miss Kopleff, a former student of the Berkshire Music Center, sang for many years with the Robert Shaw Chorale, touring with them all over the country and throughout Europe and the Near East. She will be heard in the role of Mary in the present performance of "L'Enfance du Christ."

Donald Gramm, bass, has also appeared often at the Berkshire Festival, having been soloist already this season in the St. Matthew Passion and the Brahms "Liebeslieder." American-born, Mr. Gramm has appeared with a number of orchestras in this country as well as on radio and television. He is a leading singer of the New York City Opera Company. Mr. Gramm will perform three roles in "Le'Enfance du Christ," Herod, Polydorus, and The Father of a Family.

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 23 1957

Works Of Berlioz To Be Featured At Tanglewood

The works of Berlioz will be featured at the Berkshire Festival, Tanglewood, Lenox, over the coming weekend. Earlier in the week, on Wednesday, there will be a chamber music concert by the Kroll string quartet.

Program for the Wednesday night concert is: Haydn Quartet Op. 77, No. 1, Janacek String Quartet No. 2, and Schubert "Death and the Maiden" Quartet.

On Friday night the Boston Symphony Orchestra, conducted by Charles Munch, will play Overturre "Le Corsair" from "Harold in Italy" with Joseph de Pasquale as soloist, and the Fantastic Symphony, both by Berlioz. On Saturday night Dr. Munch will lead symphony and Berkshire Festival Chorus in "L'Enfance du Christ".

Sunday afternoon Pierre Monteux will lead the orchestra in Excerpts from "Romeo and Juliet" by Berlioz, and Hindemith's "News of the Day" overture from "Mathis der Maler".

DORIOT ANTHONY DWYER, first flute of the Boston Symphony Orchestra, will be one of the soloists with BSO tonight in the Music Shed during the performance of Berlioz' Sacred Triology, "L'Enfance du Christ."

Berlioz' Works To Continue At Weekend Festival Concerts

TANGLEWOOD — Dr. Charles Munch will present the first Tanglewood performance of Berlioz' Sacred Triology, "L'Enfance du Christ," at the Berkshire Festival concert in the Music Shed tonight at 8:30.

Last night in the first of three weekend concerts featuring the music of Berlioz, the attendance was about 6,200. With fair weather over the weekend, another large crowd is expected at the Tanglewood concerts tonight and tomorrow afternoon at 2:30.

Tonight's soloists will include Cesare Valletti, tenor, as narrator; Florence Kopleff, contralto, as Mary; Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and the father of a family.

The Festival Chorus has been prepared by Lorna Cooke de Varon. The trio of the young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes, and Bernard Zighera, harp.

Monteux Tomorrow

The closing concert of this weekend tomorrow will be under the direction of Pierre Monteux, who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include introduction, love scene, the Capulets' garden, Queen Mab, Romeo alone, melancholy, concert and ball and great feast at the Capulets. In the second half of the program, Mr. Monteux will conduct two works by Paul Hindemith, the overture to the opera, "News of the Day," and the symphony, "Mathis der Maler."

Cesare Valletti

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUL 20 1957

Munch Conducts At Tanglewood

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

The special feature of this weekend will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ." The only work of this composer on a biblical text (from the Gospel According to St. Matthew), "L'Enfance due Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight Into Egypt; and The Arrival at Sais. Dr. Munch has performed the work in full in Boston, and the Little Orchestra Society has made it a yearly tradition in New York. Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family. The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighers, harp. The Boston Symphon Orchestra has recently recorded this work for RCA Victor.

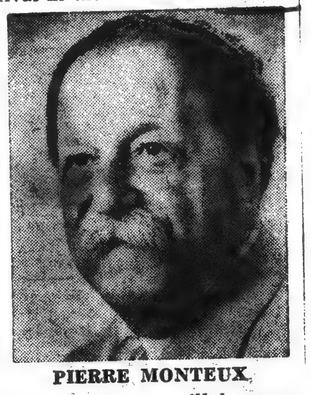
At the concert on Friday evening (July 26) at 8:3p, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 18 1957

Berkshire Series Features Berlioz July 22 Weekend

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings, July 26-27, and Pierre Monteux will be guest conductor Sunday afternoon, July 28.



PIERRE MONTEUX

The special feaure of this weekend will be the first Tanglewood performance, Saturday evening, July 27, of Berlioz' "L'Enfance du Christ."

At the concert Friday evening, July 26, at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and and will close with the "Fantastic Symphony."

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert July 28. He will open his program with excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet." Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera "News of the Day" and the Symphony "Mathis de Maler."

The Kroll String Quartet will present the fourth in the series of Wednesday evening Chamber Music Concerts at 8:30 in the Chamber Music Hall July 24 with a program of quartets by Haydn, Janacek and Schubert.

All proceeds of this concert, and the succeeding concerts in the Chamber Music Series on July 13 and Aug. 7, will be devoted to the Berkshire Music Center's Revolving Scholarship Fund.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 27 1957

Boston Symphony Is Giving Weekend Tanglewood Series

Charles Munch and the Boston Symphony Orchestra last evening presented an entire program of Hector Berlioz in the first concert of the second weekend series at the Tanglewood Music Shed.

An estimated 6,200 persons were present at the opening of a weekend festival which will feature the music of Paul Hindemith, conducted solely by Pierre Monteux, and Berlioz.

The evening began with the overture, "Le Corsa Re," and was followed by "Harold in Italy" a symphony with viola solo. Joseph de Pasquale, first violist of the orchestra, gave a repeat performance of this work after an initial playing at Tanglewood two years ago.

The program was concluded by the offering of Berlioz's famous composition, the "Fantastic Symphony."

Tonight at the Music Shed, Berlioz's sacred trilogy, "L'Enfante du Christ," will be introduced to the Tanglewood audience. The soloists will be the lyric tenor of the Metropolitan Opera, Cesare Valetti; Florence Kopleff, contralto; Gerard Souzay, baritone; and Donald Gramm, bass. The festival chorus was trained by Lorna Cooke de Varon.

Tomorrow afternoon Pierre Monteux will conducted the Boston Symphony, presenting excerpts from Berlioz's "Romeo and Juliet" and "News of the Day" overture and "Mathis der Maler" by Hindemith.

The next weekend at Tanglewood will open with the debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2. The concerts in the Music Shed on Saturday evening and Sunday afternoon next week will be conducted by Dr. Munch, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. Mr. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

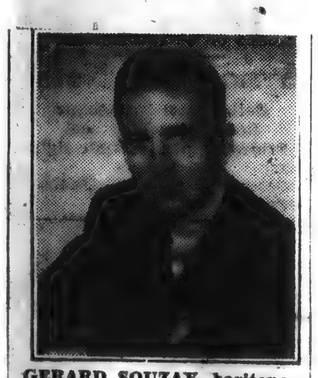
Isaac Stern will make his second appearance of the season at the Festival next Saturday evening, Aug. 3, when he will close the program with a performance of Brahms Violin Concerto. Dr. Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber. The ballet "Medea" from which this work is an excerpt was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946. The present scoring for full orchestra of "Medea's Meditation and Dance of Vengeance" was completed in 1955.

Dr. Munch will also conduct the concert on Sunday afternoon, Aug. 5, performing in the first half the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

The fifth in the series of Wednesday Evening Chamber Music Concerts on July 31 at 8:30 will be devoted to a song recital by the French baritone, Gerard Souzay, with Ralph Berkowitz at the piano.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUL 18 1957



GERARD SOUZAY, baritone, makes his first appearance at Tanglewood as one of the soloists in a performance of Berlioz' "L'Enfance du Christ" on Saturday evening, July 27, at 8:30 p.m., in the Music Shed. Other soloists are Florence Kopleff, Donald Gramm and Cesare Valletti. Charles Munch leads the Boston Symphony Orchestra and the Berkshire Festival Chorus.

C1720

SYRACUSE HERALD JOURNAL, July 18, 1957 27

MUSIC IN THE BERKSHIRES. Joseph de Pasquale, left, principal violinist of the Boston Symphony Orchestra, will be soloist in a Festival concert in "Tanglewood" July 26 when the Boston Symphony plays the Berlioz "Harold in Italy." George Souzay, baritone, will be among soloists July 27 there in the Berlioz "L'Enfance du Christ." These concerts are in the Music Shed.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 28 1957

MONTEUX DIRECTS TODAY'S CONCERT

In His Final Program of Season

Lenox, July 27—The final concert of the fourth week end of The 1957 Berkshire Festival will take place in the Music Shed at Tanglewood Sunday afternoon at 2.30. Pierre Monteux, veteran conductor, will appear for the last time this season.

Featured Composer

Mr. Monteux will devote the first half of his program to the featured composer of the week end, Hector Berlioz, with a performance of excerpts from "Romeo and Juliet." In the second half, Mr. Monteux will present two works by Paul Hindemith, the Overture to the opera, "News of the Day" and the Symphony, "Mathis der Maler."

Tickets are still available for this concert at the Tanglewood Box Office.

The Sunday morning Chamber Music concert at 10 a. m. and the Sunday evening Composer's Forum at 8.30 p. m. are both open to members of the Friends of Berkshire Music Center.

THE SPRINGFIELD SUNDAY REPUBLICAN SPRINGFIELD MASS. JULY 28, 1957

In Spotlight at Tanglewood Events for This Week

On left: Cesare Valletti, tenor star of the Metropolitan Opera, who will be one of the soloists in the Tanglewood Music Shed performance of Berlioz' "L' Enfrance du Christ" Saturday night. Center: Boris Goldovsky, left, head of the opera department of the Berkshire Music Center and Ralph Berkowitz, right, dean of the summer music school, make plans for the three demonstrations which the opera department will give at Tanglewood—the first tomorrow night at 8.30 and the others on July 29 and Aug. 5. On right: Joseph DePasquale, principal violist of the Boston Symphony, who will be soloist in a performance of Berlioz' "Harold in Italy" in the Music Shed next Friday night.

Festival's Next Week End Offers Music of Berlioz

Munch Directs Orchestra Friday in 'Harold in Italy,' and for Saturday It Will Be L'Enfance du Christ'; Kroll String Quartet Wednesday

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed, at Tanglewood, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

"L'Enfance du Christ"

The special feature of next week end will be first Tanglewood performance, on Saturday night, July 27, of Berlioz' "L'Enfance du Christ." The only work of this composer based on a biblical text (from the Gospel According to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais.

Dr. Munch has performed the work in full in Boston, and the Little Orchestra Society has made it a yearly tradition in New York. Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

PIERRE MONTEUX

Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kofleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a family.

The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the Trio of the Young Ishmelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes, and Bernard Zighera, harp. The Boston Symphony Orchestra has recently recorded this work for RCA Victor.

At the concert on Friday night (July 26) at 8.30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the orchestra will be heard in the last movement.

"Romeo and Juliet".

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert (July 28). He will open his program with excerpts from Berlioz' dramatic symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program; the overture to the opera "News of the Day" and the well-known symphony "Mathis der Maler."

The Kroll String Quartet will present the fourth in the series of Wednesday night chamber music concerts at 8.30 in the Chamber Music Hall on July 24 with a program of quartets by Haydn, Janacek and Schubert. The quartet has been heard often at Tanglewood, and its director, William Kroll, violin, has been for many years one of the heads of the chamber music faculty of the Berkshire Music Center. Other members of the quartet are: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello. All proceeds of this concert, and the succeeding concerts in the Chamber Music Series on July 31 and August 7, will be devoted to the Berkshire Music Center's Revolving Scholarship Fund.

Complete programs for the week are:

Wednesday, July 24, 8.30 p. m., Theatre-Concert Hall, Kroll String Quartet; Haydn, Quartet Op. 77, No. 1; Janacek, String Quartet No. 2; Schubert, "Death and the Maiden" Quartet.

Friday, July 26, 8.30 p. m., Music Shed, Boston Symphony Orchestra; Berlioz, Overture "Le Corsair," "Harold in Italy" (Soloist: Joseph de Pasquale), Fantastic Symphony, conductor: Charles Munch.

Saturday, July 27, 8.30 p. m., Music Shed, Boston Symphony Orchestra, Berlioz, "L'Enfance du Christ." (Soloists: Cesare Valletti, tenor; Gerard Souzay, baritone; Florence Kopleff, contralto; Donald Gramm, bass). Conductor: Charles Munch.

Sunday, July 28, 2.30 p. m. Music Shed, Boston Symphony Orchestra; Berlioz, Excerpts from "Romeo and Juliet"; Hindemith, "News of the Day" Overture; Hindemith, "Mathis der Maler"; Conductor: Pierre Monteux.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
JUL 21 1957

Tanglewood Will Feature Berlioz Work

HECTOR BERLIOZ will be the featured composer at next weekend's concerts of the Berkshire Festival at Tanglewood. Tchaikovsky is top man on the current weekend programs in the Shed.

Special prominence among the Berlioz programs is given the first Tanglewood performance Saturday evening of "L'Enfance du Christ," the only work Berlioz based on a Biblical script. Charles Munch will conduct. He has presented the composition in full in Boston, and the Little Orchestra Society in New York has made it a yearly tradition there.

Soloists for the Tanglewood performance are Cesare Valletti, Metropolitan Opera tenor; Gerard Souzay, baritone; Florence Kopleff, contralto, and Donald Gramm, bass. Also taking part will be the Berkshire Festival Chorus, under the direction of Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites," Doriot Anthony Dwyer and James Pappoutsakis, flutes, and Bernard Zighera, harp.

Friday night's all-Berlioz concert, also to be conducted by Munch, will include "Le Corsair" Overture, "Harold in Italy," featuring the Boston Symphony Orchestra's first violist, Joseph de Pasquale, and the "Fantastic" Symphony.

Pierre Monteux will make his second and last appearance as guest conductor at Tanglewood at the Sunday afternoon concert, in which Hindemith will share the program with Berlioz. The first part of the program will consist of excerpts from Berlioz' "Romeo and Juliet." In the second half Hindemith's Overture to "News of the Day" and "Mathis der Maler" will be played.

Included in the week's program's is the fourth in the series of Wednesday evening chamber concerts in the Theater-Concert Hall. This will be given by the Kroll String Quartet, playing Quartet, Op. 77, No. 1, Haydn; String Quartet No. 2, Janacek, and "Death and the Maiden" Quartet, Schubert.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 18 1957

Music Of Berloiz At Next Berkshire Festival Weekend

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., will be especially devoted to the music of Hector Berlioz. Charles Munch, Music Director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

The special feature of this weekend will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ". The only work of this composer based on a Biblical text (from the Gospel According to St. Matthew).

Casare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair", and will close with the "Fantastic Symphony". As always in Boston Symphony performances of this work the huge bells, especially cast in France for Dr. Munch and the orchestra, will be heard in the last movement.

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert (July 28). He will open his program with excerpts from Berloiz's Dramatic Symphony, "Romeo and Juliet", including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler".

Daily Hampshire Gazette
7/19/57

Munch, Monteux To Wield Baton On July 26, 27

Concerts of the fourth weekend of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts next Friday and Saturday evenings, July 26-27, and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

The special weekend feature will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ." The only work of this composer based on a biblical text (from the Gospel According to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais.

Dr. Munch has performed the work in full in Boston, and the Little Orchestra Society has made it a yearly tradition in New York. Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contrato, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp. The Boston Symphony Orchestra has recently recorded this work.

At the concert next Friday evening at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violinist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work, the huge bells, especially cast in France for Dr. Munch and the orchestra, will be heard in the last movement.

Florence Kopleff, contralto, is familiar to Berkshire Festival audiences, having appeared in many concerts at Tanglewood during the past few years. This season she already has appeared in Bach's St. Matthew Passion and a performance of Brahm's "Liebeslieder" in the chamber music series. She later will be heard once again in Beethoven's Ninth Symphony at the closing concert on Aug. 11.

Miss Kopleff, a former student of the Berkshire Music Center, sang for many years with the Robert Shaw Chorale, touring with them all over this country and throughout Europe and the Near East. She will be heard in the role of Mary in the present performance of "L'Enfance du Christ."

All three of these artists also may be heard in the Boston Symphony Orchestra's recording of the Berlioz work.

Donald Gramm, bass, has appeared often at the Berkshire Festival, having been soloist already this season in the St. Matthew Passion and the Brahms "Liebeslieder." He will also be heard in Stravinsky's "Canticum Sacrum" on July 21 and in Beethoven's Ninth Symphony on Aug. 11. American-born, Mr. Gramm has appeared with a number of orchestras in this country as well as on radio and television. He is a leading singer of the New York City Opera Company. Mr. Gramm will perform three roles in "L'Enfance du Christ," Herod, Polydorus, and The Father of a Family.

N. Y. Staats-Zeitung und Herold, Freitag, 26. Juli 19

Sonntag deutsche Musik im Berkshire Festival

In Tanglewood, Lenox, Mass., dirigiert Pierre Monteux Sonntag nachmittags 2.30 Uhr im Rahmen des Berkshire Festival, das noch bis zum 11. August läuft, "Neues vom Tage", Ouvertüre und "Mathis der Maler" von Paul Hindemith. — Einleitend werden Auszüge aus Berlioz' "Romeo et Juliette" zu Gehör gebracht. — Morgen Samstag dirigiert Charles Munch das Oratorium "L'Enfance du Christ" von Hector Berlioz, mit dem Berkshire Festival Chorus und den Solisten: Florence Kopleff, Cesare Valetti, Donald Gramm und Gerard Souzay. Der instrumentale Teil aller [illegible] wird bekanntlich durch das Symphony Orchester Boston be[illegible]

E174J

THE NEW YORK TIMES, SUNDAY, JULY 21, 1957.

The New York Times (by Sam Falk); Joe Petrovec

MID-SEASON AT TANGLEWOOD—The Boston Symphony Orchestra awaits the conductor in the Music Shed at Berkshire Festival. Pierre Monteux, at left, ascends the podium next Sunday. This Friday and Saturday Charles Munch, above, will direct two Berlioz programs.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 21, 1957

Left to right: Lehman Engel, guest conductor with the Goldman Band tonight; Rise Stevens, singing tomorrow at the Lewisohn Stadium, and Joseph De Pasquale, viola soloist with the Boston Symphony Orchestra at Tanglewood Friday night.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 27 1957

Carlet

Gérard Souzay, baritone, will make two appearances at Tanglewood this summer—tonight in the Berlioz "L'Enfance du Christ," and in recital Wednesday night.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 27 1957

Berlioz Trilogy Tonight, Berkshires

Tonight at 8:30 Charles Munch will present the first Tanglewood performances of Berlioz' Sacred Trilogy, "L'Enfance du Christ." The soloists will include Cesare Valletti, tenor, as Narrator; Florence Kopleff, contralto, as Mary; Gerard Souzey, baritone, as Josepth, and Donald Gramm, bass, as Herod, Polydorus, and The Father of a Family. The Festival Chorus has been prepared by Lorna Cooke de Varon. The Trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The rehearsal of the Boston Symphony Orchestra this morning at 10 will be open to the public. The admission is $1, for the benefit of the Orchestra's Pension Fund. A concert of contemporary chamber music will be presented this afternoon at 2:30 in the Chamber Music Hall and will be performed by musicians attending the school under the auspices of the Fromm Music Foundation.

NEW YORK POST, WEDNESDAY, JULY 24, 1957

'L'Enfance du Christ' At Tanglewood Saturday

Charles Munch, probably the most inspired living conductor of the music of Hector Berlioz, will feature the works of the composer during the coming week-end at Tanglewood home of the Berkshire Festival, Lenox, Mass.

At Friday night's concert, Munch will lead his Boston Symphony in an all-Berlioz program which includes the "Fantastic Symphony" and the tone poem, "Harold in Italy." Violist Joseph de Pasquale will be soloist. Saturday's bill is the Berlioz Oratorio, "L'Enfance du Christ," which describes the flight into Egypt of the Holy Family, and is in three parts, including antiphonal choruses situated in different parts of the auditorium.

Metropolitan Opera tenor Cesare Valletti will sing the demanding role of the narrator. Baritone Gerard Souzay will be Joseph. Contralto Florence Kopleff will be Mary, while a variety of bass roles will be sung by Donald Gramm. The Berkshire Festival is to perform the choral portions.

Hindemith Sunday

Paul Hindemith will share Sunday's program with Berlioz. Opening with excerpts from the latter composer's "Romeo and Juliet," the concert also features Hindemith's "News of the Day" Overture and his symphony, "Mathis der Maler." Pierre Monteux will be on the podium. H. J.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 29 1957

Berlioz, Hindemith Music Draws 13,039 to Festival

Music by Berlioz and Hindemith was offered by the Boston Symphony Orchestra during the second weekend of shed concerts in the current Berkshire Music Festival at Tanglewood. There were 13,039 persons on hand for the programs Saturday night and yesterday afternoon.

Saturday Concert

The Saturday concert was devoted entirely to a performance of "L'Enfance Du Christ," the sacred trilogy by Berlioz. Charles Munch conducted the orchestra, the Festival Chorus and vocal soloists Florence Kopleff, Cesare Valetti, Donald Gramm and Gerald Souzay.

Yesterday's program opened with excerpts from "Romeo and Juliet" by Berlioz. The second half was devoted to two works by Hindemith, "News of the Day" overture and "Mathis de Maler." The conductor was Pierre Monteux, making his second and final guest appearance of the season.

The festival continues this week with the customary Wednesday evening chamber music program in the theater-concert hall and shed concerts by the full orchestra Friday and Saturday evenings and Sunday afternoon.

Artists Wednesday

The artists on Wednesday evening will be Mr. Souzay, a baritone, and pianist Ralph Berkowitz.

The weekend programs will be devoted mainly to the music of Brahms.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 26 1957

This Week End At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will present the first of three week-end concerts featuring the music of Berlioz at the Berkshire Festival tonight at 8:30 at Tanglewood.

The all-Berlioz concert in the Music Shed will include the Overture "Le Corsair," the symphony, "Harold in Italy," with the orchestra's principal violist, Joseph de Pasquale, as soloist, and the "Fantastic Symphony."

Tomorrow evening at 8:30, Dr. Munch will present the first Tanglewood performance of Berlioz sacred trilogy, "L'Enfance du Christ." The soloists will include Cesare Vallett, tenor, as narrator, Florence Kopleff, contralto, as Mary, Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and the father of a family. The Festival Chorus has been prepared by Lorna Cooke de Varon. The trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The closing concert of this week end on Sunday afternoon, at 2.30, will be under the direction of Pierre Monteux who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include Introduction; Love Scene; The Capulets' Garden, Queen Mab; Romeo alone; Melancholy; Concert and Ball and Great Feast at the Capulets. In the second half of the program, Mr. Monteux will conduct two works by Paul Hindemith, the overture to the opera, "News of the Day" and the symphony, "Mathis der Maler."

Tickets for all these concerts are available at the Tanglewood boxoffice. Tanglewood, and general admission to the grounds is sold on the day of each performance.

Public Rehearsal

The rehearsal of the Boston Symphony Orchestra tomorrow morning at 10 will be open to the public.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independen
Circ. 2,443

JUL 25 195

FESTIVAL WEEK-E DEVOTED TO BE

'L'Enfance du Christ' Is At Tanglewood

Concerts of the fourth the 1957 Berkshire Fest usic Shed at Tanglewoo ill be especially devoted t of Hector Berlioz. Charl usic director of the Bos hony Orchestra, whose e y for the works of Ber hown, will conduct the o riday and Saturday even erre Monteux will be guest r on Sunday afternoon. The special feature of t d will be the first Tanglew rmance on Saturday even of Berlioz's "L'Enf hrist." The only work of t oser based on a biblical te e Gospel according to

), "L'Enfance du Chri es the flight into Egypt Family, and is in thre d's Dream; The Flig pt; and The Arrival at S ch has performed the in Boston, and the Little Society has made it a ye n in New York.

are Valletti, the wel n tenor of the Metr a, will sing the demand e Narrator; Gerard Sou , will be Joseph; Floren contralto, Mary; and a es roles will be taken Gramm, including Hero , and The Father of a Berkshire Festival Cho epared by Lorna Cooke d the "Trio of the Young will be performed by ny Dwyer and James P flutes; and Bernard The Boston Sympho a has recently record for RAC Victor, the concert on Friday 0, Dr. Munch will cond all-Berlioz program fo t violist, Joseph de P ming the solo part in ly." The program wil the Overture, "Le Corsa lose with the "Fantastic ." As always in Boston performances of this wo bells, especially cast in r. Munch and the Orc e heard in the last move re Monteux, guest con make his second and l ce at this year's Be l, directing Sunday concert. He will o n with excerpts from H tic Symphony, "Rome including the well- Scene, Queen Mab Scher Feast at the Capulets x will conduct two wo demith in the second m: the Overture s of the Day" a Symphony "Math

concert of contem given on Saturd 27, at 2:30; by are engaged in a s ontemporary mus Tanglewood unde of the Fromm F

weekly student o the student orc e Music Shed on at 8:30; the Ch on Sunday morn and the Sunde r's Forum at Music Hall. e open to Friends Music Center.

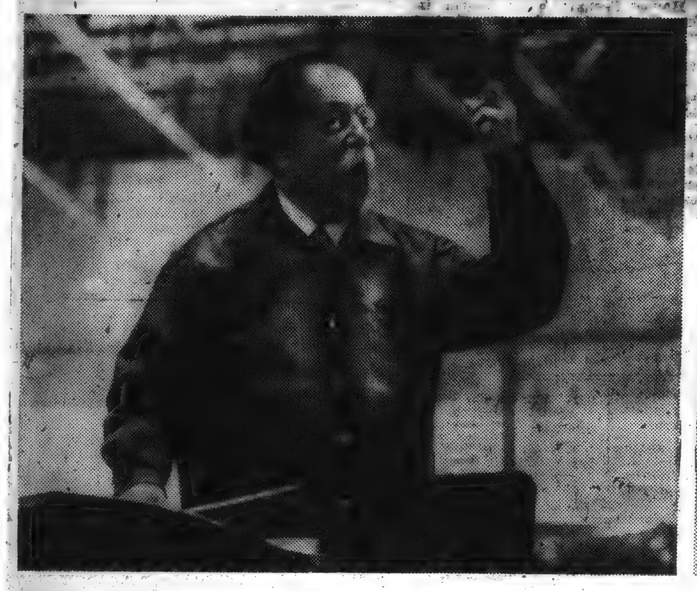
Bee
NEWTOWN, Conn.
Weekly Independe
Circ. 6,159

JUL 26 1957

Music

Berlioz's "L'Enfance-du th Charles Munch c Boston Symphony The Berkshire Festival be presented at Tan box, Mass. on Satur at 8:30 p.m. Sunday's ducted by Pierre Mon lude excerpts from "Ro iet" by Berlioz, Hin ews of the Day", overt Mathis der Maler". On July 31, a song rard Souzay, baritone led by Ralph Berk will present groups by Schu hms and Ravel. t, Carl Schurich orchestra in the B erture and Symphony the Egk sonata for o

[174]



MID-SEASON AT TANGLEWOOD—The Boston Symphony Orchestra awaits the conductor in the Music Shed at Berkshire Festival. Pierre Monteux, at left, ascends the podium next Sunday. This Friday and Saturday Charles Munch, above, will direct two Berlioz programs.

The New York Times (by Sam Falk); Joe Petrovec

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 26 1957

This Week End At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will present the first of three week-end concerts featuring the music of Berlioz at the Berkshire Festival tonight at 8.30 at Tanglewood.

The all-Berlioz concert in the Music Shed will include the Overture "Le Corsair," the symphony, "Harold in Italy," with the orchestra's principal violist, Joseph de Pasquale, as soloist, and the "Fantastic Symphony."

Tomorrow evening at 8.30, Dr. Munch will present the first Tanglewood performance of Berlioz sacred trilogy, "L'Enfance du Christ." The soloists will include Cesare Valletti, tenor, as narrator; Florence Kopleff, contralto, as Mary; Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and the father of a family. The Festival Chorus has been prepared by Lorna Cooke de Varon. The trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The closing concert of this week end on Sunday afternoon, at 2.30, will be under the direction of Pierre Monteux who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include Introduction; Love Scene; The Capulets' Garden, Queen Mab; Romeo alone; Melancholy; Concert and Ball and Great Feast at the Capulets. In the second half of the program, Mr. Monteux will conduct two works by Paul Hindemith, the overture to the opera, "News of the Day" and the symphony, "Mathis der Maler."

Tickets for all these concerts are available at the Tanglewood boxoffice, Tanglewood, and general admission to the grounds is sold on the day of each performance.

Public Rehearsal

The rehearsal of the Boston Symphony Orchestra tomorrow morning at 10 will be open to the public.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

JUL 25 195

FESTIVAL WEEK-E
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'L'Enfance du Christ' Is
At Tanglewood

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NEWTOWN, Conn.
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JUL 26 1957

Music

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NEW YORK, HERALD TRIBUNE, SUNDAY, JULY 21, 1957.

Left to right: Lehman Engel, guest conductor with the Goldman Band tonight; Rise Stevens, singing tomorrow at the Lewisohn Stadium, and Joseph De Pasquale, viola soloist with the Boston Symphony Orchestra at Tanglewood Friday night.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 27 1957

Carlet

Gérard Souzay, baritone, will make two appearances at Tanglewood this summer—tonight in the Berlioz "L'Enfance du Christ," and in recital Wednesday night.

Berlioz Trilogy Tonight, Berkshires

Tonight at 8:30 Charles Munch will present the first Tanglewood performances of Berlioz' Sacred Trilogy, "L'Enfance du Christ." The soloists will include Cesare Valletti, tenor, as Narrator; Florence Kopleff, contralto, as Mary; Gerard Souzey, baritone, as Josepth, and Donald Gramm, bass, as Herod, Polydorus, and The Father of a Family. The Festival Chorus has been prepared by Lorna Cooke de Varon. The Trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The rehearsal of the Boston Symphony Orchestra this morning at 10 will be open to the public. The admission is $1, for the benefit of the Orchestra's Pension Fund. A concert of contemporary chamber music will be presented this afternoon at 2:30 in the Chamber Music Hall and will be performed by musicians attending the school under the auspices of the Fromm Music Foundation.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 27 1957

NEW YORK POST, WEDNESDAY, JULY 24, 1957

'L'Enfance du Christ' At Tanglewood Saturday

Charles Munch, probably the most inspired living conductor of the music of Hector Berlioz, will feature the works of the composer during the coming week-end at Tanglewood home of the Berkshire Festival, Lenox, Mass.

At Friday night's concert, Munch will lead his Boston Symphony in an all-Berlioz program which includes the "Fantastic Symphony" and the tone poem, "Harold in Italy." Violist Joseph de Pasquale will be soloist. Saturday's bill is the Berlioz Oratorio, "L'Enfance du Christ," which describes the flight into Egypt of the Holy Family, and is in three parts, including antiphonal choruses situated in different parts of the auditorium.

Metropolitan Opera tenor Cesare Valletti will sing the demanding role of the narrator. Baritone Gerard Souzay will be Joseph. Contralto Florence Kopleff will be Mary, while a variety of bass roles will be sung by Donald Gramm. The Berkshire Festival is to perform the choral portions.

Hindemith Sunday

Paul Hindemith will share Sunday's program with Berlioz. Opening with excerpts from the latter composer's "Romeo and Juliet," the concert also features Hindemith's "News of the Day" Overture and his symphony, "Mathis der Maler." Pierre Monteux will be on the podium. H. J.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 29 1957

Berlioz, Hindemith Music Draws 13,039 to Festival

Music by Berlioz and Hindemith was offered by the Boston Symphony Orchestra during the second weekend of shed concerts in the current Berkshire Music Festival at Tanglewood. There were 13,039 persons on hand for the programs Saturday night and yesterday afternoon.

Saturday Concert

The Saturday concert was devoted entirely to a performance of "L'Enfance Du Christ," the sacred trilogy by Berlioz. Charles Munch conducted the orchestra, the Festival Chorus and vocal soloists Florence Kopleff, Cesare Valetti, Donald Gramm and Gerald Souzay.

Yesterday's program opened with excerpts from "Romeo and Juliet" by Berlioz. The second half was devoted to two works by Hindemith, "News of the Day" overture and "Mathis de Maler." The conductor was Pierre Monteux, making his second and final guest appearance of the season.

The festival continues this week with the customary Wednesday evening chamber music program in the theater-concert hall and shed concerts by the full orchestra Friday and Saturday evenings and Sunday afternoon.

Artists Wednesday

The artists on Wednesday evening will be Mr. Souzay, a baritone, and pianist Ralph Berkowitz.

The weekend programs will be devoted mainly to the music of Brahms.

News (e)
NGFIELD, Mass.
Democratic
Circ. 95,535

JUL 26 1957

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The weekend program
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Brahms.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

JUL 25 1957

FESTIVAL WEEK-END DEVOTED TO BERLIOZ

"L'Enfance du Christ" Is Featured At Tanglewood

Concerts of the fourth week-end of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings, and Pierre Monteux will be guest conductor on Sunday afternoon.

The special feature of this week-end will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz's "L'Enfance du Christ." The only work of this composer based on a biblical text (from the Gospel according to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais. Dr. Munch has performed the work in full in Boston, and the Little Orchestra Society has made it a yearly tradition in New York.

Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family. The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp. The Boston Symphony Orchestra has recently recorded this work for RAC Victor.

At the concert on Friday evening at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work, the huge bass especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement.

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival directing Sunday afternoon's concert. He will open his program with excerpts from Berlioz's Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler."

An added concert of contemporary music will be given on Saturday afternoon, July 27, at 2:30, by Fromm Fellows who are engaged in a special program in contemporary music this summer at Tanglewood under the sponsorship of the Fromm Foundation.

The usual weekly student concerts will include the student orchestra concert in the Music Shed on Thursday evening at 8:30; the Chamber Music concert on Sunday morning at 10:00 o'clock; and the Sunday evening Composer's Forum at 8:30 in the Chamber Music Hall. All these events are open to Friends of the Berkshire Music Center.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 26 1957

Music

Berlioz's "L'Enfance du Christ," with Charles Munch conducting the Boston Symphony Orchestra and the Berkshire Festival Chorus, will be presented at Tanglewood, Lenox, Mass. on Saturday, July 27, at 8:30 p.m. Sunday's concert, conducted by Pierre Monteux will include excerpts from "Romeo and Juliet" by Berlioz, Hindemuth's "News of the Day" overture and "Mathis der Maler." On Wednesday, July 31, a song recital by Gerard Souzay, baritone, accompanied by Ralph Berkowitz, pianist, will present early French airs, and groups by Schubert, Liszt, Brahms and Ravel. On Friday night, Carl Schurlicht will conduct the orchestra in the Brahms Tragic Overture and Symphony No. 1, and the Eger sonata for orchestra.

Concerts Listed At Tanglewood For This Week

Lenox, July 22 — The Kroll String Quartet will open the fourth week of concerts at Tanglewood Wednesday at 8:30 in the Theater-Concert Hall, featuring music of Haydn, Janacek and Schubert.

Concerts on Friday, Saturday and Sunday will be played in the Music Shed, the first two with Charles Munch conducting the Boston Symphony Orchestra at 8.30. The concert Sunday will be at 2.30 with Pierre Monteax conducting.

Complete programs for the week are:

Wednesday, 8:30 p. m., Theater-Concert Hall, Kroll String Quartet
Haydn .... Quartet Op. 77, No. 1
Janacek .... Spring Quartet No. 2
Schubert .... "Death and the Maiden" Quartet

Friday, 8:30 p. m., Music Shed, Boston Symphony Orchestra.
Berlioz ... Overture "Le Corsair"
"Harold in Italy"
(Soloist: Joseph De Pasquale)
Fantastic Symphony
Conductor: Charles Munch

Saturday, 8:30 p. m., Music Shed, Boston Symphony Orchestra
Berlioz ... "L'Enfance du Christ"
(Soloists: Cesare Valletti, tenor; Gerard Souzay, baritone; Florence Kopleff, contralto; Donald Gramm, bass)
Conductor: Charles Munch

Sunday, 2:30 p. m. Music Shed, Boston, Symphony Orchestra.
Berlioz ... Excerpts from "Romeo and Juliet"
Hindemith ... "News of the Day": Overture
Hindemith ... "Mathis der Maler"
Conductor: Pierre Monteux

Times (c)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 27 1957

Munch Conducting Tonight at Lenox

The special feature this weekend of Tanglewood, Lenox, Mass., will be the first performance there of Berlioz' "L'Enfance du Christ" tonight.

The only work of this composer based on a biblical text (from the Gospel According to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais. Charles Munch has performed the work in full with the Boston Symphony in Boston, and the Little Orchestra Society has made it a yearly tradition in New York.

Cesaro Valletti, Metropolitan Opera tenor, will sing the role of the Narrator; Gerald Souzey, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighers, harp. The Boston Symphony Orchestra has recently recorded this work for RCA Victor.

Pierre Monteux will make his second and last appearance at this year's Berkshire Festival conducting Sunday afternoon's concert: excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Paul Hindemith's Overture to the Opera "News of the Day" and the "Mathis der Maler."

Trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The closing concert of this weekend at 2:30 Sunday afternoon, will be under the direction of Pierre Monteux who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include Introduction; Love Scene; The Capulets' Garden, Queen Mab; Romeo Alone; Melancholy; Concert and Ball and Great Feast at the Capulets. In the second half of the program, Mr. Monteux will conduct two works by Paul Hindemith: the Overture to the opera "News of the Day" and the Symphony, "Mathis der Maler."

SPRINGFIELD UNION, SPRINGFIELD, MASS., TUESDAY, JULY 23, 1957

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330

JUL 25 1957

Weekend Programs at the Summer Music Festivals

Helen Boatwright, soprano, who has been called "a nearly perfect singer of baroque music" will be assisting artist with the Berkshire Quartet in its fifth chamber music concert of the current series at Music Mountain, Falls Village, this Sunday afternoon at 4 o'clock.

The Berkshire Quartet will perform the Quartet in E flat Major by Dittersdorf and the Quartet in E Flat Major, Opus 127, by Beethoven, and will assist Helen Boatwright in the following selections: "Wachet auf! ruft uns die Stimme" and "An Wasserfluessen Babylon" by Bender; "Stahat Mater" by Virgil Thomson, contemporary American composer, and "Three Rondels" by Ralph Vaughan Williams, contemporary British composer.

Tanglewood

Berlioz will be the featured composer this weekend at the Berkshire Festival of the Boston Symphony orchestra at Tanglewood.

Tomorrow night the full orchestra conducted by Charles Munch will perform the nineteenth century French composer's overture "Le Corsair", "Harold in Italy" and Fantastic Symphony.

There will be the usual public orchestra rehearsal in the Shed, Saturday morning at 10 o'clock, proceeds to go to the orchestra's pension fund. In the evening Berlioz choral work "L'Enfance du Christ", will be presented, with Florence Kopleff, Cesare Valletti, Donald Gramm and Gerard Souzy, soloists, assisted by the Berkshire Festival Chorus. The evening concerts are scheduled for 8:30.

For the Sunday afternoon concert, Pierre Monteux, conductor, Berlioz and Hindemith will share the program. Excerpts from "Romeo and Juliet" by Berlioz and "News of the Day", Overture "Mathis der Maler" by Hindemith will be performed.

July 25, 1957

Millbrook

ROOK ROUND TABLE

Music of Berlioz to Be Featured at Tanglewood

Concerts of the fourth week end of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

The special feature of this week end will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ." The only work of this composer based on a biblical text (from the Gospel According to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy."

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert (July 28). He will open his program with excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera, "News of the Day" and the well-known Symphony, "Mathis der Maler."

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Seed your garden cover crop in August. Put the ryegrass over everything. It will come up through the vegetables and make good growth in the fall.

THE NEWTOWN BEE, FRIDAY, JULY 26, 1957

CATSKILL, N. Y.
MAIL
Circ. D. 3,950

JUL 27 1957

Berlioz Music To Be Featured At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will present the first of three weekend concerts featuring the music of Berlioz at the Berkshire Festival at 8:30 at Tanglewood, Lenox, Mass. The all-Berlioz concert in the Music Shed will include the Overture "Le Corsair," the symphony "Harold in Italy," with the Orchestra's principal violist, Joseph de Pasquale as soloist, and the "Fantastic Symphony."

Saturday evening, at 8:30, Dr. Munch will present the first Tanglewood performance of Berlioz' sacred Trilogy, "L'Enfance du Christ." The soloists will include Cesare Valletti, tenor, as narrator; Florence Kopleff, contralto, as Mary; Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and the Father of a Family. The Festival Chorus will be prepared by Lorna Cooke de Varon. The

Music

Berlioz's "L'Enfance du Christ," with Charles Munch conducting the Boston Symphony Orchestra and the Berkshire Festival Chorus, will be presented at Tanglewood, Lenox, Mass. on Saturday, July 27, at 8:30 p.m. Sunday's concert, conducted by Pierre Monteux will include excerpts from "Romeo and Juliet" by Berlioz, Hindemuth's "News of the Day" overture and "Mathis der Maler." On Wednesday, July 31, a song recital by Gerard Souzay, baritone, accompanied by Ralph Berkowitz, pianist, will present early French airs, and groups by Schubert, Liszt, Brahms and Ravel. On Friday night, Carl Schurlicht will conduct the orc
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SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 101,254

JUL 21 1957

Valleti Debuts At Tanglewood

Cesare Valletti, widely known lyric tenor of the Metropolitan Opera, will make his Berkshire Festival debut as the narrator in the performance of Berlioz's "L'Enfance du Christ" with Charles Munch and the Boston Symphony at Tanglewood, Lenox, Mass., on Saturday evening.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts on Friday and Saturday evenings, and Pierre Monteux will be guest conductor Sunday afternoon, July

RED HOOK, N. Y.
ADVERTISER
Circ. W. 1,225

JUL 18 1957

Met Opera Tenor To Debut At Tanglewood

CESARE VALLETTI

Cesare Valletti, well known lyric tenor of the Metropolitan Opera, will make his Berkshire Festival debut as the narrator in the performance of Berlioz's "L'Enfance du Christ" with Charles Munch and the Boston Symphony at Tanglewood, Lenox, Massachusetts, on Saturday evening, July 27. Mr. Valletti, who appeared for the first time with the Boston Symphony in a performance of the same work during the season just past, made his Metropolitan debut in the fall of 1953. Italian by birth, he divides his time between performances at La Scala, Milan, and the Metropolitan Opera in addition to many recital performances throughout the country. He made his Town Hall debut in New York in the fall of 1954.

Gerard Souzay, who sings the part of Joseph in the performance of July 27, also makes his first appearance at Tanglewood. He has sung with the Boston Symphony Orchestra a number of times since his first American concert appearances in 1950. Mr. Souzay was born in France and pursued his career there, becoming an outstanding recitalist and appearing with the London Philharmonic, the Belgian Philharmonic and the Societe des Concerts du Conservatoire du Paris, where the conductor was the present Music Director of the Boston Symphony, Charles Munch. Mr. Souzay is also a popular radio and recording artist. In addition to his appearance with the Orchestra, he will present a song recital at Tanglewood on Wednesday evening, July 31, assisted by Ralph Berkowitz at the piano. His program will include early French airs and groups of songs by Schubert, Liszt, Brahms, and Ravel.

Florence Kopleff, contralto, is familiar to Berkshire Festival audiences, having appeared in many concerts at Tanglewood during the past few years. This season she has already appeared in Bach's St. Matthew Passion and a performance of Brahms's "Liebeslieder" in the Chamber Music Series. She will later be heard once again in Beethoven's Ninth Symphony at the closing concert on August 11. Miss Kopleff, a former student of the Berkshire Music Center, sang for many years with the Robert Shaw Chorale, touring with them all over the country and throughout Europe and the Near East. She will be heard in the role of Mary in the present performance of "L'Enfance du Christ."

All three of these artists may also be heard in the Boston Symphony Orchestra's recording of the Berlioz work for RCA Victor.

Donald Gramm, bass, has also appeared often at the Berkshire Festival, having been soloist already this season in the St. Matthew Passion and the Brahms' "Liebeslider." He will also be heard in Stravinsky's "Canticum Sacrum" on July 21 and in Beethoven's Ninth Symphony on August 11. American-born, Mr. Gramm has appeared with a number of orchestras in this country as well as on radio and television. He is a leading singer of the New York City Opera Company. Mr. Gramm will perform three roles in "L'Enfance du Christ": Herod, Polydorus, and The Father of a Family.

News (e)
NGFIELD, Mass.
Democratic
Circ. 95,585

JUL 26 1957

s Week End
At Tanglewo

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Artists Wednesday

The artists on Wedn
ning will be Mr. Souzay,
and pianist Ralph Berko

The weekend progra
devoted mainly to the
Brahms.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

JUL 25 1957

FESTIVAL WEEK-END DEVOTED TO BERLIOZ

"L'Enfance du Christ" Is Featured At Tanglewood

Concerts of the fourth week-end of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, whose special affinity for the works of Berlioz is well known, will conduct the concerts of Friday and Saturday evenings, and Pierre Monteux will be guest conductor on Sunday afternoon.

The special feature of this week-end will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz's "L'Enfance du Christ." The only work of this composer based on a biblical text (from the Gospel according to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais. Dr. Munch has performed the work in full in Boston and the Little Orchestra Society has made it a yearly tradition in New York.

Cesare Valletti, the well-known Italian tenor of the Metropolitan Opera, will sing the demanding role of the Narrator; Gerard Souzay, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family. The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp. The Boston Symphony Orchestra has recently recorded this work for RAC Victor.

At the concert on Friday evening at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy." The program will open with the Overture, "Le Corsair," and will close with the "Fantastic Symphony." As always in Boston Symphony performances of this work, the huge bells, especially cast in France for Dr. Munch and the Orchestra, will be heard in the last movement.

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival directing Sunday afternoon's concert. He will open his program with excerpts from Berlioz's Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler."

An added concert of contemporary music will be given on Saturday afternoon, July 27, at 2:30, by Fromm Fellows who are engaged in a special program in contemporary music this summer at Tanglewood under the sponsorship of the Fromm Foundation.

The usual weekly student concerts will include the student orchestra concert in the Music Shed on Thursday evening at 8:30; the Chamber Music concert on Sunday morning at 10:00 o'clock; and the Sunday evening Composer's Forum at 8:30 in the Chamber Music Hall. All these events are open to Friends of the Berkshire Music Center.

Bee
EWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 26 1957

Music

Berlioz's "L'Enfance du Christ," with Charles Munch conducting the Boston Symphony Orchestra and the Berkshire Festival Chorus, will be presented at Tanglewood, Lenox, Mass. on Saturday, July 27, at 8:30 p.m. Sunday's concert, conducted by Pierre Monteux will include excerpts from "Romeo and Juliet" by Berlioz, Hindemuth's "News of the Day" overture and "Mathis der Maler." On Wednesday, July 31, a song recital by Gerard Souzay, baritone, accompanied by Ralph Berkowitz, pianist, will present early French airs, and groups by Schubert, Liszt, Brahms and Ravel. On Friday night, Carl Schuricht will conduct the orchestra in the Brahms Tragic Overture and Symphony No. 1, and the Egk sonata for orchestra.

Concerts Listed At Tanglewood For This Week

Lenox, July 22 — The Kroll String Quartet will open the fourth week of concerts at Tanglewood Wednesday at 8:30 in the Theater-Concert Hall, featuring music of Haydn, Janacek and Schubert.

Concerts on Friday, Saturday and Sunday will be played in the Music Shed, the first two with Charles Munch conducting the Boston Symphony Orchestra at 8:30. The concert Sunday will be at 2:30 with Pierre Monteax conducting.

Complete programs for the week are:

Wednesday, 8:30 p. m., Theater-Concert Hall, Kroll String Quartet
Haydn .... Quartet Op. 77, No. 1
Janacek .... Spring Quartet No. 2
Schubert .... "Death and the Maiden" Quartet

Friday, 8:30 p. m., Music Shed, Boston Symphony Orchestra.
Berlioz ... Overture "Le Corsair"
"Harold in Italy"
(Soloist: Joseph De Pasquale)
Fantastic Symphony
Conductor: Charles Munch

Saturday, 8:30 p. m., Music Shed, Boston Symphony Orchestra
Berlioz ... "L'Enfance du Christ"
(Soloists: Cesare Valletti, tenor; Gerard Souzay, baritone; Florence Kopleff, contralto; Donald Gramm, bass)
Conductor: Charles Munch

Sunday, 2:30 p. m. Music Shed, Boston, Symphony Orchestra.
Berlioz ... Excerpts from "Romeo and Juliet"
Hindemith ... "News of the Day" Overture
Hindemith..."Mathis der Maler"
Conductor: Pierre Monteux

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 27 1957

Munch Conducting Tonight at Lenox

The special feature this weekend of Tanglewood, Lenox, Mass., will be the first performance there of Berlioz' "L'Enfance du Christ" tonight.

The only work of this composer based on a biblical text (from the Gospel According to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais. Charles Munch has performed the work in full with the Boston Symphony in Boston, and the Little Orchestra Society has made it a yearly tradition in New York.

Cesaro Valletti, Metropolitan Opera tenor, will sing the role of the Narrator; Gerald Souzey, baritone, will be Joseph; Florence Kopleff, contralto, Mary; and a variety of bass roles will be taken by Donald Gramm, including Herod, Polydorus, and The Father of a Family.

The Berkshire Festival Chorus will be prepared by Lorna Cooke de Varon, and the "Trio of the Young Ishmaelites" will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighers, harp. The Boston Symphony Orchestra has recently recorded this work for RCA Victor.

Pierre Monteux will make his second and last appearance at this year's Berkshire Festival conducting Sunday afternoon's concert: excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Paul Hindemith's Overture to the Opera "News of the Day" and the "Mathis der Maler."

Trio of the Young Ishmaelites in the third part of the work will be performed by Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The closing concert of this weekend at 2:30 Sunday afternoon, will be under the direction of Pierre Monteux who will open his program with excerpts from "Romeo and Juliet" by Berlioz. These will include Introduction; The Capulets' Love Scene; The Capulets' Garden, Queen Mab; Romeo Alone; Melancholy; Concert and Ball at the Great Feast at the Capulets. The trio of the Young Ishmaelites in the second half of the program will be performed by Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera "News of the Day" and the well-known Symphony "Mathis der Maler."

An added concert of contemporary music will be given on Saturday afternoon, July 27, at 2:30, by Fromm Fellows who are engaged in a special program in contemporary music this summer at Tanglewood under the sponsorship of the Fromm Foundation.

The usual weekly student concerts will include the student orchestra concert in the Music Shed on Thursday evening at 8:30; the Chamber Music concert on Sunday morning at 10:00 o'clock; and the Sunday evening Composer's Forum at 8:30 in the Chamber Music Hall. All these events are open to Friends of the Berkshire Music Center.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330

JUL 25 1957

Weekend Programs at the Summer Music Festivals

Helen Boatwright, soprano, who has been called "a nearly perfect singer of baroque music" will be assisting artist with the Berkshire Quartet in its fifth chamber music concert of the current series at Music Mountain, Falls Village, this Sunday afternoon at 4 o'clock.

The Berkshire Quartet will perform the Quartet in E flat Major by Dittersdorf and the Quartet in E Flat Major, Opus 127, by Beethoven, and will assist Helen Boatwright in the following selections; "Wachet auf! ruft uns die Stimme" and "An Wasserfluessen Babylon" by Bruckner; "Stahat Mater" by Virgil Thomson, contemporary American composer, and "Three Rondels" by Ralph Vaughan Williams, contemporary British composer.

Tanglewood

Berlioz will be the featured composer this weekend at the Berkshire Festival of the Boston Symphony orchestra at Tanglewood.

Tomorrow night the full orchestra conducted by Charles Munch will perform the nineteenth century French composer's overture "Le Corsair", "Harold in Italy" and Fantastic Symphony.

There will be the usual public orchestra rehearsal in the Shed, Saturday morning at 10 o'clock, proceeds to go to the orchestra's pension fund. In the evening Berlioz choral work "L'Enfance du Christ", will be presented, with Florence Kopleff, Cesare Valletti, Donald Gramm and Gerard Souzy, soloists, assisted by the Berkshire Festival Chorus. The evening concerts are scheduled for 8:30.

For the Sunday afternoon concert, Pierre Monteux, conductor, Berlioz and Hindemith will share the program. Excerpts from "Romeo and Juliet" by Berlioz and "News of the Day", Overture "Mathis der Maler" by Hindemith will be performed.

July 25, 1957
Millbrook
ROOK ROUND TABLE

Music of Berlioz to Be Featured at Tanglewood

Concerts of the fourth week end of the 1957 Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, will be especially devoted to the music of Hector Berlioz. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of Friday and Saturday evenings (July 26-27), and Pierre Monteux will be guest conductor on Sunday afternoon, July 28.

The special feature of this week end will be the first Tanglewood performance, on Saturday evening, July 27, of Berlioz' "L'Enfance du Christ." The only work of this composer based on a biblical text (from the Gospel According to St. Matthew), "L'Enfance du Christ" describes the flight into Egypt of the Holy Family, and is in three parts: Herod's Dream; The Flight into Egypt; and The Arrival at Sais.

At the concert on Friday evening (July 26) at 8:30, Dr. Munch will conduct another all-Berlioz program featuring his first violist, Joseph de Pasquale, performing the solo part in "Harold in Italy."

Pierre Monteux, guest conductor, will make his second and last appearance at this year's Berkshire Festival, directing Sunday afternoon's concert (July 28). He will open his program with excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet," including the well-known Love Scene, Queen Mab Scherzo, and Great Feast at the Capulets. Mr. Monteux will conduct two works of Paul Hindemith in the second half of the program: the Overture to the Opera, "News of the Day" and the well-known Symphony, "Mathis der Maler."

* * *

Seed your garden cover crop in August. Put the ryegrass over everything. It will come up through the vegetables and make good growth in the fall.

CATSKILL, N. Y.
MAIL
Circ. D. 3,950

JUL 27 1957

Berlioz Music To Be Featured At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will present the first of three weekend concerts featuring the music of Berlioz at the Berkshire Festival at 8:30 at Tanglewood, Lenox, Mass. The all-Berlioz concert in the Music Shed will include the Overture "Le Corsair," the symphony "Harold in Italy," with the Orchestra's principal violist, Joseph de Pasquale as soloist, and the "Fantastic Symphony."

Saturday evening, at 8:30, Dr. Munch will present the first Tanglewood performance of Berlioz' Sacred Trilogy, "L'Enfance du Christ." The soloists will include Cesare Valletti, tenor, as narrator; Florence Kopleff, contralto, as Mary; Gerard Souzay, baritone, as Joseph; and Donald Gramm, bass, as Herod, Polydorus, and The Father of a Family. The Festival Chorus will be prepared by Lorna Cooke de Varon. The

Music

Berlioz's "L'Enfance du Christ," with Charles Munch conducting the Boston Symphony Orchestra and the Berkshire Festival Chorus, will be presented at Tanglewood, Lenox, Mass. on Saturday, July 27, at 8:30 p.m. Sunday's concert, conducted by Pierre Monteux will include excerpts from "Romeo and Juliet" by Berlioz, Hindemuth's "News of the Day" overture and "Mathis der Maler." On Wednesday, July 31, a song recital by Gerard Souzay, baritone, accompanied by Ralph Berkowitz, pianist, will present early French airs, and groups by Schubert, Liszt, Brahms and Ravel. On Friday night, Carl Schuricht will conduct the orchestra in the Brahms Tragic Overture and Symphony No. 1, and the Egk sonata for orchestra.

Valleti Debuts At Tanglewood

Cesare Valletti, widely known lyric tenor of the Metropolitan Opera, will make his Berkshire Festival debut as the narrator in the performance of Berlioz's "L'Enfance du Christ" with Charles Munch and the Boston Symphony at Tanglewood, Lenox, Mass., on Saturday evening.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of Friday and Saturday evenings, and Pierre Monteux will be guest conductor Sunday afternoon, July

RED HOOK, N. Y.
ADVERTISER
Circ. W. 1,225

JUL 18 1957

Met Opera Tenor To Debut At Tanglewood

CESARE VALLETTI

Cesare Valletti, well known lyric tenor of the Metropolitan Opera, will make his Berkshire Festival debut as the narrator in the performance of Berlioz's "L'Enfance du Christ" with Charles Munch and the Boston Symphony at Tanglewood, Lenox, Massachusetts, on Saturday evening, July 27. Mr. Valletti, who appeared for the first time with the Boston Symphony in a performance of the same work during the season just past, made his Metropolitan debut in the fall of 1953. Italian by birth, he divides his time between performances at La Scala, Milan, and the Metropolitan Opera in addition to many recital performances throughout the country. He made his Town Hall debut in New York in the fall of 1954.

Gerard Souzay, who sings the part of Joseph in the performance of July 27, also makes his first appearance at Tanglewood. He has sung with the Boston Symphony Orchestra a number of times since his first American concert appearances in 1950. Mr. Souzay was born in France and pursued his career there, becoming an outstanding recitalist and appearing with the London Philharmonic, the Belgian Philharmonic and the Societe des Concerts du Conservatoire du Paris, where the conductor was the present Music Director of the Boston Symphony, Charles Munch. Mr. Souzay is also a popular radio and recording artist. In addition to his appearance with the Orchestra, he will present a song recital at Tanglewood on Wednesday evening, July 31, assisted by Ralph Berkowitz at the piano. His program will include early French airs and groups of songs by Schubert, Liszt, Brahms, and Ravel.

Florence Kopleff, contralto, is familiar to Berkshire Festival audiences, having appeared in many concerts at Tanglewood during the past few years. This season she has already appeared in Bach's St. Matthew Passion and a performance of Brahm's "Liebesliederer" in the Chamber Music Series. She will later be heard once again in Beethoven's Ninth Symphony at the closing concert on August 11. Miss Kopleff, a former student of the Berkshire Music Center, sang for many years with the Robert Shaw Chorale, touring with them all over the country and throughout Europe and the Near East. She will be heard in the role of Mary in the present performance of "L'Enfance du Christ."

All three of these artists may also be heard in the Boston Symphony Orchestra's recording of the Berlioz work for RCA Victor.

Donald Gramm, bass, has also appeared often at the Berkshire Festival, having been soloist already this season in the St. Matthew Passion and the Brahms' "Liebeslider." He will also be heard in Stravinsky's "Canticum Sacrum" on July 21 and in Beethoven's Ninth Symphony on August 11. American-born, Mr. Gramm has appeared with a number of orchestras in this country as well as on radio and television. He is a leading singer of the New York City Opera Company. Mr. Gramm will perform three roles in "L'Enfance du Christ"—Herod, Polydorus, and The Father of a Family.

The Berkshire Eagle, Saturday, July 27, 1957 [176]

Berlioz at Tanglewood

By JAY C. ROSENFELD

THE SECOND weekend of the big concerts at Tanglewood began last night with an all-Berlioz program played in the Shed by the Boston Symphony orchestra under the direction of Charles Munch.

The three programs of this weekend will be concentrated on Berlioz except for some of Hindemith's music, which will be played on tomorrow afternoon's program.

It seems that of all composers, Berlioz is one with whom an audience ought to have some acquaintence. His life was eventful and strife-torn. He was one of the first literate composers and his books on and concerning music are as well if not better known than his compositions. He had tremendous difficulties getting recognition and earning a living and was reduced at one time to doing music criticisms which, for posterity, was fortunate.

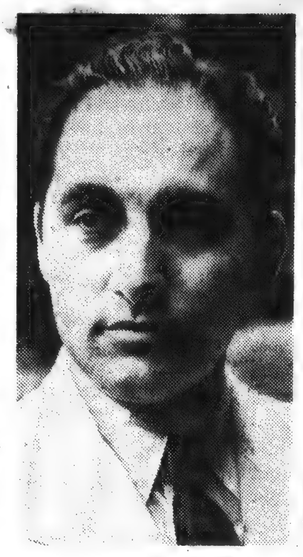
* * *

BUT PRACTICALLY everything he wrote had a story behind it, or at least its inspiration came from his association with literary characters or familiarity with fictional ones. The music played last night was all from his late 20s and early 30s, music that would have been remarkable from a composer of any age, but certainly more so from one just emerging from his apprenticeship.

He knew his Byron well as did, evidently, every learned young person of the day. Byron may have been, one can not be sure, the inspiration of both the opening overture on last night's program "Le Corsaire" and the "Harold in Italy" symphony. It is conjectured that his "Symphonie Fantastique," with which the program closed, was inspired by both Goethe's "Faust" and by the composer's infatuation with the leading lady in an Irish company doing Shakespeare in Paris. Berlioz gave it the additional title of "Episode in the Life of an Artist."

* * *

MUNCH has been a Berlioz champion for many years and has used the "Fantastique" on many occasions, especially on those when he wanted to make the best impression. He plays a terrifically excited Berlioz and often, particularly at the final page, works up into a vertiginous frenzy. Yet with all his intimacy and authenticity, it was not a satisfying "Fantastique." The waltz was decidedly not "dolce e tenero," and our ears missed the lovely descending sixths in



Joseph de Pasquale

the harps which introduce the ball scene and we seriously question whether anyone condemned to the gallows would be so eager to get there as fast as Mr. Munch would have had them march.

The scenes in the country give beautiful melodic material to the English horn which Louis Speyer played with outstanding rounded tone and graceful inflections.

* * *

THE "HAROLD" symphony with viola solo is a tantalizing piece. Joseph de Pasquale played his short and scarce solos with beautiful sonority and spacious eloquence but the chances for the viola soloist are insufficient. He must wait for long pages of symphonic story-telling before he has an entrance and Munch was more concerned last night with the symphony than with the soloist. De Pasquale declaimed his opening declaration like an experienced orator. He varied his tone and heroically disdained show in his adherence to Berlioz' wishes. In such instances as the famous arpeggios, he played ponticello as indicated when a slight disregard of the composer's indications would have given him much greater scope to display his luscious tone.

There was a slight delay at the beginning of the "Harold" while de Pasquale raised the music stand to eye level. The operation required several musicians including a harpist. On his fourth recall Munch suggested that the soloist lower the rack to its original level.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

JUL 27 1957

Berkshire Program Is Superlative

TANGELWOOD, Lenox, Mass., July 26 — Charles Munch is Berlioz's man. The conductor of the Boston Symphony has an affinity with this composer that he exhibits for no other. As a result, tonight's concert at the Berkshire Music Festival, which opens a weekend of Berlioz programs, was a superlative event.

Just where this affinity arises between conductor and composer is difficult to say. In any event, it carries Mr. Munch, and with him the Boston Symphony, to heights of brilliance, invention style, taste. Naturally, these are the components, the attributes of Berlioz's writing. Among all composers, Berlioz is the handsomest blend of classicism and the romantic. No matter to what degree of emotion the sentiment of his music may rise, its writing remains utterly lucid, clean, clear, spare. No matter how carried away, Berlioz the man, Berlioz the musician remains in shining control of all he feels and does.

The Corsair

Tonight's program opened with the overture to "The Corsair," a work which gathers in interest and impact as it goes. The first part is not especially stimulating or communicative, but the close is a magnificent outrushing of sounds, swirling and racing up the strings and clamoring out of the brass. The scudding, opening measures provide a tough start to any concert, and even tonight's splendid performance was not foretold in the first moments of playing. The orchestra had not quite settled in for the evening. But in the flaring closing pages, all the splendors that were to last across the rest of the performance were in full blaze. Mr. Munch and the Boston Symphony were off and running.

Joseph DePasquale, first violist for the orchestra since 1947, was soloist for the "Harold in Italy" which followed. He gave a wonderful account of this charming work. Before and in between the solo pages, Mr. DePasquale was the most nervous or restless man you could imagine. But in playing, he was all composure. His account of the score was a model of elegance, of muted eloquence. He made no false attempt to raise the viola part to concerto proportions, Instead, he kept it in a continually reflective vein , a combination of communication and remoteness.

Philosophic Vein

Nothing could have better suggested the philosophic vein in which Berlioz, or Harold if you prefer, purportedly saw Italy. This was a performance full of poise and beautifully played on an instrument of incomparable quality, a Gasparo DaSalo, from which the tones simply welled up and floated away. Mr. Munch's reading of this "Harold", the orchestra's playing, were completely compelling, and with Mr. DePasquale, they received an ovation at the close of the work as well as spontaneous outbursts of applause between movements.

The evening finished out with an impassioned performance of the "Fantastic" symphony, in which the third movement was of particularly haunting beauty, and in which the close was hugely vivid. This is of course one of the greatest duties in the Boston Symphony's repertoire since the coming of Mr. Munch. Conductor, orchestra and work were heard at their peak on this occasion.

If we could only have gone on to "Lelio" from there—

T.H.P

THE NEW YORK TIMES, SATURDAY, JULY 27, 1957

BERLIOZ PROGRAM OFFERED AT LENOX

De Pasquale Is Viola Soloist in 'Harold in Italy'—Munch Leads Boston Symphony

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 26—Charles Munch conducted the Boston Symphony orchestra here tonight in the first of three Berkshire Festival week-end concerts devoted principally to music of Berlioz.

Tonight's all-Berlioz program offered the Overture to "The Corsair," Opus 21; "Harold in Italy," with Joseph de Pasquale, first violist of the orchestra, as soloist and the "Fantastic" Symphony.

Mr. de Pasquale performed with distinction the music allotted to the viola as soloist-narrator in "Harold in Italy." This extraordinary, fascinating, imaginative work, a chief ornament of the somewhat limited repertory for solo viola and orchestra, poses many problems for soloist and conductor, both of a technical and interpretative sort. The skill with which they were met did credit to the individual gifts of conductor and soloist, as well as to the rapport achieved by their longtime association in the orchestra.

Mr. de Pasquale's playing had a dark, rich-toned timbre altogether appropriate to the gloomy musings of the Byronic hero. He solved the work's many technical problems with admirable fluency. It was a performance of "Harold in Italy" that reflected credit on all concerned.

The "Fantastic" Symphony was one of Mr. Munch's big successes in his first season here. With the passing of time he has not lost his touch. Nor has he, to judge from tonight's performance, grown tired of it.

Although today the "Fantastic" Symphony is familiar, even over-familiar, in its time it was unique. There had been nothing quite like it in orchestra literature. It is the special merit of Mr. Munch's interpretation that there is a sort of freshness of discovery about it. He leads the "Fantastic" as if he had but recently made its acquaintance, and still remained fascinated by its novel splendor.

The "Corsair" Overture, blood and thunder in Berlioz' most theatrical style, got the evening's music off to a rousing start.

BERLIOZ WORKS HOLD AUDIENCE AT TANGLEWOOD

Brilliant Performance by Boston Symphony Is Acclaimed

By WILLARD M. CLARK

Tanglewood, Lenox, July 26—Tonight Charles Munch and the Boston Symphony Orchestra gave the first concert in the second week-end series in the Music Shed. This week end is being devoted to the music of Hector Berlioz and Paul Hindemith, with the compositions of the latter being conducted by Pierre Monteux. Tonight Berlioz had the program to himself and one listened to some wonderful music magnificently performed. An audience estimated at over 6200 persons was on hand for this initial program.

Brilliant Performance

There seems to be an affinity between Berlioz and Charles Munch, for the French conductor of the Boston Symphony Orchestra has offered some of his finest readings as he conducted the music of Berlioz. Tonight, he did it again particularly in the readings of the symphony with viola solo, "Harold in Italy" and the ever-startling "Fantastic Symphony."

The program opened with the overture "Le Corsa Re" and it received the dashing and debonair treatment, which is so right for this music. The strings were brilliant and witty. It was dramatic in its intensity.

"Harold in Italy" was inspired by a visit from Paganini who had heard the "Fantastic Symphony" and, having acquired a fine viola, asked Berlioz to write a concerto for that instrument. Berlioz was intriqued, but, unable to produce a traditional vehicle for a virtuoso, he solved the problem by using the viola as a distinct voice like a sympathetic spectator at a scene. Sometimes it is a leading voice, while at other times, it is an evocative background of arpeggios. Joseph De Pasquale, first violist of the orchestra, was the soloist. He repeated the splendid success he had a couple of years ago at Tanglewood. His playing was smooth, beautifully colored and in perfect rapport with the orchestra.

The orchestra revealed the dark beauty of this music in all its magic. The music was allowed to speak for itself, which it did eloquently. Mr. De Pasquale and his colleagues won a tremendous round of applause, which they richly deserved.

There have been many reasons given as to what prompted Berlioz to write the "Fantastic Symphony." It would seem that it came into being as the result of some sort of wild phantasmagoria which involved the composer's experiences in love, literature, the stage and a lot more. Since the symphony in question was a forerunner of a century of "program music," Berlioz has been blamed for what many felt was a dubious practice. Be that as it may, in his symphony he has written powerful, vital and, at times, horrifying music, softening its impact through use of an exquisite "fixed idea" which interposes itself persistently as an episodic, passionate thought in the midst of scenes which are foreign to it until it blends into the other songs that run through the work.

Mr. Munch gave himself wholeheartedly to the communication of this gigantic work. The orchestra gave instant response and the result was a powerful, arresting listening experience not to be forgotten for a long time.

Saturday night, we shall hear for the first time at Tanglewood Berlioz's beautiful sacred trilogy, "L'Enfance du Christ." The soloists will be the lyric tenor of the Metropolitan Opera, Cesare Valetti; Florence Kopleff, contralto; Gerard Souzay, baritone, and Donald Gramm, bass. The festival chorus was trained by Lorna Cooke de Varon.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 28, 1957

Boston Symphony Offers Berlioz

BERKSHIRE FESTIVAL.
TANGLEWOOD, LENOX, MASS.
Boston Symphony Orchestra, Charles Munch, conductor; soloist, Joseph De Pasquale, violist. The program:
Overture "Le Corsair"; "Harold in Italy"; Fantastic Symphony .....Berlioz

By Jay S. Harrison

LENOX, Mass., July 27.—Pursuing its new policy of presenting on every week end several masterpieces by a featured composer, in conjuction with other works by other men, the Berkshire Music Festival at Tanglewood last night entered the Berlioz phase of its plan.

By definition, therefore, it was an occasion for the Boston Symphony Orchestra to make the most of its genious for swashbuckling sonority and silken sound, and Charles Munch, who conducted, gave his men their head whenever and wherever he was able. For the hard score of Berlioz devotees that has sprung up in the last twenty-five years, that, surely, is information enough; the picture need be filled in only in details.

* * *

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Learning later that it was not—that the title was an afterthought—I felt, and continue to feel, somewhat cheated, only if because "The Corsair's" windswept tunes and spectral clashes of thunder are imagined so wholly in the manner of the great poet. And Mr. Munch's reading, with its vigor and snorting passion, only served to renew the suspicion that Byron one way or another laid his hand on Berlioz' work.

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As it happens in the case of Harold, this works out perfectly well, since there are, essentially, only two kinds of sentiments in the score, bravado and melancholio, the former being the business of the orchestra and the latter the chief occupation of the soloist.

At any rate, Mr. De Pasquale is a violinist who allows his instrument to speak with its natural voice. He does not try to make it appear as though it were a low pitched and cumbersome violin; rather he concentrates on its darker colors, on its warmer, riper, more luminous tone. His rendition, as a result, emerged as gr tr ge

The symphony, in consequence, makes a direct assault on the ears and nerves, and leaves the listener aurally and notionally fagged by the time has run its course. But that, precisely, is what Berlioz had in mind, which indicates clearly that Mr. Munch is the composer's most devoted servant and is most successful spokesman.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUL 27 1957

Boston Symphony Heard By 6,268 at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

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The "Harold" score is far from a "whiz-bang" for the soloist. De Pasquale gave it as much import as it contains, or at least, what can be expected from it. He received a most gratifying reception. It was a musicianly and sensitive performance.

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The "Pilgrim's March" had charm and stateliness. It was euphoniously splendid and brought out beautiful duet-balances between strings and winds. Neither De Pasquale nor any other violinist could enrich the methodical sameness of the solo.

Best Examples

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Low Strings

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Remarkable cohesion existed in the opening movement which tends to be spasmodic and loosely jointed. It was a palette of brilliant and subdued colors. The "leitmotif," or "Henrietta Theme" was sharply contrasted in the five movements — affectionate, amorous, sadly reminiscent, sarcastic and brutal.

It is certainly worthy of note that the huge bells used in the finale "Witches Sabbath" were especially cast in Europe for Munch and the orchestra. In last summer's performance of the same work they were just enough off-pitch to upset the witches themselves.

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The Berkshire Eagle, Saturday, July 27, 1957 [176]

Berlioz at Tanglewood

By JAY C. ROSENFELD

THE SECOND weekend of the big concerts at Tanglewood began last night with an all-Berlioz program played in the Shed by the Boston Symphony orchestra under the direction of Charles Munch.

The three programs of this weekend will be concentrated on Berlioz except for some of Hindemith's music, which will be played on tomorrow afternoon's program.

It seems that of all composers, Berlioz is one with whom an audience ought to have some acquaintance. His life was eventful and strife-torn. He was one of the first literate composers and his books on and concerning music are as well if not better known than his compositions. He had tremendous difficulties getting recognition and earning a living and was reduced at one time to doing music criticisms which, for posterity, was fortunate.

* * *

BUT PRACTICALLY everything he wrote had a story behind it, or at least its inspiration came from his association with literary characters or familiarity with fictional ones. The music played last night was all from his late 20s and early 30s, music that would have been remarkable from a composer of any age, but certainly more so from one just emerging from his apprenticeship.

He knew his Byron well as did, evidently, every learned young person of the day. Byron may have been, one can not be sure, the inspiration of both the opening overture on last night's program "Le Corsaire" and the "Harold in Italy" symphony. It is conjectured that his "Symphonie Fantastique," with which the program closed, was inspired by both Goethe's "Faust" and by the composer's infatuation with the leading lady in an Irish company doing Shakespeare in Paris. Berlioz gave it the additional title of "Episode in the Life of an Artist."

* * *

MUNCH has been a Berlioz champion for many years and has used the "Fantastique" on many occasions, especially on those when he wanted to make the best impression. He plays a terrifically excited Berlioz and often, particularly at the final page, works up into a vertiginous frenzy. Yet with all his intimacy and authenticity, it was not a satisfying "Fantastique." The waltz was decidedly not "dolce e tenero," and our ears missed the lovely descending sixths in

Joseph de Pasquale

the harps which introduce the ball scene and we seriously question whether anyone condemned to the gallows would be so eager to get there as fast as Mr. Munch would have had them march.

The scenes in the country give beautiful melodic material to the English horn which Louis Speyer played with outstanding rounded tone and graceful inflections.

* * *

THE "HAROLD" symphony with viola solo is a tantalizing piece. Joseph de Pasquale played his short and scarce solos with beautiful sonority and spacious eloquence but the chances for the viola soloist are insufficient. He must wait for long pages of symphonic story-telling before he has an entrance and Munch was more concerned last night with the symphony than with the soloist. De Pasquale declaimed his opening declaration like an experienced orator. He varied his tone and heroically disdained show in his adherence to Berlioz' wishes. In such instances as the famous arpeggios, he played ponticello as indicated when a slight disregard of the composer's indications would have given him much greater scope to display his luscious tone.

There was a slight delay at the beginning of the "Harold" while de Pasquale raised the music stand to eye level. The operation required several musicians including a harpist. On his fourth recall Munch suggested that the soloist lower the rack to its original level.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

JUL 27 1957

Berkshire Program Is Superlative

TANGELWOOD, Lenox, Mass., July 26 — Charles Munch is Berlioz's man. The conductor of the Boston Symphony has an affinity with this composer that he exhibits for no other. As a result, tonight's concert at the Berkshire Music Festival, which opens a weekend of Berlioz programs, was a superlative event.

Just where this affinity arises between conductor and composer is difficult to say. In any event, it carries Mr. Munch, and with him the Boston Symphony, to heights of brilliance, invention, style, taste. Naturally, these are the components, the attributes of Berlioz's writing. Among all composers, Berlioz is the handsomest blend of classicism and the romantic. No matter to what degree of emotion the sentiment of his music may rise, its writing remains utterly lucid, clean, clear, spare. No matter how carried away, Berlioz the man, Berlioz the musician remains in shining control of all he feels and does.

The Corsair

Tonight's program opened with the overture to "The Corsair," a work which gathers in interest and impact as it goes. The first part is not especially stimulating or communicative, but the close is a magnificent outrushing of sounds, swirling and racing up the strings and clamoring out of the brass. The scudding, opening measures provide a tough start to any concert, and even tonight's splendid performance was not foretold in the first moments of playing. The orchestra had not quite settled in for the evening. But in the flaring closing pages, all the splendors that were to last across the rest of the performance were in full blaze. Mr. Munch and the Boston Symphony were off and running.

Joseph DePasquale, first violist for the orchestra since 1947, was soloist for the "Harold in Italy" which followed. He gave a wonderful account of this charming work. Before and in between the solo pages, Mr. DePasquale was the most nervous or restless man you could imagine. But in playing, he was all composure. His account of the score was a model of elegance, of muted eloquence. He made no false attempt to raise the viola part to concerto proportions. Instead, he kept it in a continually reflective vein, a combination of communication and remoteness.

Philosophic Vein

Nothing could have better suggested the philosophic vein in which Berlioz, or Harold if you prefer, purportedly saw Italy. This was a performance full of poise and beautifully played on an instrument of incomparable quality, a Gasparo DaSalo, from which the tones simply welled up and floated away. Mr. Munch's reading of this "Harold", the orchestra's playing, were completely compelling, and with Mr. DePasquale, they received an ovation at the close of the work as well as spontaneous outbursts of applause between movements.

The evening finished out with an impassioned performance of the "Fantastic" symphony, in which the third movement was of particularly haunting beauty, and in which the close was hugely vivid. This is of course one of the greatest things in the Boston Symphony's repertoire since the coming of Mr. Munch. Conductor, orchestra and work were heard at their peak on this occasion.

If we could only have gone on to "Lelio" from there—

T.H.P

THE SPRINGFIELD UNION SPRINGFIELD, MASS. SATURDAY, JULY 27

BERLIOZ WORKS HOLD AUDIENCE AT TANGLEWOOD

Brilliant Performance by Boston Symphony Is Acclaimed

By WILLARD M. CLARK

Tanglewood, Lenox, July 26—Tonight Charles Munch and the Boston Symphony Orchestra gave the first concert in the second week-end series in the Music Shed. This week end is being devoted to the music of Hector Berlioz and Paul Hindemith, with the compositions of the latter being conducted by Pierre Monteux. Tonight Berlioz had the program to himself and one listened to some wonderful music magnificently performed. An audience estimated at over 6200 persons was on hand for this initial program.

Brilliant Performance

There seems to be an affinity between Berlioz and Charles Munch, for the French conductor of the Boston Symphony Orchestra has offered some of his finest readings as he conducted the music of Berlioz. Tonight, he did it again particularly in the readings of the symphony with viola solo, "Harold in Italy" and the ever-startling "Fantastic Symphony."

The program opened with the overture "Le Corsa Re" and it received the dashing and debonair treatment, which is so right for this music. The strings were brilliant and witty. It was dramatic in its intensity.

"Harold in Italy" was inspired by a visit from Paganini who had heard the "Fantastic Symphony" and, having acquired a fine viola, asked Berlioz to write a concerto for that instrument. Berlioz was intrigued, but, unable to produce a traditional vehicle for a virtuoso, he solved the problem by using the viola as a distinct voice like a sympathetic spectator at a scene. Sometimes it is a leading voice, while at other times, it is an evocative background of arpeggios. Joseph De Pasquale, first violist of the orchestra, was the soloist. He repeated the splendid success he had a couple of years ago at Tanglewood. His playing was smooth, beautifully colored and in perfect rapport with the orchestra.

The orchestra revealed the dark beauty of this music in all its magic. The music was allowed to speak for itself, which it did eloquently. Mr. De Pasquale and his colleagues won a tremendous round of applause, which they richly deserved.

There have been many reasons given as to what prompted Berlioz to write the "Fantastic Symphony." It would seem that it came into being as the result of some sort of wild phantasmagoria which involved the composer's experiences in love, literature, the stage and a lot more. Since the symphony in question was a forerunner of a century of "program music," Berlioz has been blamed for what many felt was a dubious practice. Be that as it may, in his symphony he has written powerful, vital and, at times, horrifying music, softening its impact through use of an exquisite "fixed idea" which interposes itself persistently as an episodic, passionate thought in the midst of scenes which are foreign to it until it blends into the other songs that run through the work.

Mr. Munch gave himself wholeheartedly to the communication of this gigantic work. The orchestra gave instant response and the result was a powerful, arresting listening experience not to be forgotten for a long time.

Saturday night, we shall hear for the first time at Tanglewood Berlioz's beautiful sacred trilogy, "L'Enfance du Christ." The soloists will be the lyric tenor of the Metropolitan Opera, Cesare Valetti; Florence Kopleff, contralto; Gerard Souzay, baritone, and Donald Gramm, bass. The festival chorus was trained by Lorna Cooke de Varon.

E NEW YORK TIMES, SATURDAY, JULY 27,

BERLIOZ PROGRAM OFFERED AT LENOX

De Pasquale Is Viola Soloist in 'Harold in Italy'—Munch Leads Boston Symphony

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass., July 26—Charles Munch conducted the Boston Symphony orchestra here tonight in the first of three Berkshire Festival week-end concerts devoted principally to music of Berlioz.

Tonight's all-Berlioz program offered the Overture to "The Corsair," Opus 21; "Harold in Italy," with Joseph de Pasquale, first violist of the orchestra, as soloist and the "Fantastic" Symphony.

Mr. de Pasquale performed with distinction the music allotted to the viola as soloist-narrator in "Harold in Italy." This extraordinary, fascinating, imaginative work, a chief ornament of the somewhat limited repertory for solo viola and orchestra, poses many problems for soloist and conductor, both of a technical and interpretative sort. The skill with which they were met did credit to the individual gifts of conductor and soloist, as well as to the rapport achieved by their longtime association in the orchestra.

Mr. de Pasquale's playing had a dark, rich-toned timbre altogether appropriate to the gloomy musings of the Byronic hero. He solved the work's many technical problems with admirable fluency. It was a performance of "Harold in Italy" that reflected credit on all concerned.

The "Fantastic" Symphony was one of Mr. Munch's big successes in his first season here. With the passing of time he has not lost his touch. Nor has he, to judge from tonight's performance, grown tired of it.

Although today the "Fantastic" Symphony is familiar, even over-familiar, in its time it was unique. There had been nothing quite like it in orchestra literature. It is the special merit of Mr. Munch's interpretation that there is a sort of freshness of discovery about it. He leads the "Fantastic" as if he had but recently made its acquaintance, and still remained fascinated by its novel splendor.

The "Corsair" Overture, blood and thunder in Berlioz' most theatrical style, got the evening's music off to a rousing start.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 28, 1957

Boston Symphony Offers Berlioz

BERKSHIRE FESTIVAL.
TANGLEWOOD, LENOX, MASS.
Boston Symphony Orchestra, Charles Munch, conductor; soloist, Joseph De Pasquale, violist. The program:
Overture "Le Corsair"; "Harold in Italy"; Fantastic Symphony ..... Berlioz

By Jay S. Harrison

LENOX, Mass., July 27.—Pursuing its new policy of presenting on every week end several masterpieces by a featured composer, in conjuction with other works by other men, the Berkshire Music Festival at Tanglewood last night entered the Berlioz phase of its plan.

By definition, therefore, it was an occasion for the Boston Symphony Orchestra to make the most of its genious for swashbuckling sonority and silken sound, and Charles Munch, who conducted, gave his men their head whenever and wherever he was able. For the hard score of Berlioz devotees that has sprung up in the last twenty-five years, that, surely, is information enough; the picture need be filled in only in details.

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"The Corsair" overture, with which the program began, was shot from the stage onf the Music Shed like a cannon, the heavenly noise it made throughout being the result of the judicious balances betwene choirs effected by Mr. Munch. Myself, I confess I have never felt entirely comfortable listening to the piece, possibly because as a lad I had been led to believe it was founded on Byron's poems.

Learning later that it was not—that the title was an afterthought—I felt, and continue to feel, somewhat cheated, only if because "The Corsair's" windswept tunes and spectral clashes of thunder are imagined so wholly in the manner of the great poet. And Mr. Munch's reading, with its vigor and snorting passion, only served to renew the suspicion that Byron one way or another laid his hand on Berlioz' work.

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Ironic, too, of course, is the symphony with viola solo, "Harold in Italy," with which the evening continued. All told, it was given a stirring al-fresco reading that made the trees around Tanglewood bend with its ferocity. This energy, however, related more directly to the playing of the band that it did to the solo work of Joseph De Pasquale, for the violist, in his role of wanderer about the Italian countryside, preferred not to grow overwrought unless it was absolutely demanded by the score.

As it happens in the case of Harold, this works out perfectly well, since there are, essentially, only two kinds of sentiments in the score, bravado and melancholio, the former being the business of the orchestra and the latter the chief occupation of the soloist.

At any rate, Mr. De Pasquale is a violinist who allows his instrument to speak with its natural voice. He does not try to make it appear as though it were a low pitched and cumbersome violin; rather he concentrates on its darker colors, on its warmer, riper, more luminous tone. His rendition, as a result, emerged as a kind of plaintive idyl that grew endlessly while the orchestra seethed about him. And the general effect was tonic.

* * *

The "Fantastic" symphony, as Mr. Munch has given it to us time and time again, is every bit fantastic. It is a high personal performance he provides, markedly blatant and raucous at moments, soft as dew at others, but never less than exciting. Mostly he sees the piece as a vehement, demonic, savage orchestral spectacle to which are added several of the expressive elements of Grand Guignol.

The symphony, in consequence, makes a direct assault on the ears and nerves, and leaves the listener aurally and emotionally fagged by the time it has run its course. But that, precisely, is what Berlioz had in mind, which indicates clearly that Mr. Munch is the composer's most devoted servant and his most successful spokesman.

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In the first movement De Pasquale received admirable assistance from Bernard Zighera in the secondary harp score. Munch and the orchestra gave him equally stable and brilliant-sounding support.

Actually, the first movement doesn't have much to say of real import. It is more of a display counter for Berlioz' orchestral effects even to slightly irritating trespassings by triangle. Tunes for solo viola are sentimental to a fault, interspersed with obvious technical difficulties.

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"Serenade of a Mountaineer" (third movement) was a successful embodiment of the bucolic, effervescent and emotional. The soloist's best examples of rich tonal production appeared here, equal to those at the start of the opening movement.

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An overflow of expressivity was released by low strings. Swift passages were sounded with a brilliance that approached harshness. These were results of ferocious challenges in brass. One of the attractive highlights was agile and impeccably accurate work in bassoon.

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JUL 28 1957

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Berkshire Premiere

Berlioz Trilogy Heard By 6,823 At Tanglewood

By RAYMOND MORIN,
Telegram Music Critic

LENOX — Hector Berliotz sacred trilogy, "L'Enfance d Christ" (The Childhood of Christ) was presented at Tanglewood last night at the second concert in Series "B" of the Berkshire Music Festival. The audience numbered 6,823.

Charles Munch conducted the Boston Symphony Orchestra and the festival chorus which had been prepared by Lorna Cooke De Varnon. The role of the narrator was sung by Cesare Valletti tenor; contralto Florence Kopleff was Mary; Gerard Souzay, was Joseph; the bass roles of Herod, Polydorus, and the father of a family were sung by Donald Gramm.

Premier Performance

This was the Tanglewood premiere of "L'Enfance" although Munch has given a complete performance of the work in Boston. Messrs Valetti and Souzay made their Berkshire Festival debuts.

Berlioz drew his subject from the second chapter of the Gospel According to St. Matthew. The work describes the flight into Egypt of the Holy Family. It's in three parts: Herod's Dream; The Flight Into Egypt; The Arrival at Sais.

The main departure from the story of St. Matthew is the replacement of the Oriental magi with soothsayers of Judea, who are thoroughly evil characters. When the Holy Family is sheltered a Sais by an infidel, he is entertained by a trio of the young Israelites. This was played last night by Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

So much for the factual information.

Deal With Berlioz

When these facts are sifted from the total and tonal effects of last night's performance, one has to deal soley with Berlioz.

However devout he may have been in selecting his subject for his musical "discussion" and treatment, it was certainly subject to his stated temptations to depict hair-raising conjurations.

At no time in the performance did one feel exposed to deeply pious religious narration. Therein lay its authenticity, however limited in inspiration. Any attempt to convert this glossy vehicle (with the exception of the angel chorus and farewell to the shepherds) into anything resembling a religious service, or even a concertized oratorio, would have been ineffectual.

It would make as much sense as to how solemnly before Berlioz' treatment of the "Dies Irae" theme that was irreverently used in the "Fantastic" symphony, played here on Friday night.

Chorus Praised

To Mrs. DeVaron we extend a whopping compliment for an academically and efficiently trained chorus. These 150 students from the Berkshire Music Center include few voice majors. But they do have an abundance of zeal and musical intelligence.

Finest caliber apeared in the combined chorus' performance of "Farewell to the Shepherds." It was produced in warm, quiet tones of pure quality and was harmonically exact.

The "Chorus of Soothsayers" had ragged phrase openings as sung by the men. Attacks and rhythms jarred from the beat. Some justification may have been the very nature of the matter incantations that the chorus represents.

Beautiful Work

Beautiful work was accomplished by the off-stage women's group in the "Angel Chorus," and it was effectively correlated to Miss Kopieff and and Souzay's devotional phrases as Mary and Joseph.

The orchestra read a subdued quality into the "Night March" but the emotional impact remained. Some of its most inspired and technically admirable playing was the overture to the work's second part.

For the most part, the soloists approached their task with effective results. Gramm provided his triple roles with a voice of resonance, matched with smooth delivery. There was an even substance throughout his wide range. His French pronunciation needs perfecting.

Reverent Approach

Miss Kopleff is more settled in a mezzo soprano range. She approached the snore of Mary with reverence, although the "Stable in Bethlehem" aria was slightly pallid in effect.

We weren't particularly impressed with Souzay's interpretation of the Josep text, or with his vocal acumen. It sounded more like a well-rehearsed narrative than an inspired reading.

Valletti was quite magnificent as the narrator. His tenor is full-bodied, powerful, and sensitive. It was fine interpretation.

This afternoon, beginning at 2:30, Pierre Monteux will conduct the Boston Symphony in excerpts from Berlioz, dramatic symphony, "Romeo and Juliet."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 27 1957

Excellent Concert Delights Thousands At Tanglewood

An evening of music making at its finest was offered to an enthusiastic audience of more than 6,000 last night in the music shed at Tanglewood. Conductor, composer, orchestra—all combined in a most happy union, and the results were delightful in every respect.

Charles Munch, director of the Boston Symphony, has obviously a very special affinity for Hector Berlioz, the avantgarde French Romantic. This affinity is evidenced in the loving care he lavishes on the Berlioz music, in the devotion and understanding he manifests, and in the exquisitely detailed performances he extracts from his charges.

For last night's program, three works were selected, one dashing, the second lyric, the third bold. It was the rather unfamiliar "Corsair Overture" which began the evening. This music is slashed in strong strokes, alternating the quiet with the somewhat bombastic featuring brilliant writing for strings. The Boston group presented it in true debonair fashion, molding it in firm out line. Its worthiness was only an indication of the magic to come.

After "Le Corsaire," Mr. Munch and the orchestra turned their attention to one of the two major works of the evening, the "Harold in Italy," symphony with viola solo. A lovely work, it is essentially lyrical in content. The composer first wished to write a concerto for viola, ended up instead by writing a four-movement symphony with the instrument as a solo voice.

The soloist last night was Joseph De Pasquale, first violist for the Boston Symphony. After some amusing difficulty with the music stand, Mr. De Pasquale, Mr. Munch and the orchestra played in superb style, giving a performance that was breath-taking in beauty. The audience broke into spontaneous applause at the end of the second movement (which ends on a long sustained high note) and the whole was magnificent in aspect.

The final work on the program was the "Fantastic Symphony," a work which is banal and empty in spots, but which is eminently listenable and likeable nonetheless. Mr. Munch made it vital and alive, thrilling (in the fourth and fifth movements), lilting (in the second movement), and haunting and intense (in the first and third movements). It was a fitting climax to one of the finest concerts presented thus far this season. After taking several bows, Mr. Munch was seen to clasp his hands in a gesture of victory—and he was right.

This evening, soloists, chorus and orchestra will present the sacred trilogy, "L'Enfance du Christ" by Berlioz. Mr. Munch will again be on the podium.—R. D.

NEW YORK POST, SUNDAY, JULY 28, 1957 20

WORDS and MUSIC

By Harriett Johnson

Munch Leads Bostonians in Berlioz

Lenox, Mass., July 27—The cool temperature here Friday night had no dampening influence on Charles Munch, leading the Boston Symphony in the opening concert of the Berlioz week-end, the fourth of the current Berkshire Festival season. Munch could be said to be type cast when he conducts the music of this Frenchman whom he understands better than any other living conductor.

The crowd of 6,000 plus was mostly inside the gigantic music shed rather than outside on the grass, since the weather didn't invite night listening under the sky. Many came armed with blankets rather than evening coats, while the more adventurous, who preferred the great open spaces, varied between those who relished the crispness minus even a sweater and those who bundled under a few layers of blankets.

Opening with the debonair but superficial Overture, "The Corsair," the program continued with "Harold in Italy," Symphony With Viola Solo, Op. 16. Joseph De Pasquale, the Bostonians' first chair on this instrument, was featured as soloist.

The audience treated itself to a few chuckles at the outset when he couldn't fix his music stand properly, finally necessitating a change with one of the men behind him in the ensemble. Not one of Berlioz' most exciting pieces, the work's four movements are interesting, nonetheless, for the expressive possibilities they afford the amber-colored viola. Munch also has a genius for making even a lesser Berlioz work sound better than it is. He knows exactly when to whip up the tempo to create the unique electricity he communicates with this composer.

His ability to dramatize the prism of instrumental color, in which the composer is so wealthy, is another of his special gifts, and his assets were in shining evidence on this occasion. De Pasquale performed with mastery and with a velvety tone which gave significance to the different moods of the dreamer, who was really Berlioz, himself, wandering around in the Italian mountains.

After the "Fantastic Symphony," which concluded the evening, the audience cheered with good reason. When Munch first conducted the work in this country, he roused listeners to fever pitch, and he hasn't lost the touch since.

Monteux Sunday

Sunday afternoon's concert will begin with excerpts from the dramatic symphony, "Romeo and Juliet," and will be followed by two works of Paul Hindemith, the only other composer to be heard on the three programs: Overture to the opera, "News of the Day," and the symphony, "Mathis Der Maler." Pierre Monteux will conduct.

The festival's annual "Tanglewood on Parade," a day's musical celebration for the benefit of the Berkshire Music Center, takes place Thursday, Aug. 8, when both the Boston Symphony, under Munch's direction, and the Boston

Sunday Music...

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. Mary Mackenzie, contralto. On the Mall, Central Park, 8:30

SPRINGFIELD, MASS., SUNDAY, JULY 28, 1957

BERLIOZ WORKS GIVEN NEW LIGHT AT TANGLEWOOD

Composer's Other Personality Shown in Performance of Trilogy

By WILLARD M. CLARK

Lenox, July 27 — Charles Munch, the Boston Symphony orchestra, the Tanglewood chorus and a quartet of distinguished soloists provided tonight a tender, inspired performance of "L'Enfance Du Christ," the sacred trilogy by Hector Berlioz. An estimated 1823 persons attended the performance.

This was the second of the three week-end concerts by the orchestra.

The trilogy depicts another side of Berlioz. The composer's other works reveal a turbulent personality who delights in evoking the furies. Simply and sincerely he relates the story of the flight of the holy family into Egypt following the decree of Herod that all new-born male children should be killed. Berlioz takes his text from the second chapter of the Gospel according to St. Mark, making only one distinct change. In place of the three wise men, Herod is told of the birth of the Babe who may yet take his throne by soothsayers of Judea. As the music progresses, it is evident that the changes are made for dramatic interest and inclusion of some rather horrifying musical passages.

For the most part, the music flows smoothly. There are some exquisite passages such as the angels' chorus, the "Farewell of the Shepherds" and the Holy Family at rest, the trio for two flutes and harp and the final chorus and words of the narrator.

Mr. Munch was fortunate in his choice of soloists. Florence Kopleff as Mary sang with warm and beautiful tones, those in the upper register ringing out like silver bells. The fine lyric tenor of the Metropolitan Opera, Cesare Valletti, gave lavishly of his beautiful voice and fine musicianship to the role of the "narrator."

The eminent French baritone Gerard Souzay provided a stylistically sound, finely-enunciated and skillfully conceived portrayal of Joseph. Eonad Gramo, the young basso whose singing this summer has materially added to the musical values of all performances he has been in, undertook three roles, those of Herod, Olydor and the father of the family with whom the holy family found sanctuary. He sharply defined each personality and was particularly successful in his projection of the clinging, possessive King Herod.

Admirably Prepared

The Tanglewood chorus had been admirably prepared by Lorna Cooke De Varon. The voices of the Angel chorus were ethereal and there were mighty sonorities in the house of soothsayers.

One of the most attractive moments in the score occurs as the trio of two flutes and harp is played in the story when three Ishmaelite youths guard the Holy Family. The trio was played with an exquisite sense of [illegible] tion by Doriot Anthony Dwye and James Pappoutsakis, flutists and Bern[illegible] harpist. The orchestra was at its very best.

Mr. Munch dwelt lovingly on every phrase. Not a note was lost during almost intimate communication between conductor and audience, and this, in spite of the size of the house in shed.

Tomorrow afternoon Pierre Monteux returns to conduct excerpts from the symphony "Romeo and Juliet" by Berlioz and to give us his conception of Hindemiths symphony "Mathis der Maler" and the overture to the same composer's "News of the Day."

BERLIOZ PROGRAM OFFERED AT LENOX

De Pasquale Is Viola Soloist in 'Harold in Italy'—Munch Leads Boston Symphony

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 26—Charles Munch conducted the Boston Symphony orchestra here tonight in the first of three Berkshire Festival week-end concerts devoted principally to music of Berlioz.

Tonight's all-Berlioz program offered the Overture to "The Corsair," Opus 21; "Harold in Italy," with Joseph de Pasquale, first violist of the orchestra, as soloist and the "Fantastic" Symphony.

Mr. de Pasquale performed with distinction the music allotted to the viola as soloist-narrator in "Harold in Italy." This extraordinary, fascinating, imaginative work, a chief ornament of the somewhat limited repertory for solo viola and orchestra, poses many problems for soloist and conductor, both of a technical and interpretative sort. The skill with which they were met did credit to the individual gifts of conductor and soloist, as well as to the rapport achieved by the ragtime association in the orchestra.

Mr. de Pasquale's playing had a dark, rich-toned timbre altogether appropriate to the gloomy musings of the Byronic hero. He solved the work's many technical problems with admirable fluency. It was a performance of "Harold in Italy" that reflected credit on all concerned.

The "Fantastic" Symphony was one of Mr. Munch's big successes in his first season here. With the passing of time he has not lost his touch. Nor has he, to judge from tonight's performance, grown tired of it.

Although today the "Fantastic" Symphony is familiar, even over-familiar, in its time it was unique. There had been nothing quite like it in orchestra literature. It is the special merit of Mr. Munch's interpretation that there is a sort of freshness of discovery about it. He leads the "Fantastic" as if he had but recently made its acquaintance, and still remained fascinated by its novel splendor.

The "Corsair" Overture, blood and thunder in Berlioz' most theatrical style, got the evening's music off to a rousing start.

NEW YORK TIMES, SUNDAY, JULY 28, 1957

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
JUL 28 1957

Berkshire Program Is Superlative

TANGELWOOD, Lenox, Mass., July 26 — Charles Munch is Berlioz's man. The conductor of the Boston Symphony has an affinity with this composer that he exhibits for no other. As a result, tonight's concert at the Berkshire Music Festival, which opens a weekend of Berlioz programs, was a superlative event.

Just where this affinity arises between conductor and composer is difficult to say. In any event, it carries Mr. Munch, and with him the Boston Symphony, to heights of brilliance, invention, style, taste. Naturally, these are the components, the attributes of Berlioz's writing. Among all composers, Berlioz is the handsomest blend of classicism and the romantic. No matter to what degree of emotion the sentiment of his music may rise, its writing remains utterly lucid, clean, clear, spare. No matter how carried away, Berlioz the man, Berlioz the musician remains in shining control of all he feels and does.

The Corsair

Tonight's program opened with the overture to "The Corsair," a work which gathers in interest and impact as it goes. The first part is not especially stimulating or communicative, but the close is a magnificent outpushing of sounds, swirling and racing up the strings and clamoring out of the brass. The scudding, opening measures provide a tough start to any concert, and even tonight's splendid performance was not foretold in the first moments of playing. The orchestra had not quite settled in for the evening. But in the blaring closing pages all the splendors that were to cut across the rest of the performance were in full blaze. Mr. Munch and the Boston Symphony were off and running.

Joseph DePasquale, first violist for the orchestra since 1947, was soloist for the "Harold in Italy" which followed. He gave a wonderful account of this charming work. Before and in between the solo pages, Mr. DePasquale was the most nervous or restless man you could imagine. But in playing, he was all composure. His account of the score was a model of elegance, of muted eloquence. He made no false attempt to raise the viola part to concerto proportions. Instead he kept it in a continually reflective vein, a combination of communication and remoteness.

Philosophic Vein

Nothing could have better suggested the philosophic vein in which Berlioz, or Harold if you prefer, purportedly saw Italy. This was a performance full of poise and beautifully played on an instrument of incomparable quality, a Gasparo DaSalo, from which the tones simply welled up and floated away. Mr. Munch's reading of this "Harold", the orchestra's playing, were completely compelling, and with Mr. DePasquale, they received an ovation at the close of the work as well as spontaneous outbursts of applause between movements.

The evening finished out with an impassioned performance of the "Fantastic" symphony, in which the third movement was of particularly haunting beauty, and in which the close was hugely vivid. This is of course one of the greatest things in the Boston Symphony's repertoire since the coming of Mr. Munch. Conductor, orchestra and work were heard at their peak on this occasion.

If we could only have gone on to "Lelio" from there—

T.H.P.

[C177]

Music Review

Berlioz at Tanglewood

By JAY C. ROSENFELD

THE FOURTH weekend at Tanglewood, devoted mainly to Berlioz, came to a close yesterday afternoon with the audience giving the Boston Symphony Orchestra and its guest conductor, Pierre Monteux, a tremendous ovation.

This final of three concerts actually closed with two Hindemith works, although the beginning of the program had been excerpts from Berlioz' "Romeo and Juliet." Much of Berlioz' fame rests on the music of yesterday afternoon and that of the previous evening when Charles Munch led the orchestra and chorus in "L'Enfance du Christ." Indeed, his reputation as an originator can well be supported by these very examples.

The Love Scene is an unbroken stream of song flowing from the instruments as they replace the lovers' voices. Wagner considered it the most beautiful love-song of the 19th century and in the copy of "Tristan" which he presented his French colleague he inscribed "to the dear and great composer of 'Romeo and Juliet' from the grateful composer of 'Tristan and Isolde'."

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THE QUEEN MAB scherzo postdates Mendelssohn's "Midsummer Night's Dream", by more than a decade, but it exploits instrumental virtuosity to a degree not often attempted. It was a source of deep satisfaction to hear Monteux take it at the restrained pace where it sounds best. The Boston strings deserve to be given these opportunities and not raced for the sole reason that they are capable of it.

At this distance from Berlioz we are apt to forget what his position was in the regard of his fellow-musicians in Europe. Liszt sent him the score of the "Tannhauser" overture with a note "You will rediscover your own," and Saint-Saens said "The refinement of Mendelssohn in the "Midsummer Dream" seems to thicken by comparison."

A composer does not exist in a desert or a vucuum. A man is the product of his times. Just as Stravinsky has flourished in his field alongside of others in parallel arts, just so did Berlioz thrive alongside of other romantic pioneers.

ON THE PREVIOUS evening a completely different and almost unrecognizable Berlioz was heard. It is hard to explain the sudden change in style in so volcanic a musician as was revealed in Friday night's "Symphony Fantastic." In the "Enfance" he becomes a poet of serenity. In his other religious works he made use of a flashy manner, completely different from the tranquility of this sacred trilogy.

Berlioz was content here to use a small orchestra with soloists and chorus in which his usual excessive ardor was reduced to placidity. His sure instinct for orchestration guided him in choosing a simplicity which makes that used only the previous week in the Stravinsky "Canticum Sacrum," much more intelligible.

His disregard for precedent and use of his own invention is apparent in endless details. His resort to irregular rhythms in the Cabalistic processions and his vocal lines for the solos, often unaccompanied or with just a few violins, show not only his sense of sound-values but his affecting esteem of the sacred subject.

* * *

THE FESTIVAL chorus, trained by Lorna Cooke de Varon, responded to Munch's baton in faithful reflection of his slightest wish. The epilogue, in which the voices sing *a cappella*, was breathtaking in its sustained beatific consecration.

The soloists were especially happily chosen for the performance. Florence Kopleff, contralto, as Mary, found the "Manger at Bethlehem" one of the most favorable vehicles assigned her in her several appearances here in this festival. Cesare Valletti, tenor, as the Narrator, Gerard Souzay, baritone, as Joseph, and Donald Gramm, bass, as both Herod and Polydorus, were extremely capable in their various roles.

Berlioz arrives at the surest way to express sublimity by discarding intricacy. His craftsmanship in modulation and the fusion and balance of his instruments and voices here far outweigh the occasional defects of his continuity and the arid stretches in his developments. The trio for two flutes, played by Doriot Dwyer and James Pappoutsakis, and harp, played by Bernard Zighera, to be performed by the young Ishmaelites, was an interlude enjoyed by the entire large audience.

* * *

YESTERDAY afternoon Munch closed his program with Hindemith's overture to his opera "Neues vom Tage" (News of the Day) and his symphony "Mathis der Maler" (Matthias the Painter). The symphony has been on several previous programs. It was a first time for the "News."

This latter overture is a pert, almost smart-aleck short effort written 30 years ago and might have served as pattern for the music as well as for the essential character of the play of Bernstein's "Trouble in Tahiti." Hindemith, indeed, asks that it begin "fairly fast, very brisk and concise." He needs no help in being flippant unless it is a collaborator such as Monteux.

The story concerns a couple who desire to get divorced. Suddenly tired of the scandal, they decide to drop the suit but "the chorus of newspaper readers" claiming they are entitled to their "rights" demand that they go through with the suit as planned. Hindemith matches the mockery of the libretto with perfectly complementary satire with his glib facility. He furthers the spirit of smart fluency by designating a reduced orchestra and only a part of the string section.

"Mathis" is music of another sphere. The sonority of the opening bars was one of the best effects of resonance the Bostonians have produced. Monteux kept the balance beautifully adjusted as he did whenever similar occasions occurred later in the score. Hindemith writes for divided strings and achieves a breadth and depth of tone an organ strives for. The subject of the opera from which the three movements are taken is of a much more serious and devout nature than the preceding overture. Monteux understood the distinction clearly and conveyed it to his audience with fidelity.

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Berlioz 'Romeo and Juliet' Is Played at Tanglewood

BERKSHIRE FESTIVAL
TANGLEWOOD, LENOX, MASS.

Boston Symphony Orchestra, Charles Munch, conductor; soloists, Cesare Valletti, tenor; Gerard Souzay, baritone; Florence Kopleff, contralto; Donald Gramm, bass, Saturday night. The program:

"L'Enfance du Christ".....Berlioz
Boston Symphony Orchestra, Pierre Monteux conducting Sunday afternoon. The program:
Excerpts from "Romeo and Juliet"..Berlioz
"News of the Day" Overture: "Mathis der Maler".....Hindemith

By Jay S. Harrison

LENOX, Mass., July 28.—The Berkshire Music Festival's week end in homage of Hector Berlioz concluded this afternoon with excerpts from his "Romeo and Juliet," played by the Boston Symphony Orchestra under the direction of Pierre Monteux. By way of varying the all-Berlioz diet that has been served at Tanglewood these three days past, Maitre Monteux chose to close his program with two pieces by Hindemith—the unfamiliar overture to the opera "Neues vom Tage" and the widely known beloved "Mathis der Maler" suite. Last night, however, was the French composer's own and was devoted in its entirety to a performance of his sacred trilogy, Opus 25, "L'Enfance du Christ," with Charles Munch conducting.

It is difficult to imagine a more appropriate salute to the grandeur of Berlioz's instrumental instincts than a rendition of "Romeo" with Monteux at the head of it. So, at any rate, it seemed on this occasion, for every existent nuyed — there were four in all—took on, under the life-giving light of his baton, precisely the aspect of sentiment that Berlioz had in mind as he turned into tone his version of Shakespeare's tragedy.

Incredible Love Scene

There was first the pulsing introductory fugato rattled off, as it was meant to, to suggest sundry duels and combats in old Verona; and this was followed by the incredible love scene in which the fragrance of night, the tenderness of romance and the warmth of love were conjured up in a blanket of sonority such as Monteux alone is able to command, and that only on his best days. It seems rather unfair of the maestro that he makes us turn to him, a gentleman several years into his eighties, to discover how youthful ardor can be distilled into music, but you will go far before encountering orchestra passion as genuine as that exhibited yesterday. And similarly the "Queen Mab" Scherzo—a piece that no mortal man ever wrote without the connivance of elves—was straight out of the land of wonwer, so magically did it rustle and weave. Then, too, the ache of loneliness, as displayed by Romeo on straying before the Capulet palace, was idealized in sound to a truly remarkable degree. All told, the performance—lest I have forgotten to mention it—was a corker.

Hindemith's overture, "Neues vom Tage," proved to be a bumptious, jocular work of no particular significance, though it is snappy and breezy in a perfectly acceptable Hindemithian way. "Mathis der Maler," on the other hand, is an accredited contemporary masterwork, though that is hardly as important as the fact that people actually like to hear it. It was performed by all concerned in the grand manner—with exaltation and triumph ringing through every measure.

"L'Enfance du Christ"

Saturday's rendition of "L'Enfance du Christ," though its appearance on a summer festival certainly counts as a high-born and noble gesture, was curiously uneven and uneventful in effect. Largely, if I interpret it correctly, this was due to the performance's general inconsistency, its lack of over-all refinement, moments of great poetry being joined arm-in-arm with others that were perfunctory and no more. It was strange, inexplicable.

For example, the small male chorus when heard alone was neither accurate nor in tune, while the larger choir, of which it forms a part, sang with quite strict reference to the notes and perfect intonation. And again—basso Donald Gramm, who has been doing extraordinary work at Tanglewood the summer through, delivered his first number, "Herod's Dream," in a manner all casual, but dealt with his later episodes as though he were born to sing them. More damaging still was the unsettled and unsettling behavior of the orchestra itself, which was able, on reading the overture to the trilogy's second part, to produce a tone of vibrant color, and yet read some of its passages as though the men were either bored with them or found them little to their liking.

Very Special Work

The truth is, of course, that "L'Enfance du Christ" is a very special work, demanding very special treatment. As opposed to most cloak-and-dagger Berlioz it is as gossamer as a spider's web, as delicate as a wren's egg. As such, it needs no great musical calamity to destroy it: the least indiscretion will do. Also—and here was the heart of Saturday's irregular showing—"L'Enfance" breathes a serenity of spirit that is nigh-on continuous and Mr. Munch seemed not always attuned to the spirit of the piece as implied in the score.

This is not to say that he was anywhere careless or clumsy—that could never be. It was simply the expressive depths of the work, as they are known to exist, were not always available to the hearer. Even at that moment where the surface calm of "L'Enfance" emerged perfect and unruffled, those inner intensities that result from Berlioz's piety and his concern with the devoutness of the text were presented as mere echoes of their true selves.

And some of this, alas, rubbed off on the evening's soloists. Gerard Souzay, whose sense of French styling was far in advance of anything on the stage, sang rather drily, dispassionately, with colors muted; and Cesare Valletti, though his voice, as ever, was pure gold, found his supreme bel canto training an obstacle in adjusting to the far different requirements of French vocal tradition. But Florence Kopleff apparently could do no wrong. Without effort or strain she floated out ribbon after ribbon of gorgeous tone, all of them filling the hall with a bright and billowing beauty.

NEW YORK HERALD TRIBUNE, MONDAY, JULY 29, 1957

NEW YORK TIMES, MONDAY, JULY 29, 1957.

Music: Berlioz Week-End

Monteux Leads 'Romeo and Juliet' in Lenox

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 28—The Berlioz week-end of the Berkshire Music Festival ended this afternoon with a concert by Pierre Monteux and the Boston Symphony Orchestra that featured excerpts from Berlioz' dramatic symphony "Romeo and Juliet."

To students of cause and effect in orchestral playing there is no conductor more fascinating to watch than Mr. Monteux. In the matter of economy of means his only close rival is Fritz Reiner. His beat is crisp and precise but has no superfluous movement. Cues are given sparingly, often with a flick of the wrist almost imperceptible from the audience. The outstanding trait of Mr. Monteux' conducting is its aplomb. He does not belong to the clenched-fist-crescendo school of conducting.

Yet what comes out in performance sounds exactly right. This afternoon the orchestra was equally ready with the delicacy of the "Queen Mab" Scherzo, the impressive brazen solemnities of the introduction (Mr. Monteux' affection for the trombone is hardly inferior to that of Berlioz) and all tonal gradations in between.

To judge from the results, although Mr. Monteux does not appear to work as hard as some of his colleagues, the orchestra knows exactly what he wants and gives it to him.

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This afternoon's concert was rounded out by two Hindemith works, the Overture of the opera "Neues vom Tage" and the symphony "Mathis der Mahler."

Cesare Valletti

Last night the orchestra, led by its regular conductor, Charles Munch, offered a splendid performance of Berlioz' sacred trilogy "L'Enfance du Christ."

It was a stirring rendition of the work, which also emphasized its dramatic aspects to the full. Although "L'Enfance du Christ" is Berlioz in a somewhat subdued vein, it has its moments of powerful impact, and Mr. Munch made the most of them.

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Outstanding among the evening's capable soloists was the tenor Cesare Valletti, who sang the music of the Narrator and the Centurion with fine musicianship and agreeable vocal quality.

The arduous role of Mary was well performed by Florence Kopleff, mezzo-soprano; Gerard Souzay, baritone, sang Joseph with fine quality and admirably clear [illegible] of the French text.

Donald Gramm, bass, gave an excellent account of himself as Herod, Polydorus and the Father of a Family.

A highlight of the evening's music was the admirably spirited and disciplined singing of the chorus, trained for the occasion by Lorna Cooke de Varon.

NEW YORK POST, MONDAY, JULY 29, 1957

WORDS and MUSIC

By Harriett Johnson

Monteux Leads Bostonians in Lenox

Lenox, Mass., July 29—The Berlioz-Hindemith programs at the Berkshire Festival here yesterday afternoon and Saturday night added pungency to other aspects of pleasurable listening. Conductors Pierre Monteux and Charles Munch (yesterday and Saturday respectively) induced special spice because of their contrasting personalities, while Hindemith's overture to his opera, "News of the Day," a satire on what can happen to a newspaper story when the juice of the scandal effervesces too fast, was riotous and unique.

Monteux led the Boston Symphony in this fast-moving "Newsy" overture with hardly the flick of an eyelash, much less the wave of the arm or hand. Hindemith's symphony, "Mathis Der Maler," and excerpts from Berlioz' "Romeo and Juliet" took on an easy magnificence with the wide-eyed, imperturbable maestro still seeming to inspire the ensemble by remote control. There was velvet and shimmer in the beautiful love scene from the Shakespeare tragedy followed by a mercurial brilliance in the initial movement of the Hindemith symphony, "Angelic Concert." Monteux was most impressive in matching his absolute mastery of orchestral technique with the ability to produce magic of color and [illegible]tion. This was especially true in the Berlioz.

'L'Enfance du Christ'

The fiery Munch, on the other hand, volatile and dynamic, and dramatic in gesture as well as personality, conducted the serene oratorio, "L'Enfance du Christ," with the projection of an actor. He obviously was absorbed and dedicated so this observation means no detraction from his remarkable powers in extracting the essence of meaning from Berlioz' music.

Trained by Lorna Cooke de Varon, the Festival Chorus was especially effective in the concluding portions of the first section where the invisible angels warn Joseph and Mary of the danger to Jesus and urge them to flee toward Egypt. A quartette of soloists sang the French text with sincerity and generally suave vocalism. Gerard Souzay's enunciation was admirable in the role of Joseph, while Donald Gramm interpreted the part of Herod with unusual sensitivity. Florence Kopleff, as Mary, lent poignancy of feeling to the beauty of her quality. Cesare Valletti, singing the narrator, lacked dramatic fervor in his high voice but was otherwise successful.

In observing the reactions of the audience and listening to their comments, however, this listener is convinced that such narrative works would achieve more significant listener participation if they were presented in English, granting the loss of some subtle artistic satisfactions. The necessity for Eng[illegible] even [illegible] presented earlier during the Tanglewood season in German.

Continuing for two more weekends, the festival concludes Sunday afternoon, Aug. 11, with Beethoven's Ninth Symphony.

TIGHT BINDING

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JUL 29 1957

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SCHENECTADY GAZETTE,
MONDAY JULY 29, 1957

Berlioz Featured by Munch at Festival

By D. E. RITZ
Gazette Music Editor

The power of music to suggest was amply demonstrated in the Saturday evening concert at Tanglewood of the Boston Symphony Orchestra and the Berkshire Festival Chorus.

Charles Munch conducted the performance of Hector Berlioz "L'Enfance du Christ," Sacred Trilogy, opus 25.

* * *

WORKS OF Berlioz were featured during the weekend with an all-Berlioz program on Friday including "Harold in Italy" with Joseph dePasquale as the viola soloist; the overture, "Le Corsair" and the "Fantastic Symphony." Yesterday afternoon Pierre Monteux opened his second program with the Boston musicians with excerpts from Berlioz' "Romeo and Juliet" and conducted two works of Paul Hindemith, the overture to the opera "News of the Day" and the symphony "Mathis der Maler."

"L'Enfance du Christ" was given its first Tanglewood performance on Saturday. Dr. Munch has also performed the work in full in Boston and it has become a yearly tradition in New York through the performances there by the Little Orchestra Society.

* * *

SOLOISTS on Saturday were Cesare Valletti, Italian tenor of the Metropolitan Opera in the role of the Narrator; Gerard Souzay, baritone, as Joseph; Florence Kopleff, contralto, Mary; and Donald Gramm in the roles of Herod, Polydorus and "the father of a family." The huge Berkshire Festival Chorus was prepared by Lorna Cooke de Varon.

Performing in the instrumental "Trio of Young Ishmaelites" with its pure line and simplicity of appeal were Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Bernard Zighera, harp.

The nobility of conception of the work is amazing, its purity of form astounding and its utter simplicity most striking.

* * *

THE MOVEMENTS include "Herod's Dream," "The Flight into Egypt" and "The Arrival at Sais." Numbers in the first movement include a "Recitative," "Night March," "Herod's Dream," "Chorus of Soothsayers," "The Stable in Bethlehem" and "Angel Chorus."

"Overture," "Farewell of the Shepherds" and "The Holy Family at Rest" form the second movement. "Recitative," "The Arrival at Sais," the "Trio of the Young Ishmaelites" and a final "Chorus" are included in the last movement.

We have endeavored over the years to hear most of the major writings of Berlioz and each and every time we are amazed at the complete "differentness" of each.

* * *

"L'ENFANCE" is beautiful music, a quiet music in keeping with its subject matter yet marked by subtle complexities. It has its moments of brass but they are brief and the vocal line is never strained. The chorus is a chorus that in spite of its size sings quietly and an echo section offstage produces a fine effect.

One feels privileged to hear the work under the baton of Dr. Munch and to realize the authority which he brings to its interpretation.

The Tanglewood premier was received with a high enthusiasm from an audience that had listened acutely.

* * *

PROGRAMS IN this week's series will open Friday under the direction of Carl Schuricht, German conductor, and concerts of Saturday evening and Sunday afternoon will be conducted by Dr. Munch. Works of Brahms will be featured with Isaac Stern as soloist on Saturday evening and Rudolf Serkin as soloist in the Sunday afternoon program.

Mr. Souzay, baritone, and Ralph Berkowitz, pianist, will be heard in a song recital on Wednesday at 8:30 p.m. in the Theatre-Concert Hall as a benefit for the music school conducted by the orchestra.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUL 29 1957

Hindemith Work Delights at Tanglewood

By RAYMOND MORIN,
Telegram Music Critic

LENOX — The Boston Symphony Orchestra, conducted by Pierre Monteux, gave its first performance of Paul Hindemith's "News of the Day" overture in the closing concert of Series B of the Berkshire Music Festival, yesterday afternoon at Tanglewood.

The audience of 6,176 brought the weekend total to 19,307, which is not spectacular for Tanglewood.

Except for the two Hindemith scores played yesterday, the concerts have been all-Berlioz programs.

Whimsical

Hindemith wrote "News of the Day" as an opera in 1929. Its subject matter rotates around a married couple who institute divorce proceedings and try to call them off. Their affairs make such a juicy bit for press and public that they find it difficult to revise their plans because they have become "news of the day." A pretty flimsy plot, but a good subject for mirth.

Assuming that the overture is based on extracts from the opera, it is a problem indeed to find melodies that might serve as vocal arias or even recitatives. It is far less in the nature of a properly conceived overture than a scherzo—thinly voiced and consistenly capricious. That should be amended to include a crash-bang finish.

While all did not go well at the rehearsal we attended Saturday morning, the overture was played with authority, converting it into a whimsical bit of nonsense, chatty in high woodwind solos, and consistently delightful.

Magnificent

The balance of the program was excerpts from Berlioz' dramatic symphony "Romeo and Juliet," and the three-movement suite taken from Hindemith's opera "Matthias the Painter."

It was magnificent performance.

Most impressive were the crystal-clear objectives attained by Monteux in the Berlioz, which, incidentally, he conducted from memory. The fugue in the introduction was unravelled in voices each possessed of its own personality, and none imposing itself on the structure of the tapestry. Long recitativos in horns were stentorean but richly qualified.

Rich Intonation

The "love scene" was described in rich viola intonation, with perfectly balanced counterpoint in woodwinds.

It covered a span from elegiac to impassioned statements in cellos, creating a study in calculated effects. The "Queen Mab" scherzo buzzed at a swift gait in muted strings, embellished with frivolous woodwind solos.

A large-scaled rhapsodic serenade was developed in the "Romeo alone" sequences, and the "Capulets' feast" was drama at its most brilliant — stampeding string passages, shouting brass and smashing percussion.

Strings Revel

The strings revelled in the "Matthias" work. Most fruitful passage of the opening movement, "Angelic Concert," was the fugue, a marvel of precision as the theme travelled through sections, amassing tone and momentum.

We've heard no more beautiful sounds during the past two weekends than Doriot Anthony Dwyer's flute solo in the "Entombment"—and nothing more gripping than the frantic passages in strings that begin the "Temptation of St. Anthony," growing in crescendo to shattering climaxes.

Silhouetted against these were bird-like trills in violin that sounded like brilliant harmonics and were absolutely true to pitch.

Beginning Friday, Series C will feature the music of Brahms. Friday night's programs will include the "Tragic" overture, Egk's "Sonata for Orchestra," and the Brahms First Symphony. The conductor will be Carl Schuricht.

ADVERTISEMENT

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 29 1957

Works Of Berlioz Was Latest 3-Day Feature At Tanglewood

The second weekend of the big concerts at Tanglewood in Lenox saw a three-concert tribute to the works of Hector Berlioz which in turn brought much praise to conductors Charles Munch and Pierre Monteux for their understanding of the French composer. Attendance ran somewhat over 6,000 for the Friday night and Sunday concerts, more for Saturday night.

Friday evening's concert under the baton of Charles Munch amounted to a festival of strings, something the Boston Symphony Orchestra is extremely well qualified to handle. The program started with a bright overture "The Corsair" that seemed a little rushed but was a brilliant display of strings.

Then came the "Harold in Italy" Symphony, attuned to the register of the viola, for which it was written and which plays an unusual kind of leading role in the composition. Joseph de Pasquale of the orchestra was the viola soloist, handling with much finesse the instrument's dominant but not domineering position in this piece. The music was full of charm.

The showpiece of the concert was the Fantastic Symphony, a composition of fabulous color and interest in which Berlioz allows the strings to have the company of horns in some magnificently imaginative passages. The composition never spills over in spite of colorful effects, growing to take the full force of the orchestra in the fourth movement and concluding with a fanstasia in full bloom in the last one. It was an exciting experience.

On Saturday night Mr. Munch was again on the podium for a Berlioz program including choral work done by the Festival Chorus, trained by Lorna Cooke de Varon. This was "L'Enfance du Christ", a sacred trilogy including the nativity, the flight into Egypt, and the arrival at Sais. Instrumental soloists were Doriot Anthony Dwyer and James Pappotsakis, and Bernard Zighera at the harp. Vocal soloes were by Cesare Valletti, tenor, Florence Kopleff, contralto, Gerard Souzay, baritone, and Donald Gramm, bass.

Pierre Monteux conducted the Sunday afternoon concert, which added the works of Hindemith to the weekend program. The lovely melodies of Berlioz' "Romeo and Juliet" were presented in a number of excerpts from the dramatic symphony. Then from the works of Hindemith the orchestra played the "News of the Day" overture, and the Symphony "Mathis der Maler."

The Berkshire Festival will continue for two more weeks. Next weekend's programs will lean heavily on Brahms, and the final weekend will present two Beethoven symphonies.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 29 1957

Berlioz Work Has Premiere in Festival at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass. — Charles Munch's predilection for Berlioz was sufficient guarantee of a Tanglewood performance of "The Infancy of Chirst," which had its Festival premiere Saturday night.

In the context of the composer's works this is perhaps the most episodic, lacking the artistic unity of greatness. Someone has called it a "triptych on a sacred theme," an apt characterization, and one might even call it a series of vignettes.

* * *

BERLIOZ WROTE the second section, "The Flight into Egypt," initially and this remains the quintessence of the score. One can hardly imagine a more tender evocation than the tenor narrative or a more touching bit of choral writing than the "Farewell of the Shepherds."

Unfortunately, the whole thing is not on the same rarefied plane Art creates its own logic, but it is never pedestrain, which is sometimes the fault of "The Infancy." But Berlioz, like Stravinsky, was always the innovator and the listener will find many things to intrigue him in this score, despite its unevenness.

Mr. Munch, rather surprisingly, employed the full symphony orchestra and the large Festival Chorus. While the choristers did a sensitive job with the Shepherd's Farewell, such a large battery of instrumentalists and singers militated against the essentially small-scale spirit of the work.

Competing against these forces, the soloists did remarkably well. Florence Kopleff's mellifluous contralto was ideally suited to the role of Mary, Donald Gramm's beautifully projected bass was flexible and expressive.

* * *

GERARD SOUZAY, singing the parts of Joseph, was the most at home in the French text but he had trouble being heard over the orchestral tuttis. Cesare Valletti did as well as could be expected in the role of the Narrator.

Lorna Cooke de Varon had prepared the Festival Chorus for this performance and she elicited some remarkable gradations of sound particularly in the Shepherd's Farewell. The Boston Symphony on this occasion played with its accustomed finesse and rounded sonority.

Some 6,800 people gathered at Lenox to enjoy this unfamiliar Berlioz in a setting of cool breezes and pleasant temperatures.

New York Journal-American
Mon., July 29, 1957-13

drama—Music—

Monteux Presents Contrasting Music

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 29.—Two styles of music were brilliantly contrasted in Pierre Monteux's program with the Boston Symphony in the Music Shed yesterday afternoon. A masterpiece each from Berlioz and Hindemith juxtaposed the 19th and 20th Centuries clearly.

The only relative acceptance of these works excerpts from "Romeo and Juliet" (Berlioz) and "Mathis der Maler" (Hindemith) kept the audience down to just over 6,000.

Audiences of similar size characterized the weekend devoted to Berlioz. His drawing power is still not at full strength, evidently. Yet some who heard the Friday program for the first time grew excited about "Harold in Italy" and the "Fantastic" symphony.

Those who heard the "L'Enfance du Christ" on Saturday night were transported. The applause after the "Romeo and Juliet" indicated that the performance had mesmerized the audience. The simple fact is that Berlioz wears extremely well, especially as played with the BSO under Charles Munch and Monteux.

Renewal of Faith

The simplicity, the delicacy, and the purity of "L'Enfance du Christ" provided a rewewal of faith in the good, the true, and the beautiful in this performance. Munch was most fortunate in his soloist: Cesare Valletti, tenor, Florence Kopleff, contralto, Gerard Souzay, baritone, and Donald Gramm, bass. The festival chorus, prepared by Lorna Cooke de Varon, did credit to her as well as to Munch. But why did it have to be sung in French? English versions should be compulsory with works like this.

How the Bostonians played for Monteux in the Berlioz should be a story in itself. This incredible young man of 82 drew the most sensuous beauty from the famous love scene and created the utmost magic in the Queen Mab Scherzo. This was something to experience. Yet the musicians responded, too, in the Hindemith, especially in the quality of the "Entombment" movement.

Music Radiant

The program also included the less familiar overture of the opera "News of the Day" which served chiefly as a warmup for "Mathis der Maler."

Hindemith's chattering counterpoint yields less in the overture than the symphony, but then the subject-matter of the latter strikes deeper.

Dubious weather over the weekend may have had some dampening effects, but the luminosity of the Boston Symphony Orchestra's performance made the music radiant. What they played almost became secondary, except that the conductors made certain that the composers were devotedly served.

New England Newspaper Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 29 1957

Berlioz Music at Tanglewood

Monteux And Munch On Podium

By Jules Wolffers
Lenox, Mass.

With the programs at Tanglewood this past weekend given over almost completely to music by Hector Berlioz, both Charles Munch and his close associate, Pierre Monteux, had ample opportunity to indulge their strong preference for the brilliant and innovating French composer.

Although most musicians admire and respect Berlioz, it is a moot point whether or not the general public cares enough about the composer to sit through the lengthy pages of his scores. In any event, attendance for all three of the Berkshire Festival concerts was below what might have been expected. Whole rows of seats were empty in the Shed.

This is all the more surprising when one considers that the new Massachusetts Turnpike makes it possible for residents of the Boston area to reach Tanglewood in a little more than two hours by automobile, instead of the four hours and more it used to take over a narrow and difficult road. It is probable that other summer music festivals are drawing their quota, and the vast increase in European travel must also be having its effect.

It is only by Tanglewood's own standards that attendance was small. By Symphony Hall standards all three audiences were large indeed, and there was much enthusiasm shown for the fine music and the excellent performances.

Mr. Munch opened the Friday concert with a Berlioz curtain-raiser, the Overture to "The Corsair," Op. 21, which set the stage for the exciting works to follow. "Harold in Italy" found the soloist, Joseph de Pasquale, playing his viola with all his wonted warmth and beauty of tone for results that brought him an ovation. The conductor's way with the programatic score was characteristically fervent and enthusiastic, knowing and understanding.

This item also served to establish Mr. Munch as a quick-witted humorist. When Mr. de Pasquale came on stage he attempted to adjust the music stand, which was set about two feet too low. Hampered by the necessity of holding his instrument and bow, the violinist found himself in a somewhat embarrassing position. Bernard Zighera and his harp had been placed close by. The harpist sprang forward to help his colleague, but his efforts also proved unavailing. Mr. Munch then made as if to offer his own conductor's stand to the soloist, a gesture that brought laughter and applause, removing any tension the soloist and his eager helpers may have felt. A substitution was quickly effected with a less recalcitrant stand taken from the cello section.

Two other Berlioz works completed Mr. Munch's weekend stint—the "Fantastic" Symphony at the Friday concert, and "L'Enfance du Christ" on Saturday, with Cesare Valleti, tenor, Florence Kopleff, contralto, Gérard Souzay, baritone, and Donald Gramm, bass, for soloists, and with the Festival Chorus prepared by Lorna Cooke de Varon.

Mr. Monteux opened the Sunday concert with a poised and balanced interpretation of the excerpts from Berlioz' "Romeo and Juliet." The conductor led the orchestra through the long and intricate score by memory to much audience recognition, not only at the end but also between the sections.

After intermission came the only non-Berlioz items with two works by Hindemith to provide a contemporary touch. New to this reviewer was the overture to the opera, "Neues vom Tage" ("News of the Day") in which the composer satirizes the special attention given by some elements of the newspaper world to a suit for divorce.

According to John N. Burk's excellent program notes, the opera has never been a popular success. After hearing the overture, it was easy to recognize the reason. Mr. Hindemith's score shows a sophisticated and keen musical intellect holding itself aloof while heaping some acid commentary and pointed witticisms in unobvious and polyphonized terms of great skill, fine workmanship, and subtle orchestral effects. While not geared to immediate public acceptance, this is nevertheless an exceedingly clever and enjoyable piece of music.

Hindemith's symphony, "Mathis der Maler," brought the concert and weekend to a close.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,025
JUL 30 1957

Berlioz Works Featured At Tanglewood

Lenox, Mass., July 29 — It was "B" for Berlioz and for brilliant performances by the Boston Symphony orchestra at the three weekend concerts of the Berkshire Festival at Tanglewood. Berlioz' "L'Enfance du Christ" with the Berkshire Festival Chorus of some 150 voices was presented by Conductor Charles Munch on Saturday evening before some 6,900 who were deeply appreciative of the fine blending of voices with the excellence of the orchestra.

Friday evening Munch gave the playing of the "Fantastic Symphony" before some 6,300 such a brilliant reading that as one listened he was aware he was watching musical history being written. Such beauty did the orchestra give this selection one felt Mr. Munch was truly inspired. Six times the audience called him back and "bravos" rang through the huge music shed. Berlioz left nothing out of the score filled with the sound of effects not often presented. The Boston did it to perfection with all of the fine shadings and rich coloring. In the first half of the program Joseph De Pasquale, a member of the string section, gave a finished performance in "Harold in Italy:" Symphony with viola solo.

Saturday night's performance of Berlioz' Sacred Trilogy presented Cesare Valleti, tenor; Florence Kopleff, contralto; Gerard Souzay, baritone; and Donald Gramm, bass. There was off-stage singing to heighten effectiveness of the presentation.

Monteux On Podium

Pierre Monteux conducted the concert yesterday afternoon in presenting Berlioz' Excerpts from "Romeo and Juliet." For variety there were two Hindemith selections, including "Matthias the Painter."

Attendance at the concerts is sure to pick up this week with the Brahms' programs to be presented by guest artists, Isaac Stern on Saturday evening, and Rudolf Serkin on Sunday afternoon. Carl Schuricht, guest conductor from abroad, will conduct Friday night when Brahms' "Tragic Overture" and his "Symphony No. 1" will be given. Munch will conduct Saturday and Sunday concerts. Isaac Stern, heard here earlier this season, will perform Brahms' "Violin Concerto" and Rudolph Serkin will make his only appearance in Brahms' "Piano Concerto No. 2."

Plans for the annual Tanglewood-on-Parade when music lovers have an opportunity to see the entire Berkshire Festival facilities functioning have been announced for Aug. 8 from 6 until 11 p. m.

S. M.

Tanglewood Program Well Received

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American (e)
WATERBURY, Conn.
Independent
Circ. 40,017
JUL 29 1957

Berlioz Works Featured At Tanglewood

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S. M.

NEWTOWN BEE, FRIDAY, AUGUST 2, 1957

Berlioz Trilogy At Tanglewood Lauded

"L'Enfance Du Christe" Conducted By Munch

Last Saturday's performance at Tanglewood of the Berlioz sacred trilogy, "L'Enfance du Christ," by the Berkshire Festival Chorus and the Boston Symphony Orchestra under the direction of Charles Munch was one of the most deeply rewarding musical experiences this reviewer has had since first hearing Bach's B Minor Mass with the late Serge Koussevitsky conducting the orchestra and chorus at Tanglewood.

The Berlioz score itself is magnificent; powerful, majestic and tenderly haunting, and Dr Munch's sensitive interpretation did full justice to the music, weaving a rich pattern of voice and orchestra, as if the entire ensemble were one great instrument.

The soloists were all outstanding; with Florence Kopleff, contralto, as Mary, and Gerard Souzay, baritone, as Joseph, who carried the greater part of the solo work, particularly memorable. Cesare Valletti, tenor, as Narrator and Centurion, and Donald Gramm, singing three parts, Herod, Polydorus and the Father of a Family, were completely satisfying, their voices perfectly balanced against the other two.

The orchestra's shadings and nuances, its sweeping, full climaxes were superbly controlled and elicited by the conductor.

The trilogy is divided into Herod's Dream, The Flight into Egypt and The Arrival At Sais.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 30 1957

Nearly 20,000 In Audiences At Tanglewood Concerts

Hector Berlioz was the composer chosen to honor the fourth weekend of the Berkshire Festival concerts given by the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood. More than 19,000 enthusiastic listeners came, in spite of some wet and threatening weather on Saturday evening and Sunday afternoon.

The first Tanglewood performance of Berlioz' "L'Enfance du Christ," Sacred Trilogy, was the complete program for Saturday evening. A beautifully conceived, intricately coordinated choral and orchestral work, it was quietly absorbing through all its illustrative episodes. Taken from the second chapter of the Gospel according to Saint Matthew, Berlioz has related the story in his own words, enlarging, but keeping always a simple and folk-like mood in words and music, except for the three wise men, whose characters he changes to quite evil soothsayers. In three parts, the first, called Herod's Dream, included the chorus of soothsayers and the angel chorus heard offstage most effectively. The second, Flight into Egypt," was most touching for its ineffable pastoral quality from the Farwell of the Shepherds to the Holy Family at Rest "by a spring in the desert." After intermission the third and final part "The Arrival at Said," sung with tender feeling and fine restraint by Gerard Souzay as Joseph and Florence Kopleff as Mary, joined by Donald Gramm as Father of a Family who finally agrees to give food and shelter to the Holy Family. The Festival Chorus was prepared by Lorna Cooke de Varon and Cesare Valetti assisted most ably in the role of narrator and centurion. It is an obviously difficult work to coordinate, and Dr. Munch handled its intricate simplicity with great sensitivity and deep concentration.

Sunday's concert saw the second and last appearance of the lovable Pierre Monteux, guest conductor. He was greeted with a prolonged ovation by both audience and orchestra. Mr. Monteux opened the program with Berlioz' "Excerpts from "Romeo and Juliet" Dramatic Symphony, Op. 17, including the love scene, Queen Mab, and the Concert and Ball. At first there was a feeling of tension between orchestra and conductor, but gradually the pressure was equalized and Mr. Monteux expertly and firmly guided the virtuoso musicians in an impeccably musical performance. One is always intrigued to hear in this work strains of Wagner's "Rienzi" Overture, and the motive of the Prelude to Tristan and Isolde.

The final half of the program saw no restraint on either side; Hindemith was the composer, and his frothy, fast-moving overture to the opera "News of the Day" sparkled and pranced throughout its short span. In the repeatedly interesting Symphony "Mathis der Mahler," Mr. Monteux drew all the tonal cloring possible from each section of the orchestra. The constantly changing polyphony was clearly followed, from the sweetly gay Angelic Concert, through the hushed quiet of the Entombment to the final Temptation of Saint Anthony and the concluding exalted Hallelulh Hymn. The audience was vociferously appreciative.

The coming week-end will be devoted to the music of Brahms, with the debut of the German conductor, Carl Schuricht, who will conduct Friday evening's program, including the Tragic Overture and First Symphony and "Georgica" by the Bavarian composer Werner Egk.— M. deB. B.

N. Y. Staats-Zeitung und Herold, Mittwoch, 31. Juli 1957

Berlioz, Hindemith bei Berkshire-Fest

Aus Tanglewood wird uns von wahren Festkonzerten, im Rahmen des langsam seinem Ende zugehenden Berkshire-Festival, berichtet. Charles Munch, in quecksilberner Laune und offenbar jeden Sommer jünger werdend, ließ im Nur-Berlioz-Programm auf die Ouvertüre "Le Corsaire" die symphonische Dichtung "Harold en Italie" folgen, in welcher Joseph de Pasquala den Violasolo spielte. Er entlockte der Bratsche traumhaft-weiche orientalische Töne und der Dirigent gab allen vier Sätzen an ihren (bekannten) wunden Punkten aus eigenem neuen frischen Auftrieb; das Ganze wurde zum persönlichen Bekenntnis, somit wahrhaft romantisches Musizieren. Die "Symphonie Fantastique" unter Munchs Händen ist, nach wie vor, vulkanischer Ausbruch, hinreißendes Erleben und löste begeisterte Dankkundgebungen aus.

Glücklicherweise wurde das Oratorium "L'Enfance du Christ" mit dem französischen Originaltext geboten — hoffentlich verfällt kein lokalpatriotischer Fanatiker auf die Idee einer Übersetzung ins Englische. "Englisch" ist diese Musik an sich schon in höchstem erhebendem Maße — 'ihre Rhythmen und Harmonien sind ausschlaggebend, und dann: sollen diese verklärten pariserischen Engel auf ihre "alten Tage" amerikanisch lernen? — Eine ergreifende, aufrüttelnde Komposition, in dieser Aufführung dafür, daß Devotion nirgends die Dramatik unterdrückt, weiß ein Charles Munch zu sorgen. Lorna Cooke de Varon hatte den Musikfestchor im ganzen wie, bei gewissen Solostellen, einzelnen musterhaft einstudiert. Donald Gramm (Herodes), Florence Kopleff (Maria), Gerard Souzay als Josef und zumal Cesare Valetti als Erzähler und Centurio waren perfekte Solisten.

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Town Times
OAKVILLE, Conn.
AUG. 1, 1957

Berkshire Festival All-BerliozConcert Featured July 26

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On August 10 at 8:30 p.m., Carl Schuricht will conduct the Blacher "Concertante Music," the Schubert "Unfinished" symphony, and the Beethoven Symphony No. 3, (Eroica).

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 2 1957

Berlioz Trilogy At Tanglewood Lauded

"L'Enfance Du Christe" Conducted By Munch

Last Saturday's performance at Tanglewood of the Berlioz sacred trilogy, "L'Enfance du Christ," by the Berkshire Festival Chorus and the Boston Symphony Orchestra under the direction of Charles Munch was one of the most deeply rewarding musical experiences this reviewer has had since first hearing Bach's B Minor Mass with the late Serge Koussevitsky conducting the orchestra and chorus at Tanglewood.

The Berlioz score itself is magnificent; powerful, majestic and tenderly haunting, and Dr Munch's sensitive interpretation did full justice to the music, weaving a rich pattern of voice and orchestra, as if the entire ensemble were one great instrument.

The soloists were all outstanding; with Florence Kopleff, contralto, as Mary, and Gerard Souzay, baritone, as Joseph, who carried the greater part of the solo work, particularly memorable. Cesare Valletti, tenor, as Narrator and Centurion, and Donald Gramm, singing three parts, Herod, Polydorus and the Father of a Family, were completely satisfying, their voices perfectly balanced against the other two.

The orchestra's shadings and nuances, its sweeping, full climaxes were superbly controlled and elicited by the conductor.

The trilogy is divided into Herod's Dream, The Flight into Egypt and The Arrival At Sais.

GLOVERSVILLE, N. Y.
LEADER-HERALD
Circ. D. 14,270

AUG 1 1957

Roamin' Round

By Etaoin Shrdlu

A local resident back from a weekend at the Berkshire Music Festival in Lenox, Mass., recently told Etaoin of an incident worthy of note.

The concert-goer and his companions had spread their blanket on the lawn at Tanglewood alongside another blanket occupied by two young college girls.

"They looked like the Vassar type," he recalled.

As the concert began, ("L'Enfance du Christ" by Hector Berlioz was the major work) the girls were staring raptly out into space and grimly concentrating on the rhythms of the French composer.

But as the concert neared its end, Etaoin's informant was startled by a strange rasping noise. He looked over at the girls and was amazed to see them both sprawled out on the blanket — sound asleep. One of the girls was snoring loudly, providing a tender counterpoint to the chords of the last movement.

As the final notes rose into the starry night, the large audience expressed its approval with loud and enthusiastic "bravos." The girls, aroused by the tumultous applause, sheepishly arose and began to clap their hands wildly. Then they staggered away into the night.

VARIETY
NEW YORK, N. Y.

JUL 31 1957

Broadway

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TANGLEWOOD
Friday and Saturday, July 26, 27
By A. C. S.

A stirring performance of the *Corsair Overture* began the series of programs devoted to the music of Hector Berloiz. In the first concert, Joseph de Pasquale, first violist of the Boston Symphony Orchestra, appeared as soloist in *Harold in Italy* and achieved rapport with the orchestra that is possible only through years of mutual acquaintance. The work is not particularly grateful for the soloist, but Mr. de Pasquale met the technical difficulties and created more sense of coherence than is often heard.

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A rare treat was provided Saturday evening: a full performance of the rarely heard *L'Enfrance du Christ* with Florence Kopleff, Donald Gramm, Gerard Souzy, and Cesare Valletti as vocal soloists. The "sacred trilogy" is a disjointed work which was composed in piece-meal fashion and can sound it all too easily. Thanks to Dr. Munch and the excellence of all concerned, every fragment was gathered in and all technical dangers were overcome. The soloists were uniformly good, but special commendation must be extended to the full singing of the Festival Chorus, trained for this occasion by Lorna Cooke de Varon.

TANGLEWOOD
Sunday, July 28
By C. N. D.

The Sunday afternoon concert was led by the 82-year old conductor Pierre Monteux, now at the height of his powers as an interpreter of modern music. The first half of the program was devoted to excerpts from *Romeo and Juliet*, a dramatic symphony by Berlioz. To Berlioz fans, and there were many in the audience, this music was sheer heaven. To others, including this writer, the music was interminable and dull.

But after the intermission came two pieces by Hindemith and that was a different story. The overture to this opera, *News of the Day*, in spite of its erudite counterpoint, was as saucy and perky as music can be and should be put in the same class as the overtures to Mozart's *Figaro* and Smetana's *Bartered Bride*. After this came *Mathis der Maler*. All three movements of this great work were given a searching and powerful reading. The first, describing the painting of Mathias called the "Angelic Concert" was calmly exultant; the next, "The Entombment," was deeply felt; and the final movement depicting the "Temptation of St. Anthony," had the cumulative power that the final movement to an already great work should have. Needless to say, there were cheers and endless recalls for Mr. Monteux.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 30 1957

Nearly 20,000 In Audiences At Tanglewood Concerts

Hector Berlioz was the composer chosen to honor the fourth weekend of the Berkshire Festival concerts given by the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood. More than 19,000 enthusiastic listeners came, in spite of some wet and threatening weather on Saturday evening and Sunday afternoon.

The first Tanglewood performance of Berlioz' "L'Enfance du Christ," Sacred Trilogy, was the complete program for Saturday evening. A beautifully conceived, intricately coordinated choral and orchestral work, it was quietly absorbing through all its illustrative episodes. Taken from the second chapter of the Gospel according to Saint Matthew, Berlioz has related the story in his own words, enlarging, but keeping always a simple and folk-like mood in words and music, except for the three wise men, whose characters he changes to quite evil soothsayers. In three parts, the first, called Herod's Dream, included the chorus of soothsayers and the angel chorus heard offstage most effectively. The second, Flight into Egypt," was most touching for its ineffable pastoral quality from the Farwell of the Shepherds to the Holy Family at Rest "by a spring in the desert." After intermission the third and final part "The Arrival at Said," sung with tender feeling and fine restraint by Gerard Souzay as Joseph and Florence Kopleff as Mary, joined by Donald Gramm as Father of a Family who finally agree to give food and shelter to the Holy Family. The Festival Chorus was prepared by Lorna Cooke de Varon and Cesare Valetti assisted most ably in the role of narrator and centurion. It is an obviously difficult work to coordinate, and Dr. Munch handled its intricate simplicity with great sensitivity and deep concentration.

Sunday's concert saw the second and last appearance of the lovable Pierre Monteux, guest conductor. He was greeted with a prolonged ovation by both audience and orchestra. Mr. Monteux opened the program with Berlioz' "Excerpts from "Romeo and Juliet" Dramatic Symphony, Op. 17, including the love scene, Queen Mab, and the Concert and Ball. At first there was a feeling of tension between orchestra and conductor, but gradually the pressure was equalized and Mr. Monteux expertly and firmly guided the virtuoso musicians in an impeccably musical performance. One is always intrigued to hear in this work strains of Wagner's "Rienzi" Overture, and the motive of the Prelude to Tristan and Isolde.

The final half of the program saw no restraint on either side; Hindemith was the composer, and his frothy, fast-moving overture to the opera "News of the Day" sparkled and pranced throughout its short span. In the repeatedly interesting Symphony "Mathis der Mahler," Mr. Monteux drew all the tonal coloring possible from each section of the orchestra. The constantly changing polyphony was clearly followed, from the sweetly gay Angelic Concert through the hushed quiet of the Entombment to the final Temptation of Saint Anthony and the concluding exalted Hallelujah Hymn. The audience was vociferously appreciative.

The coming week-end will be devoted to the music of Brahms, with the debut of the German conductor, Carl Schuricht, who will conduct Friday evening's program, including the Tragic Overture and First Symphony and "Georgica" by the Bavarian composer Werner Egk.— M. deB. B.

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THE LAKEVILLE JOURNAL, Section II, August 1, 1957

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WATERTOWN, CONN.), AUG. 1, 1957
TOWN TIMES
Watertown Times

Berkshire Festival

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Weekly Independent
Circ. 6,159
AUG 2 1957

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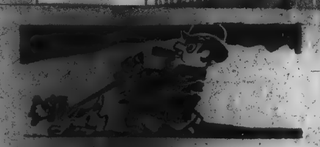
GLOVERSVILLE, N. Y.
LEADER-HERALD
Circ. D. 14,270
AUG 1 1957

Roamin' Round



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CR27

Springfield Republican 8/4

Second Thoughts On Music

Lyric Cantata by Berlioz Rated Season's High Light

'L'Enfance du Christ' Given Rich and Balanced Performance by Charles Munch and Soloists at Tanglewood; Monteux Also in Top Form

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 3 — Fine performances by the Boston Symphony Orchestra, under the direction of Charles Munch and guest conductor Pierre Monteux are the order of the day. Berlioz and Tchaikowsky have been given fine service by both conductors, with Monteaux adding a spice of Hindemith.

We will not soon forget the beautiful dark tones Joseph de Pasquale drew from his instrument during the performance of "Harold in Italy" or the stunning reading Charles Munch gave the "Fantastic" symphony. This reading was perhaps the finest Munch achievement thus far.

Lyric Cantata

High-lighting the season to date was the performance of the lyric cantata "L'Enfance du Christ." Beautifully proportioned, rich in sentiment, reverent in approach and performed with unmistakable sincerity by all the participants, it was a performance to treasure in one's memory. Florence Kopleff as "Mary" sang as though the part were tailor-made for her. Donald Gramm as "Herod" was persuasive as ever. He has enhanced every performance he has sung here.

Cesare Valletti, tenor of the Metropolitain Opera, sang with his accustomed perfection of vocal opulence and sterling musicianship. Gerard Souzay revealed anew his distinguished art, although he is more effetcive as a recitalist. Mr. Munch and the orchestra were lavish in their total absorption of the score.

Pierre Monteux at 82 years of age seems younger and more vital than he did last year. He provided a magnificent performance of excerpts from the Berlioz "Romeo and Juliet," crystal clear as to detail and rich in imagination. Everything was just as it should be, all this with a minimum of effort on his part.

Then turning to the works of an equally fine orchestral craftsman, he provided exciting and penetrating readings of the overture to the Hindemith opera "News of the Day" and to that superb symphony entitled "Mathis der Maler." This work, written by Hindemith in 1934 has gained steadily in popularity and now has a secure place in the symphonic repertoire. Time was when audiences either liked or disliked this work. There seemed to be no middle ground. Today, its admirers are in the ascendency.

Ravel's "Sheherazade"

Concerts by the student orchestra, under student conductors and directors Eleazar de Carvalho and Seymour Lipkin, have been most interesting this season. One of the best so far gave us the rare opportunity of hearing a very fine performance of Ravel's "Sheherazade," conducted by the Swiss student-conductor Gastav Meier and sung by his American wife, Shirley Sudock. Meier is a conductor of operas in Zurich, Switzerland. He is a sensitive, musical and dynamic conductor who comes to the podium thoroughly prepared. One will hear more of him.

Shirley Sudock obtained her vocal instruction in Switzerland, and admirable it has been. The voice is of fine quality and admirably projected. It carried to the far corners of the Music Shed. She gave, vocally, a more satisfying performance than did Jennie Tourel several seasons ago in the same place.

The orchestra also provided a stunning performance of "Petrouchka" by Stravinsky, under the knowing direction of Mr. Carvalho. The orchestra is one of the finest to be heard here in several years and the music school has a right to be proud of it.

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Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656
AUG 1 1957

[184]

These Days

By George E. Sokolsky

Old Men Who Stay Young Are Workers, Not Hobbyists

On Sunday, I watched Pierre Monteux conduct the Boston Symphony at Tanglewood. Monteux is 82. He has had a continuous schedule this summer at Tanglewood after a very difficult season in New York, including conducting at the Metropolitan Opera which is no light chore.

Leading an orchestra of a hundred or more men, and as at Tanglewood also one woman, is not only an intellectual task of the highest order but also involves violent physical effort, tremendous capacity for memory, self-control, and the simultaneous response to composer, player and audience. It is surprising that a man can do this at 82, yet look so fresh and even buoyant after the performance is over.

No Fixed Rules

Age is, of course, as much of the spirit as of the arteries. Those who grow old quickest are surely those who have least to interest and concern them; yet I have known loafers who grow old, if not gracefully; that is, they live long. Therefore, there are apparently no fixed rules. But it is possible to note, in our own country, the amazing spectacle of Bernard Baruch writing his memoirs at 87, the first volume coming out in August, and Herbert Hoover, 83, writing his definitive work on Woodrow Wilson which will shortly be published, and Arthur Vining Davis, 90, still engaging in enormous real estate transactions.

Age apparently has nothing to do with capacity to work if the spirit and desire are still alive.

Of course, such men as I describe do not pursue hobbies. They need no toys. They keep working at their tasks, Monteux, music; Baruch, the economy of nations; Hoover, government; Davis, business—the activities they know and understand and are able to do competently. The fellow who retires and pursues a hobby may expend as much physical effort on the hobby as on his life-work, but the interest is not keen although it may be exciting, and the effort is often without result—the kind of result that is really meaningful to him. Those who hate what they are doing, do it not well at all, and do themselves no good at all. They are playing games.

That is why so many rich women go in for toys. Before they found the toys they did nothing themselves, delegating their responsibilities to hirelings and consuming time in the peripheral activities of the search for clothes, the gossip of the hair-dressing parlor, auctions for pictures, luncheons with other women whom they hate or dinners with the husband's associates whom they find to be bores. They have lived according to the necessities and proprieties of their station.

Group Fallacies

Then comes the day when they want to do something themselves, to find themselves, as the phrase may be. So, they go in for all sorts of movements, not because they believe in them, but because somebody they know believes in them. It is a group relationship rather than individual conviction. So, one suddenly discovers that a large number of women were anti-Communist and they thought that Joe McCarthy would save the world, but when Eisenhower ran for President in 1952, they thought that Eisenhower would save the world. As the human race cannot be saved by two disparate saviours simultaneously, they dumped McCarthy. Now, most of them believe that either Billy Graham, Nehru or Dr. Schweitzer will save the world depending upon their group affiliations and their most recent dinner conversations.

The oldsters still at work, such as Monteux, Baruch, Hoover, Davis and many others, do not require such sublimations. They do not live in a toyland world. They continue their life-work as long as they can without being diverted by the temporary errors of their neighbors who believe that they can achieve long life by retiring from life. It is the fallacy of our industrial establishment that men are retired at 62 or 65, just when experience has accumulated and matured into wisdom, just when a proper balance of intellect and spirit is producing wisdom. Wisdom is a quality that comes to few.

I suppose that I should have concentrated on Berlioz and Hindemith on Sunday, but I could not avoid thinking of what men can do in their eighties if the will to do is not shrunk by life's petty battles and small affairs and by the fears of illness and death.

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Times (e)
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Conn.
Weekly Non-Partisan
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JUL 25 1957

A Trip To Tanglewood

Place To Enjoy Fine Music, But With Hazards As Well

By JOHN ROHRBACH

The Berkshire Festival at Tanglewood is in its 20th season, and once again it is proving to be something more than a spot for music lovers. In fact, if the weekend audience is any guide, it might almost be said to be a spot for lovers of any kind.

The concert series, which generally features the [illegible] Boston Symphony beg[illegible] early July and continues through August 11th, a period of about six weeks.

This year the Festival programs week by week stress the works of specific composers. This weekend, for example, Berlioz and Hindemith hold court; next week it is to be Brahms; and the series concludes the following week with Beethoven.

While we should not want to depreciate the very fine music that is being offered, last Saturday night's experience gave us some instruction that had very little to do with the concert itself.

One of the pleasantest parts of a trip to Tanglewood is the trip itself. The drive on the one hand is short enough to be comfortable, and the countryside between Hartford and the Berkshires is something to enjoy even on the warmest day.

But prepare yourself. Those quaint little wayside inns and eateries that seem to blossom so profusely along the road are a serious delusion the closer you get to your Tanglewood goal. If they're any good, they're jammed, and if they aren't crowded, you don't want to make the mistake of stopping.

Next item, time of arrival. If you have seats, you're in good shape, but if you propose to relax on the considerable lawn, you'd better be early, that is if you want to hear much of anything. We discovered that long before concert time, 8:30, the regular patrons had generally found all the right spots.

It is unbelievable to see literally acres of greensward absolutely covered with blankets and bodies. Somehow this is not as unpleasant as it may sound, for in a sense the audience tends to be as fascinating as the music. And in general, once the music gets under way, it proves to be as quiet and appreciative as any music-loving audience can be.

The concert moves along most happily. Good music, and last weekend, a handsome starlit Saturday night. By 10:15 when the last note fades away, you've almost forgotten the last trouble you had.

But if you've waited to savour that last note, you've got real trouble ahead. The knowledgeable lawn tenant has long since disappeared, and that's whom you've felt for the preceding 15 minutes stomping across your ankles or worse.

Where are they going? To their cars, and you'll wish you had joined them unless you picked that lucky parking slot that guarantees you a quick exit.

What we're saying is that Tanglewood is fun; you can indeed hear some mighty fine music. But forewarned is forearmed, and we encourage you to be that way.

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Music Review — The Berkshire Eagle, Thursday, July 25, 1957—7

Kroll Quartet at Tanglewood

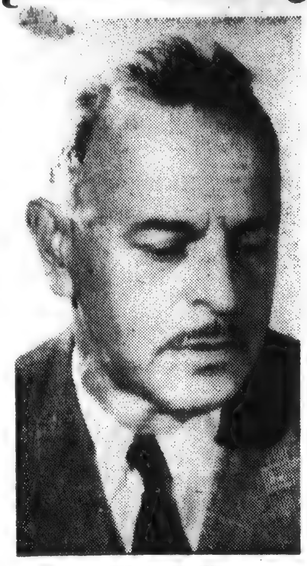
By JAY C. ROSENFELD

THE KROLL String Quartet played a program in the theater-concert hall at Tanglewood last night, which was the fourth event in the Wednesday evening chamber music series.

The Krolls, William Kroll and Louis Graeler, violins, David Mankowitz, viola, and Avron Twerdowsky, cello, have been on Tanglewood schedules more often and more regularly than any other ensemble and their appearance is always one of the high points of the chamber music season. Kroll, co-director of the chamber music section of the Berkshire Music Center, is considered in many places to be dean of chamber musicians in America. A player of unique elegance, he has chosen to devote his talents to this specialized field of music and by dint of the cultivation of his endowments and experience he now dominates a quartet whose performances have a consistency which is matched by their brilliance.

* * *

THE Haydn G major quartet, Opus 77, No. 1, was marked by a basic validity which raised the performance to unsurpassed



William Kroll

heights. The moderation of the tempo, the meticulous adherence to degree of dynamics, were evidences of scholarly discipline upon which the refinement of their playing was all the more salient.

Haydn does not write equal opportunities for all four instruments, and thus the first violin's leadership is more apparent here than in works of composers of later eras. Thus the distinction of Kroll's playing was enhanced by Haydn's method and a reticent of assertion by his three colleagues was ameliorated in the works which followed. His natural inclination to insert a slight curlicue was held in restraint in most cases, although he does them with such a light, fantastic flourish that they might be allowed and even relished in this period of music.

THE SECOND quartet of Czech Leos Janacek, written in 1928, is very little known, possibly because of its appalling difficulty, and possibly, also, because of its limitations. It came in the last year of a curious career which started at the age of 40, one whose span began in mid-nineteenth century but whose productive period postdated all of his younger fellow-composers.

Janacek gives his quartet the designation of "Intimate Letters," which may explain partially its romantic and lush manner. It is full and almost orchestral in its scope, particularly after a neat and lucid Haydn. Janacek does not write in variation style, yet he seems to juggle the same idea in innumerable ways by utilizing all the conventional resources of the instruments and some of the less usual, particularly the device of ponticello, and by bowing very close to the bridge, an effect more often used for tone effects than, as here, in long solo passages.

* * *

THE KROLLS gave this uninhibited and ardor-filled playing in which their virtuosity had complete latitude.

Their program ended with the Schubert D minor quartet. The same distinction which had stamped their Haydn here was again clearly perceptible. The conviction of their conception and authority of the performance were intensely satisfying. The "Death and the Maiden" slow movement was sung with poignant discrimination and the variations with ineffable grace and symmetry.

In response to the outburst of acclamation by the audience, they offered an additional short movement, the third, from Hindemith's third quartet which, by chance, happened to be on their music stands. Incidentally, and strange to relate, this particular quartet was written before that of Janacek, although Hindemith was born more than two score years later than the Czech.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 24 1957

Kroll String Quartet To Give Tanglewood Chamber Concert

The Kroll String Quartet will appear tonight in the fourth of the Wednesday evening series of Chamber Music concerts at 8:30 in the Theater Concert Hall at Tanglewood in Lenox. The program will include Haydn's Quartet in G major, Op. 77 No. 1; Janacek's Quartet No. 2 ("Intimate Letters") and Schubert's "Death and the Maiden" Quartet in D minor.

The Kroll String Quartet consisting of William Kroll, violin; Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello, has appeared in the Tanglewood Chamber Music Concerts both under the present plan and in earlier years in the series sponsored by the late Elizabeth Sprague Coolidge. Proceeds from the series are donated to the scholarship fund of the Berkshire Music Center.

William Kroll, founder and leader of the quartet is co-director with Richard Burgin of the Chamber Music department of the school. He was born in New York City and studied with Henri Marteau at the Royal Conservatory in Berlin and with Franz Kneisel at the Institute of the Musical Arts in New York. Both Louis Graeler and David Mankovitz are native New Yorkers and have been associated with the Kroll Quartet for many years. Avron Twerdowsky has been a member of the faculty of the Peabody Conservatory in Baltimore.

Tickets for this concert and for the remaining two concerts in the chamber music series on July 31 (Song Recital by Gerard Souzay) and Aug. 6 (Zimbler Sinfonietta) are available at the box office at Tanglewood. General admission also will be sold on the day of the concert.

The Berkshire Eagle, Tuesday, July 23, 1957—9

Kroll Quartet At Tanglewood Tomorrow Night

The Kroll String Quartet will appear tomorrow night in the fourth of the Wednesday evening series of Chamber Music concerts at 8:30 in the theater-concert hall at Tanglewood. Their program will include Haydn's Quartet in G major, Op. 77 No. 1; Janacek's Quartet No. 2 ("Intimate Letters"); and Schubert's "Death and the Maiden" Quartet in D minor.

The Kroll String Quartet consisting of William Kroll, violin; Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello, has appeared in the Tanglewood Chamber Music concerts both under the present plan and in earlier years in the series sponsored by the late Elizabeth Sprague Coolidge. Proceeds from the series are donated to the scholarship fund of the Berkshire Music Center.

Quartet Members

William Kroll, founder and leader of the quartet, is codirector with Richard Burgin of the Chamber Music department of the school. He was born in New York City and studied with Henri Marteau at the Royal Conservatory in Berlin and with Franz Kneisel at the Institute of the Musical Arts in New York. Both Louis Graeler and David Mankovitz are native New Yorkers and have been associated with the Kroll Quartet for many years. Avron Twerdowsky has been a member of the faculty of the Peabody Conservatory in Baltimore.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 24 1957

Kroll String Quartet

The Kroll String Quartet will appear tonight at 8:30 in the Theater Concert Hall at Tanglewood, Lenox, Mass.

The program includes Haydn's Quartet in G major, Op. 77 No. 1; Janacek's Quartet No. 2 (Intimate Letters"); and Schubert's "Death and the Maiden" Quartet in D minor.

SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 25, 1957

1410 HEAR KROLL STRING QUARTET AT TANGLEWOOD

Fourth in Series of Chamber Music Concerts Draws Largest Audience

By WILLARD CLARK

Lenox, July 24—The Kroll Quartet, playing the fourth in the series of chamber music concerts, drew the largest audience to date, 1410 persons, tonight.

The audience heard vigorous performances of quartets by Haydn, Janacek and Schubert. Members of this quartet are William Kroll and Louis Grabler, violins; David Mankovitz, viola and Avron Twerdowsky, cello.

Improved Performance

The playing of the ensemble was much better than it was when heard here last summer. Mr. Kroll's violin does not predominate so much as it did, yet the particularly shrill tone which he draws from his instrument still tends to focus attention upon it.

The program opened with a full-blooded performance of Haydn's "Quartet in G Major, Op. 77, No. 1." It was a reading rich in contrasts, while retaining the earthy aspects of a strong score.

The Czech composer, Jancek, seems to be gaining the notice in this country he has so richly deserved. His "Quartet No. 2" subtitled "Intimate Letters," is a fascinating, discursive piece of music. It has its raucous passages, as if the writers were in total disagreement, but every once in awhile, there appear passages of lyrical, eloquent beauty.

The concert concluded with Schubert's greatest quartet, the D Major Quartet, titled "Death and the Maiden." We listened to a well balanced performance, less sensitive that some we have heard, but one which was consistent throughout.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 23 1957

C185

Paul Duckworth

The Kroll String Quartet—William Kroll, David Mankowitz, Avron Twerdowsky, and Louis Graeler—will be heard at Tanglewood Wednesday evening.

LD, MASS., WEDNESDAY, JULY 24, 1957
THE SPRINGFIELD UNION, SPRINGFIE

Kroll String Quartet Today At Tanglewood

Lenox, July 23 — The Kroll String Quartet will appear Wednesday night in the fourth of the Wednesday evening series of chamber music concerts at 8:30 in the Theater Concert Hall at Tanglewood. The program will include Haydn's Quartet in G major, Op. 77 No. 1; Janacek's Quartet No. 2 ("Intimate Letters"); and Schubert's "Death and the Maiden" Quartet in D minor.

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Tickets for this concert and for the remaining two concerts in the chamber music series on July 31 (Song Recital by Gerard Souzay) and August 6 (Zimbler Sinfonietta) are available at the box office, Tanglewood. General admission also will be sold on the day of the concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 23 1957

Music Review

Opera Unit Gives First Demonstration

THE OPERA Department of the Berkshire Music Center at Tanglewood presented the first of three consecutive Monday evening programs in the theater-concert hall last night. Boris Goldovsky, head of the department since the establishment of the school, this year has inaugurated a new curriculum specialized and concentrated on training young students in the art of stage direction.

The first half of the program was devoted to scenes of four operas in which a different student was responsible for the direction. Mr. Goldovsky, in his usual inimitable way, gave short talks at various times during the evening to explain the purposes of the new plan and, later, to tell about the experimental materials and devices several agencies and sponsors have made it possible for him to develop.

* * *

MR. GOLDOVSKY presided at the piano for all the actual music-making. The singers were all talented students and some were beyond that tentative point in their careers, but the training of vocalists is not a declared function of the department this year. In any case, the evening provided considerable enjoyment to an audience of Friends of the Berkshire Music Center which filled the theater.

Although the Tanglewood season is now in its fourth week, the Opera Department assembled only a week ago and thus it was found impossible to prepare the entire program originally laid out for the initial evening's exhibit. In the two evenings to follow Mr. Goldovsky plans to elaborate on his intentions and to show how the fulfillment will be of benefit to that part of the production of opera which up to now has been more a matter of chance than of planning. B. R.

SPRINGFIELD, MASS. UNION, SATURDAY, JULY 20, 1957

[180]

First Opera Scenes At Tanglewood Monday

Lenox, July 19—The first of three demonstrations of new techniques of opera production by the Opera Department of the Berkshire Music Center will take place on Monday evening at 8.30 in the Theater-Concert Hall at Tanglewood, open to Friends of the Berkshire Music Center.

Boris Goldovsky, head of the department, will be master of ceremonies for the program, the first part of which will be devoted to five opera scenes staged by students of stage directing at the school. The scenes are from Bizet's "Carmen," Mozart's "Don Giovanni" and "Marriage of Figaro," Rossini's "Barber of Seville" and Humperdinck's "Hansel and Gretel." They have been staged by Karlos Moser, James Billings, Louis Huber, Benjamin Picone, Hope Christopoulos, Baird Hastings, Maude Currey, Edward Purrington and Clarence Warrington. Mr. Goldovsky's staff includes Robert Gay, Ruth Glass and Arthur Schoep in the staging division; Felix Wolfes, repertoire; Claude Marks and Tom DeGaetani, scenic division; and Leo Van Witsen, costume division.

The second half of the program will be devoted to a demonstration of the new experimental scenery constructed of fiberglass and aluminum. Following an explanation by Mr. Goldovsky, scenes from Debussy's "Pelleas and Melisande" and Puccini's "La Boheme" will be presented, utilizing these materials.

Opera Scenes Set In Berkshires

THE BOSTON HERALD, SATURDAY, JULY 20, 1957

The first of three demonstrations of new techniques of opera production by the opera department of the Berkshire Music Center will take place on Monday evening at 8:30 in the Theatre-Concert Hall at Tanglewood, Lenox, open to Friends of the Berkshire Music Center.

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THE HARTFORD TIMES, MONDAY, JULY 22, 1957

Tanglewood Shows Opera Experiments

The first of three demonstrations of new techniques of opera production by the Opera Department of the Berkshire Music Center will take place tonight at 8:30 in the Theater-Concert Hall at Tanglewood, Lenox, Mass., and is open to friends of the Berkshire Music Center.

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KINGSTON, N. Y.
DAILY FREEMAN
JUL 20 1957

SOCIAL ACTIVITIES

SOCIETIES • CLUBS • PERSONALS

First of Chamber Music Concerts Scheduled At Tanglewood's Berkshire Festival July 23

The first of two concerts of modern chamber music, presented under the auspices of the Fromm Music Foundation of Chicago will be given on Tuesday evening, July 23, at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. These concerts, which were a new and outstandingly successful feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, president of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation, one a first performance. The Fantasia for String Trio by Irving Fine was commissioned for the University of Illinois Festival of Contemporary Arts and performed there in 1957. The Trio will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

The String Quartet No. 1 by Easley Blackwood which has its first performance at this concert was also composed in 1957. Mr. Blackwood, a student at Tanglewood in the years 1948, 1949 and 1950, received a master's degree in Music at Yale in 1954 and has studied composition with Bernhard Heiden, Paul Hindemith and Nadia Boulanger. The players will be the Boston Symphony String Quartet; Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello

The program will open with the Sonata No. 2 for Violin and Piano by Bela Bartok, performed by Ruth Posselt, violin, and Luise Vosgerchian, piano. Following the Irving Fine Trio, a performance of Maurice Ravel's "Chansons Madecasses" will be presented by Patricia Neway, soprano; Doriot Anthony Dwyer, flute; Samuel Mayes, cello; and Luise Vosgerchian, piano. Miss Neway (well-known for her performance in the leading role of Menotti's "The Consul" on Broadway and in Europe) and Miss Vosgerchian are both former students of the Berkshire Music Center, and Mrs. Dwyer and Mr. Mayes are principal players of the Boston Symphony Orchestra.

The second half of the program will open with the Blackwood String Quartet, continuing with the Suite for Soprano and Violin by Heitor Villa Lobos (performed by Miss Neway and Miss Posselt), closing with Roy Harris' Concerto for Piano, Clarinet and String Quartet. The performers will include Luise Vosgerchian, piano; Gino Cioffi, clarinet; and the Boston Symphony String Quartet.

The program for the second of the Modern Chamber Music concerts under the auspices of the Fromm Foundation on Tuesday, August 6, will be announced shortly and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky.

Fromm Chamber Music Concerts to Start Tuesday

Lenox, July 20 — The first two concerts of modern chamber music under the auspices of the Fromm Music Foundation will be held at Tanglewood Tuesady evening at 8.30. Works by Bela Bartok, Irving Fine, Maurice Ravel, Easley Blackwood, Heitor Villa-Lobos and Roy Harris will be performed by members of the Boston Symphony Orchestra, aided by Patricia Neway, soprano; Ruth Posselt, violin; and Luise Vosgerchian, piano.

One of the works, the "Fantasia for String Trio by Irving Fine and the String Quartet No. 1 by Easley Blackwood (a former student of the Berkshire Music Center), were commissioned by the Fromm Music Foundation, and the latter work will receive its first performance at this concert, which is open to Friends of the Berkshire Music Center.

An added concert of contemporary music will be given on Friday afternoon, the 27th at 4:15 by Fromm Fellows who are participating in a special program in contemporary music this summer at Tanglewood under the sponsorship of the Fromm Foundation.

Lectures Listed

An illustrated lectures in the Seminar in Contemporary Music will also be open to Friends on Monday and Friday afternoons at 4:15 in the Chamber Music Hall. Karl Kohn, on the faculty of the Tanglewood Study Group, who has just returned from a year on a Fulbright Scholarship in Finland, will speak on "Nationalist trends" with emphasis on Bartok, Britten, and the Russians and Scandinavians (July 24) and Aaron Copland will speak on the same subject, emphasizing the American phase (July 26).

The first of three demonstrations of the opera leadership program being carried on at Tanglewood this summer by Boris Goldovsky and the Berkshire Music Center Opera department, will take place at 8.30 p. m. Monday in the theater. Scenes from operas will be used to illustrate the results of experiments in stage direction and a new type of mobile scenery which is being tested by this program.

The usual weekly student concerts will include the student orchestra concert in the Music Shed Thursday evening at 8.30; the chamber music concert on Sunday morning at 10 and the Sunday evening composer's forum at 8.30 in the Chamber Music Hall. All these events are open to Friends of the Berkshire Music Center.

Tickets and information may be secured by writing to Tanglewood, Lenox.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

JUL 22 1957

Modern Chamber Music Tuesday At Tanglewood

The first of two concerts of modern chamber music, presented under the auspices of the Fromm Music Foundation of Chicago will be given on Tuesday evening in the Theatre-Concert Hall at Tanglewood, Lenox. These concerts, which were a new feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, President of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation. The Fantasia for String Trio by Irving Fine will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello. The String Quartet No. 1 by Easley Blackwood will be played by the Boston Symphony String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola: Samuel Mayes, cello.

NEW YORK HERALD TRIBUNE, SATURDAY, JULY 20, 1957

Tanglewood Lists Modern Chamber Music for Tuesday

The first of two free concerts of modern chamber music sponsored by the Fromm Foundation of Chicago will be given Tuesday night, July 23, in the Theater-Concert Hall at Tanglewood, Lenox, Mass. Irving Fine's Fantasia for String Trio and Easley Blackwood's first String Quartet will have first performances; music by Bartok, Ravel, Villa-Lobos and Roy Harris will also be heard. The second concert is scheduled for Tuesday night, Aug. 6.

The Berkshire Music Center's opera department will give the first of three demonstrations of new opera production techniques at Tanglewood Monday night, presenting scenes from "Carmen," "Don Giovanni," "The Marriage of Figaro," "The Barber of Seville," "Hansel and Gretel," "Pelleas and Melisande" and "La Boheme." This program and the others set for Mondays, July 29 and Aug. 5, are open to contributors to the Berkshire Music Center.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 19 1957

Fromm Concert At Tanglewood Tuesday Night

TANGLEWOOD—The first of two concerts of modern chamber music, presented under the auspices of the Fromm Music Foundation of Chicago will be given on Tuesday evening, at 8:30 in the theater-concert hall.

These concerts, which were a new and outstandingly successful feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, president of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation, one a first performance. The Fantasia for String Trio by Irving Fine was commissioned for the University of Illinois Festival of Contemporary Arts and performed there in 1957. The Trio will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

Music Center Student

The String Quartet No. 1 by Easley Blackwood which has its first performance at this concert was also composed in 1957. Mr. Blackwood, a student at Tanglewood in the years 1948, 1949 and 1950, received a master's degree in music at Yale in 1954 and has studied composition with Bernhard Heiden, Paul Hindemith and Nada Boulanger. The players will be the Boston Symphony String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

The program will open with the Sonata No. 2 for Violin and Piano by Bela Bartok, performed by Ruth Posselt, violin, and Luise Vosgerchian, piano. Following the Irving Fine Trio, a performance of Maurice Ravel's "Chanson Madecasses" will be presented by Patricia Neway, soprano; Doriot Anthony Dwyer, flute; Samuel Mayes, cello; and Luise Vosgerchian, piano. Miss Neway, well-known for her performance in the leading role of Menotti's "The Consul" on Broadway and in Europe, and Miss Vosgerchian are both former students of the Berkshire Music Center, and Mrs. Dwyer and Mr. Mayes are principal players of the Boston Symphony Orchestra.

The second half of the program will open with the Blackwood String Quartet, continuing with the Suite for Soprano and Violin by Heitor Villa Lobos, performed by Miss Neway and Miss Posselt, and closing with Roy Harris' Concerto for Piano, Clarinet and String Quartet. The performers will include Luise Vosgerchian, piano; Gino Cioffi, clarinet; and the Boston Symphony String Quartet.

The program for the second of the Modern Chamber Music concerts, under the auspices of the Fromm Foundation on Tuesday, Aug. 6, will be announced shortly and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky.

SATURDAY, JULY 20, 1957

NGFIELD UNION, SPRINGFIELD, MASS.

Contemporary Concerts At Tanglewood July 23

Lenox, July 19—The first two concerts of modern chamber music, presented under the auspices of the Fromm Music Foundation of Chicago will be given on Tuesday evening, at 8:30 in the Theater-Concert Hall at Tanglewood.

Being Repeated

These concerts, which were a new and outstandingly successful feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, president of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation, one a first performance. The Fantasia for String Trio by Irving Fine was commissioned for the University of Illinois Festival of Contemporary Arts and performed there in 1957. The Trio will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

The String Quartet No. 1 by Easley Blackwood which has its first performance at this concert was also composed in 1957. Mr. Blackwood, a student at Tanglewood in the years 1948, 1949 and 1950, received a master's degree in music at Yale in 1954 and has studied composition with Bernhard Heiden, Paul Hindemith and Nadia Boulanger. The players will be the Boston Symphony String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

The program will open with the Sonata No. 2 for Violin and Piano by Bela Bartok, performed by Ruth Posselt, violin, and Luise Vosgerchian, piano. Following the Irving Fine Trio, a performance of Maurice Ravel's "Chanson Madecasses" will be presented by Patricia Neway, soprano; Doriot Anthony Dwyer, flute; Samuel Mayes, cello; and Luise Vosgerchian, piano. Miss Neway (well-known for her perfomance in the leading role of Menotti's "The Consul" on Broadway and in Europe) and Miss Vosgerchian are both former students of the Berkshire Music Center, and Mrs. Dwyer and Mr. Mayes are principal players of the Boston Symphony Orchestra.

The second half of the program will open with the Blackwood String Quartet, continuing with the Suite for Soprano and Violin by Heitor Villa Lobos (performed by Miss Neway and Miss Posselt), and closing with Roy Harris' Concerto for Piano, Clarinet and String Quartet. The performers will include Luise Vosgerchian, piano; Gino Cioffi, clarinet; and the Boston Symphony String Quartet.

The program for the second of the Modern Chamber Music concerts under the auspices of the Fromm Foundation on Tuesday, Aug. 6, will be announced shortly and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 20 1957

LENOX CHAMBER WORKS

Concerts Tuesday and Aug. 6 to Be Given at Tanglewood

The first of two contemporary chamber music concerts sponsored by the Fromm Music Foundation of Chicago will be given Tuesday in the Theatre-Concert Hall at Tanglewood, Lenox, Mass.

The program will include the first performance of Easley Blackwood's First String Quartet, commissioned by the Fromm Foundation, and Irving Fine's Fantasia for String Trio, a Fromm Foundation commission for the University of Illinois Festival of Contemporary Arts last spring, Bartók's Second Sonata for Violin and Piano and Ravel's "Chansons Madécasses," with Patricia Neway, soprano, complete the program.

The instrumental performers will be members of the Boston Symphony Orchestra. The second Fromm Foundation concert will be presented Tuesday evening, Aug. 6.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 20 1957

Chamber Music Concert Tuesday At Tanglewood

The first of two concerts of modern chamber music, presented under auspices of the Fromm Music Foundation of Chicago, will be given on Tuesday evening at 8:30 in the theatre-concert hall at Tanglewood. These concerts, which were a new and outstandingly successful feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, president of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation, one a first performance. The Fantasia for String Trio by Irving Fine was commissioned for the University of Illinois Festival of Contemporary Fine Arts and performed there in 1957. The Trio will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

The String Quartet No. 1 by Easley Blackwood, which has its first performance at this concert, was also composed in 1957. Mr. Blackwood, a student at Tanglewood in the years 1948, 1949 and 1950, received a master's degree in music at Yale in 1954 and has studied composition with Bernhard Heiden, Paul Hindemith and Nadia Boulanger. The players will be the Boston Symphony String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 44,706

JUL 21 1957

Chamber Music At Tanglewood

The first of two concerts of modern chamber music, presented under the auspices of the Fromm Music Foundation of Chicago will be given Tuesday evening at 8:30 in the Theater-Concert Hall at Tanglewood, Lenox, Mass. These concerts, which were a new and outstandingly successful feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, president of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation, one a first performance. The Fantasia for String Trio by Irving Fine was commissioned for the University of Illinois Festival of Contemporary Arts and performed there in 1957. The trio will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017

JUL 22 1957

KINGSTON, N. Y.
DAILY FREEMAN

JUL 31 1957

Fromm Fellowship Players Present Tanglewood Concert

Eleven Fromm Fellowship Players will present the first of two concerts of modern chamber music at Tanglewood on Saturday, Aug. 3 at 2:30 p. m. in the Chamber Music Hall. The young professional musicians, who are spending the summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation of Chicago, will present a program of works by Mel Powell, Revueltas, Webern, Copland, Milhaud and Lester Trimble. The concert is open to friends of the Berkshire Music Center.

The instrumentalists who will take part in this concert also perform works by Tanglewood composition students at the weekly Composers' Forums, and work with students and teachers in composition classes at the Berkshire Music Center. Four of the musicians come from California, two from Utah, two from Illinois, two from Washington, one from Pennsylvania, and one from Connecticut.

From California are Jean Zeiger, flute, of Berkeley; Howard Colf, cello, of Los Angeles; William O. Smith, clarinet, of Manhattan Beach; Robert Goldstein, oboe, of Oakland. Lowell Farr, piano, and Naomi Farr, soprano, are from Salt Lake City, Utah. George Andrix, viola, and Peggy Andrix, violin, are from Chicago, Illinois. Richard Lottridge, bassoon, is from Havertown, Pennsylvania, and Paul Ingraham, French horn, comes from Wallingford, Connecticut.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 20 1957

First of Modern Chamber Concerts At Lenox Tuesday

The first of two concerts of modern chamber music, presented under the auspices of the Fromm Music Foundation of Chicago will be given on Tuesday evening at 8:30 o'clock in the Theatre-Concert Hall at Tanglewood, Lenox.

Fromm Foundation

These concerts, which were a new and outstandingly successful feature of last year's Berkshire Festival season, are repeated again this year through the generosity of Paul Fromm, president of the Fromm Music Foundation. The concert, performed by members of the Boston Symphony Orchestra and other soloists, is open to Friends of the Berkshire Music Center, whose donations help to support the school, and to the general public. Seats are unreserved.

The program will include two works commissioned by the Fromm Foundation, one a first performance. The Fantasia for String Trio by Irving Fine was commissioned for the University of Illinois Festival of Contemporary Arts and performed there in 1957. The Trio will be performed by George Zazofsky, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

The String Quartet No. 1 by Easley Blackwood which has its first performance at this concert was also composed in 1957. Mr. Blackwood, a student at Tanglewood in the years 1948, 1949 and 1950, received a master's degree in Music at Yale in 1954 and has studied composition with Bernhard Heiden, Paul Hindemith and Nadia Boulanger. The players will be the Boston Symphony String Quartet; Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Bartok Sonata

The program will open with the Sonata No. 2 for Violin and Piano by Bela Bartok, performed by Ruth Posselt, violin, and Luise Vosgerchian, piano. Following the Irving Fine Trio, a performance of Maurice Ravel's "Chansons Madecasses" will be presented by Patricia Neway, soprano; Doriot Anthony Dwyer, flute; Samuel Mayes, cello; and Luise Vosgerchian, piano. Miss Neway (well-known for her performance in the leading role of Menotti's "The Conus" on Broadway and in Europe) and Miss Vosgerchian, are both former students of the Berkshire Music Center, and Mrs. Dwyer and Mr. Mayes are principal players of the Boston Symphony Orchestra.

The second half of the program will open with the Blackwood String Quartet, continuing with the Suite for Soprano and Violin by Heitor Villa Lobos (performed by Miss Neway and Miss Posselt), and closing with Roy Harris' Concerto for Piano, Clarinet and String Quartet. The performers will include Luise Vosgerchian, piano; Gino Cioffi, clarinet; and the Boston Symphony String Quartet.

The program for the second of the Modern Chamber Music concerts under the auspices of the Fromm Foundation Tuesday, Aug. 6, will be announced shortly and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 24 1957

Music Review

Fromm Chamber Concert

By JAY C. ROSENFELD

THE FIRST of two concerts of modern chamber music under the auspices of the Fromm Music Foundation was played in the theater-concert hall at Tanglewood last night. Music of a third of a century ago alternated with two Fromm commissions played by a group of Boston Symphony Orchestra members assisted by violinist Ruth Posselt, pianist Luise Vosgerchian, and soprano Patricia Neway.

This is the second season that Tanglewood has been the grateful recipient of the interest of Paul Fromm, the far-seeing founder and dynamic motive force behind the creative policies of the Foundation that bears his name. This is the most valuable contribution of the season in the field where Serge Koussevitzky, the founder of the Berkshire Music Center, and Mrs. Elizabeth Sprague Coolidge, in a neighboring enterprise, were pioneers, an area in which composers are encouraged and supported.

* * *

MR. FROMM, who had come from his home in Chicago for the concert, could not have failed to sense the pulse of the evening and to derive from it the great reassurance that not only were his efforts appreciated but the cause, which he so strongly champions, was importantly advanced.

Last night's program included two Fromm commisions, one of which had received four previous performances this year, and the other which was being played for the first time. Both were written this year. One is a Fantasia for string trio by 42-year-old Irving Fine of the Berkshire Music Center faculty, and the other is the first string quartet by a 24-year-old former Tanglewood student, Easley Blackwood.

Fine's trio consists of a very rhythmical and energetic scherzo between slow and maturely introspective movements in which the composer shows a keen insight into the best registers and texture of the instruments he employs. He writes long, tenuous, melodic lines for the slow movements, and assigns the introductory ones in both instances to the viola. Double stops near the end of the third movement are deeply impressive. A profoundly felt emotional content covers his consistent but, at previous times, more apparent erudition. His music had the advantage of an outstandingly excellent performance by George Zazofsky, Joseph de Pasquale and Samuel Mayes.

* * *

BLACKWOOD'S quartet enlisted the same viola and 'cello with violinists Richard Burgin and Alfred Krips. This is zestful and lively music, on the facile side. His inspiration is fresh and vigorus and his tone colors have spontaneity. Both composers were called to the front of the hall to acknowledge the unreserved approval of the enthusiastic audience.

The whole program was played with consummate artistry. The Bartok second and atonal sonata for violin and piano was a strikingly superior delineation of a potentially amorphous quantity of notes. Miss Posselt later in the program joined Miss Neway in the Villa-Lobos suite for soprano and violin in an exhilarating and superlative performance.

Miss Neway also displayed a remarkable sense of drama in the Ravel "Chansons Madecasses," a 1926 commission of the late Mrs. Coolidge. Miss Neway's admonition "Aoua! Meriez vous des blancs" was spectacularly awesome.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 26 1957

Three Programs At Tanglewood

An illustrated lecture on contemporary music, a chamber music program and a composer's forum are open to friends of the Berkshire Music Center at Tanglewood, Lenox, Mass., this weekend. This afternoon in the chamber music hall, Aaron Copland will speak about "Nationalist Trends: American Phase"; this lecture will be illustrated musically by Fromm Fellowship Players who are spending the summer working in contemporary music at the Berkshire Music Center under the auspices of the Fromm Music Foundation.

A concert of chamber music on Sunday morning at 10 a.m. in the chamber music hall features works by Thuille, Beethoven and Faure. The composers' forum on Sunday evening at 8:30 in the chamber music hall offers works by student composers Marvin Salzberg of Brooklyn, N.Y.; Simon Sargon of Winthrop, Mass.; Richard Fenner of Brooklyn, N.Y.; Joel Mandelbaum of New York City; Gordon Sherwood of Ann Arbor, Mich.; and Harold Farberman of Boston. Mr. Farberman, a member of the percussion section of the Boston Symphony Orchestra, is studying composition this summer with Milton Babbitt.

Student Orchestra Plays Tonight At Tanglewood

The fourth weekly concert by the student orchestra of the Berkshire Music Center will occur tonight at 8:30 in the Music Shed at Tanglewood features works by Roy Harris, Ravel, Bartok and Stravinsky. Three student conductors will direct the orchestra, and the evening's program will conclude with a performance of Stravinsky's "Petrouchka" Ballet Suite, conducted by Eleazar de Carvalho, head of the orchestral conducting department of the Berkshire Music Center. The concert is open to Friends of the Berkshire Music Center.

The program:

Roy Harris — Symphony No. 3
Dr. Crawford Gates, conductor
Provo, Utah

Ravel — Scheherazade
Shirley Sudock, mezzo suprano
Zurich, Switzerland
Gustav Meier, conductor
Zurich, Switzerland

Bartok — Violin Concerto, 1st movement
Hyman Bress, violin
Montreal, Canada
David Wooldridge, conductor
London, England

Intermission

Stravinsky — Petrouchka
Eleazar de Carvalho, conductor

10—The Berkshire Eagle, Thursday, July 25, 1957

Eagle, Friday, July 19, 1957—3

Chamber Concerts Are Announced For Tanglewood

There will be chamber music concerts at Tanglewood Sunday morning at 10 in the Chamber Music Hall, and Sunday evening at 8:30 in the same hall.

The morning concert will feature works of Karl Kohn of the Berkshire Music Center faculty, Prokofieff and Brahms. The evening concert will feature works by students of the composition group.

The program follow:

DEPARTMENT I—CHAMBER MUSIC
SUNDAY MORNING AT 10.
CHAMBER MUSIC HALL.

Adagio and Allegro — Kohn
Merrill Debski, trumpet, Ansonia, Conn.
Robert Hause, trombone, Shelby, N.C.
Gerald Conrath, trumpet, Portland, Ore.
Robert Stephenson, trombone, Floresville, Texas.
Joanna Marsh, piano, Seattle, Wash.

Quintet — Prokofieff
Peter Angelo, oboe, Bronxville, N.Y.
Hyman Bress, violin, Montreal, Canada.
Homer Lee, clarinet, San Francisco, Calif.
Jesse Levine, viola, Bronx, N.Y.
David Bethe, double bass, Appleton, Wis.

Quartet, Opus 51, No. 2 — Brahms
Leo Ahramjian, violin, San Francisco, Calif.
Roy Nickrenz, viola, Hamburg, N.Y.
Joyce Pollard, violin, Chicago, Ill.
Chester Wood, cello, Port Orchard, Wash

DEPARTMENT III—COMPOSERS' FORUM
SUNDAY EVENING AT 8:30.
CHAMBER MUSIC HALL.

String Quartet No. 2
Richard Hensel, Mt. Carroll, Ill.

Suite Canina for oboe, clarinet and bassoon.
Jose Serebrier, Montevideo, Uruguay.

SONG GROUP
Gordon Sherwood, Ann Arbor, Mich.
Malcolm Peyton, Princeton, N.J.
David Ward-Steinman, Alexandria, La.
Joseph Lukewitz, Chicago, Ill.
NAOMI FARR, soprano, New York, N.Y.

Suite for solo clarinet
MALCOLM PEYTON, Princeton, N.J.

Sonata for two flutes and piano
Ramon Zupko, Youngstown, Ohio

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 25 1957

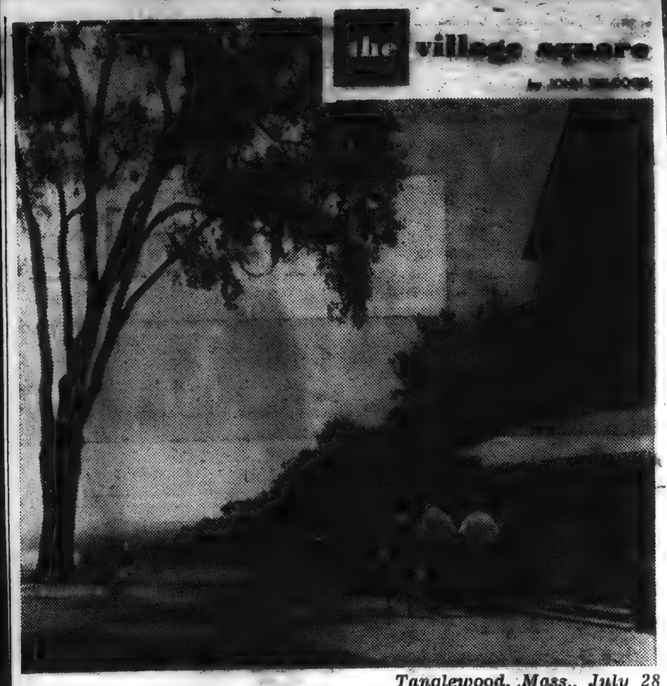
Student Orchestra Concert is Tonight

The fourth weekly concert by the student orchestra of the Berkshire Music Center tonight at 8:30 in the Music Shed at Tanglewood, features works by Roy Harris, Ravel, Bartok and Stravinsky. Three student conductors will direct the orchestra, and the evening's program will conclude with a performance of Stravinsky's "Petrouchka" Ballet Suite, conducted by Eleazer de Carvalho, head of the orchestral conducting department of the Berkshire Music Center. The concert is open to Friends of the Berkshire Music Center.

the village VOICE, July 31, 1957

the village square

by JOHN WILCOCK



Tanglewood, Mass., July 28

A noisy airliner roared overhead during the performance of some Berlioz here last night, and conductor Charles Munch promptly halted the orchestra until the spluttering intruder had passed by. It wouldn't happen in New York, even with such a reverential attitude toward the music. Too many airliners.

Apart from this minor interruption, last night's concert went off without a visible hitch—as concerts at Tanglewood have been apt to do for 20 summers. I can't imagine more pleasant conditions under which to listen to music than this: lying comfortably on blankets under the stars, with a faint breeze rustling through the trees and canned beer at one's elbow.

They are the sort of conditions, in fact, that sometimes bring up to 20,000 visitors here on a week-end, and with such support you would imagine that the Boston Symphony Orchestra would be one of the few able to break even on a year-round operation.

It doesn't, though. Like most symphony orchestras, the Boston's degree of public-spiritedness is far beyond its means, and an excellent (money-losing) music school coupled with the massive operations of the symphony itself keep it consistently in the red. Ironically, the popularity of the open-air concerts in the orchestra's summer home contribute to the deficit, but ocials philosophically shrug it off with the consoling thought that it does at least keep the musicians working for more of the year than otherwise possible.

The people who attend are interesting, and somehow seem to have a commoner bond than a love of music. The only way I can describe it is to say that they seem like representatives of an "in-group" from the four neighboring states. Intelligent, alert, and, mainly, young, they are of a type I would unhesitatingly seek out in any corner of the world I happened to find myself. (But they wouldn't be found dead in the places that you and I dislike).

Among the few interlopers that had crept in were a couple of cigar-smoking refugees from the clubroom of some local racetrack, along with their middle-aged, bejewelled wives. To prove they were squares, they'd brought folding chairs.

As most of you undoubtedly know, there are many fringe activities taking place near here during the summer, among them being ballet at Jacob's Pillow and jazz at the Berkshire Music Barn. A well-planned week-end therefore can offer a great deal of variety in what the travel agents like to call "relaxed surroundings."

My own relaxation has extended to hiring a tent and cooking meals over an outdoor grill at adjoining October Mountain state park, and although I'm getting a little old for such Boy Scout activities (I'll be 30 next Sunday), it *does* same money.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

JUL 29 1957

$2 Tanglewood Serenade: Kids' Chorus, Lovers' Coos

By A STAFF REPORTER

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Anyone who has ever attended the Berkshire Music Festival can tell you this is unfair. You can't buy hot dogs at Tanglewood.

But you can find music fans massed haunch to paunch sometimes on the lawn outside the Tanglewood Music Shed. Like yesterday afternoon for instance, when 6176 people came to hear Pierre Monteux conduct the Boston Symphony Orchestra.

About 2000 of them listened from the lawn. Dress is very informal at Tanglewood concerts and people on the lawn can stretch out wherever they find space. Most people consider it a wholly delightful institution and point out that it attracts a good, democratic

See $2 TANGLEWOOD Page Six

Continued From Page 1

cross-section of American music lovers who seldom go near an ordinary concert hall.

Among those present yesterday, besides Monteux and the Boston Symphony Orchestra, were Stravinsky, Melchior, Bach, Brahms, Mozart and their families. That's Harold Stravinsky, who runs a delicatessen in Manhattan; Ludvig Melchior, who is a truck dispatcher from Brooklyn; Benny Bach, George Brahms and Herman Mozart, who are partners in a bowling alley in Bayonne, N. J., and drove all the way up here.

Two Ways to Go

There are two ways to go to Tanglewood concerts. You can buy a reserved seat and sit under the shed or you can go the way Harold, Ludwig, Benny, George and Herman go. They pay $2 and rest on the lawn in whatever posture they choose and Harold's wife, for example, can choose some lulus.

The cost per concert is lower this way, but the capital outlay is likely to be steep. Take the Harold Stravinskys. Harold's Tanglewood concert clothes—his striped Bermuda shorts, matching striped shirt, duckbill cap and flip-up smoked glasses—cost a pretty penny and that's just the start.

The Stravinskys—Harold, his wife Gladys, the two daughters and little Harold, Jr.—arrived yesterday with the inflatable rubber surf boards that are so popular this season among those who like to listen from a prone position. These they spread out on a 6-by-8 alpaca pile rug, big enough for the whole family, and there was still room for a portable ice chest, a five-gallon thermos of refreshments and a picnic basket.

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This lively part of the symphony is generally known as "Queen Mab, the Fairy of Dreams," but at Tanglewood is known as "The Children's Movement."

Sure enough, after a few trumpet blasts, little Harold Stravinsky, who was almost asleep, sat bolt upright and began bawling. Big Harold and Gladys tried everything to get him quiet again, but it was no use.

Everyone Glowers

"I'm awfully sorry," said big Harold, turning around to everybody with this frantic smile. Everybody glowered back.

"I'm going to put him in the ice chest," said big Harold, as little Harold's screams became horrible.

"You are not," said Gladys. "It will make the beer warm."

Finally, of course, they were forced to march back to the parking lot, lugging their inflated surf boards, the alpaca pile rug, the ice chest, the thermos jug, and the picnic basket, with Berlioz in the background and little Harold in the foreground. Scores of other families were retreating the same way, so the Stravinskys did not feel so bad.

"Honestly," said George Brahms to his friends Benny and Herman and their wives, "you'd think people would have better sense than to bring children to a concert. Why do they let people like that in here?"

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Move in Closer

"Hey, Benny," said George in that stage whisper of his, "move in here closer, so I can get everybody in the picture."

"Sh-h-h-h-h!" came voices from all sides.

"Wanna make something of it?" said George, picking out the oldest and most decrepit-looking shusher he could find.

This fellow didn't want to make anything of it, but George's wife, Maureen, did.

"Good grief, you big lug," said Maureen, 'whaddya think this is, a baseball game? Sit down and put that silly camera away."

"Yeah, whaddya think this is, George," said Benny, nudging his wife, Debra Louise.

"Whazzat?" said Herman Mozart, just waking up.

"Will you people please keep quiet," said Ludwig Melchior from nearby, in an even stagier whisper than George Brahms'.

"Honestly," said Ludwig, turning to his girl friend, Paulette Schwartz, "I don't know why they let people like that in here."

Not long after, Monteux led the Boston Symphony in "Mathis der Maler," a symphony by Hindemith. The second movement is actually called "Entombment," but many people at Tanglewood call it "The Lovers' Arpeggio Giggle Impromptu."

Berlioz Is Keen

Sure enough, Ludwig had leaned over to whisper something in Paulette's ear and pretty soon they were both stretched out on their blanket and Ludwig was still whispering in her ear. It was what, anywhere else, would be called a clinch.

Between cycles, Ludwig said, "I think Berlioz is keen, honey."

"They're through playing Berlioz, sweets," said Paulette, "that's Hindemith."

"Well, anyway, I like the romantic movement," said Ludwig.

"Honestly," said Harold Stravinsky, who had put little Harold to sleep and was back for the end of the concert, "I can't see why they let people like that in

Eagle, Friday, July 26, 1957

Notes and Footnotes

RATTLING AROUND: Coincidence that a Randy Weston piano record came out same day Ted Muller started his new program on WBEC. Includes "A Theme for Teddy," and dedicated to Mr. M, who has been close friend since he did radio interview of Weston three years ago . . . Frequently seen at Tanglewood but rarely recognized as designer of the Shed is Joseph Franz, though plaque on center column bears his name.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

First Church Soloist

Mrs. Kathryn Rector, a soprano, will be soloist at the 10:30 service tomorrow morning at the First Congregational Church. She will sing Little's "How Lovely Are Thy Dwellings."

Wife of the assistant manager of the Boston Symphony Orchestra, Mrs. Rector has been soprano soloist at the Mozart Festival in Asheville, N.C.

Eagle, Saturday, July 27, 1957

Tanglewood Couple To Sing at St. Stephen's

Mr. and Mrs. Howard Dash will sing a duet from "The Creation" by Haydn at St. Stephen's Episcopal Church tomorrow morning at 10.

The Dashes have been recitalists in New York City on Broadway and are both voice teachers. Mr. Dash is head of the music department at Dillard University in New Orleans, La.

This summer, Mr. and Mrs. Dash are studying in the choral department at Tanglewood under the direction of Hugh Ross.

Eagle, Saturday, July 27, 1957

Son Is Born To De Carvalhos

A son, their first child, was born to Mr. and Mrs. Eleazar de Carvalho yesterday in Rio de Janeiro, Brazil.

Mr. De Carvalho is head of the orchestral conducting department of the Berkshire Music Center, and director of the Rio de Janeiro Symphony Orchestra. Mrs. de Carvalho, the concert pianist Jocy de Oliveira, made her American debut at a Berkshire Festival concert last summer, when she played the Ravel Piano Concerto with the Boston Symphony under her husband's direction.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 25 1957

CITY STANDS FIRM ON PACKAGE TOURS

Insists on Licenses to Sell Tickets for State Events, but Exempts Other Shows

Travel agents won one round from the city yesterday but lost another. The city is attempting to license them to resell tickets to theatres and other amusement places as part of package tours. These tours include hotel, transportation and sight-seeing.

License Commissioner Bernard J. O'Connell allowed agents to continue selling tours to the Berkshire Music Festival in Massachusetts and other events outside the state. However, he insisted that licenses were needed for all agents, in or out of New York, who sold tours including tickets for events taking place here.

Commissioner O'Connell and his aides met with attorneys for two groups of travel agents at conferences in his office. One group represented Bingler Vacation Tours, Inc., which sells tours to the Berkshire Festival and similar events. The other represented the American Society of Travel Agents.

Robert E. Goldstein, attorney for Bingler, said Commissioner O'Connell had disclaimed any effort to control the sale of tickets for events outside the state. This left Bingler unhampered in its sale of the Berkshire tours.

Exemption Brief Due

The only Bingler tour that includes an event in New York State is one that takes in the Saratoga races, Mr. Goldstein said. He said he would submit a brief to the Commissioner stressing special circumstances that, he contended, should exempt this tour also from the need for a license.

John S. Russell, attorney for the travel agents, said the conference dealt with the status of out-of-town agents who sold package tours to New York.

Commissioner O'Connell previously had demanded that New York travel agents take out licenses for the resale of tickets for events within the state. At yesterday's conference he took the position that such resale of tickets by out-of-town agents for events here also required a license, according to Mr. Russell.

Mr. Russell maintained that any resale by out-of-town agents did not take place in New York but outside the state, and therefore did not come under the city's jurisdiction.

Mr. Russell said he assumed there would be another conference with the Commissioner.

Agency Won Suit

Last year the Court of Special Sessions dismissed a suit brought by the license commission against Paul Tausig & Son, travel agents. Tausig had been charged with having resold tickets without a license.

Later, the commission shut off tickets to package-tour operators by enforcing a regulation that prohibits the sale of more than ten tickets to unlicensed

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 29 1957

Miss Florence A. Dunn Organist in Dalton

Miss Florence A. Dunn, daughter of Mrs. Harland Dunn of Thomas St., and the late Mr. Dunn, was guest organist yesterday at the worship service at the First Congregational Church, Dalton.

Miss Dunn is assistant to the head of the study group at Tanglewood, a position she has held for the past six years. A graduate of Larson Junior College, New Haven, Conn., and the Boston Conservatory of Music, she is now a voice teacher at the Conservatory.

She is a member of the professional choir of Trinity Church and accompanist for the Cecilia Cociety and Appollo Club of Boston.

Soloist at the service was John Hornor, who is in the opera department at Tanglewood. He is a graduate of Williams College and has returned to Williamstown since his graduation as a soloist with the Berkshire Choral Society.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 26 1957

[190]

Tague

PROMOTIONAL DISPLAY of Berkshire Hills Conference advertising-news release program is inspection by officials of the area promotional agency. In the usual order are William H. Clifford, a director; John F. Downing, executive director; John Burbank, treasurer, and Carl A. Beers, president. Conference directors met last night at the Curtis Hotel in Lenox.

Item (e)
WAKEFIELD, Mass.
Independent
Circ. 5,975
JUL 24 1957

To Appear In Music Festival

Miss Patricia L. Capone, 18-year-old soprano, daughter of Mr. and Mrs. Louis P. Capone of 351 Lowell st, an honor student at the New England Conservatory of Music, Boston, is [illegible] Thursday, July 25 [illegible]wood," the Berkshire [illegible] Festival in Lenox, which is maintained by the Boston Symphony Orchestra, under the direction of Charles Munch.

Miss Capone has been called by Mme. Lorna Cooke de Varon, conductor of the New England Conservatory of Music chorus, who is conducting at Tanglewood, to appear in the Festival Chorus and the Boston Symphony Orchestra's performances of Hector Berlioz, "L. force du Christ." This, the featured performance of the festival, will be conducted by Charles Munch, conductor of the famed Boston Symphony Orchestra.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
JUL 30 1957

TANGLEWOOD BUS TO LEAVE HOLYOKE SATURDAY, SUNDAY

Busses to the Tanglewood concerts will leave Kathleen Smith's Music Shop, Maple St., Holyoke, Saturday at 5 p. m. and Sunday morning at 11. Reservations or information may be obtained from Kathleen Smith or Steinert's Music Store, Springfield. Admission and bus fare are included in the tickets with concert goers asked to bring box lunches.

Featured soloist Saturday night will be Isaac Stern, with Rudolph Serkin as soloist Sunday afternoon.

The same schedule will prevail the week end of the 10th and 11th. Carl Schurecht will conduct Saturday night, the 10th, and Charles Munch the 11th.

Tanglewood, Furcolo Praised For Aid to County Promotion

In a report to the Berkshire Hills Conference directors at the Curtis Hotel in Lenox last night, John F. Downing, executive director of the organization, lauded Tanglewood management and Gov. Furcolo for contributions to the Berkshires' vacation-travel trade.

"The Boston Symphony Orchestra," said Mr. Downing, "followed a suggestion of the Conference and this year included with their mailings a listing of other attractions in the Berkshires.

"We hail this unselfish cooperation," said the Conference executive, "and hope that next year will find more of our members following the lead of the management of the BSO."

Bigger Budget

In praising efforts of the state administration, Mr. Downing said Gov. Furcolo "sought and obtained for fiscal 1958 a promotional budget, which is three times as large as any previous year," and also opened a Massachusetts information office of Rockefeller Center in New York City.

"The Berkshires," said Mr. Downing, "should be grateful to Gov. Furcolo for these two vital contributions to their second largest industry, both of which the Conference has advocated for years.

"The New York office, which will be open year round, will be a particularly important asset to the Berkshires because we are the only major resort area in the state doing a year-round business."

Reporting on the results thus far of the Conference's 1957 promotional efforts, Mr. Downing said the organization has processed a record number of 39,628 inquiries.

An expanded program of weekly and spot news and photo releases, he said, has resulted in the "greatest total free lineage in the 31-year history of the Conference."

An Advertising First

He also reported that "for the first time," Berkshire advertising reached full-page size in both Boston and New York papers.

"This was possible," said Mr. Downing, "only because of the fine cooperation of Conference members who tied in with our program."

The Conference executive also credited The Eagle summer Saturday supplement, "Berkshire Week," with being "of inestimable value both in attracting people to the Berkshires and in keeping them in all sections of the area for longer stays."

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUL 30 1957

[illegible]ple will reside at [illegible] St., Fitchburg.

Berkshire Week End

Twenty-five members of the Quota Club of Springfield spent the past week end in the Berkshires. On Saturday morning they attended a rehearsal of the Boston Symphony Orchestra at Tanglewood; had lunch at the Rose Guest House in Stockbridge at noon, and in the afternoon attended a matinee performance of "Time Limit" starring William Roerick and Tom Coley at the Berkshire Playhouse. The outing was held in lieu of a regular meeting.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 27 1957

Mr. and Mrs. Andre Girard of Nyack, N.Y., are house guests of noted violinist Zino Francescatti and Mrs. Francescatti at their summer home, Fiddletop, Monterey. The Francescattis will entertain tomorrow at a dinner and cocktails for some of the members of the Boston Symphony Orchestra. Mr. Francescatti's mother, Mrs. Ernesta Francescatti, recently was honored at a party at Fiddletop and was guest of honor at a dinner given by BSO Conductor Charles Munch at Elm Court, Lenox.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 26 1957

Downing Praises Governor, Boston Symphony for Boost

Directors of the Berkshire Hills Conference were told last night that the Boston Symphony Orchestra and Gov. Foster Furcolo deserved praise for the manner in which they have helped boost Berkshire County as a vacation center.

39,628 Inquiries

That report was made by John F. Downing, executive director of the Conference, at a meeting at the Curtis Hotel in Lenox, where he also revealed that the Conference so far this year has processed a record total of 39,628 inquiries and, through weekly and spot news releases and photographs, has achieved the highest total of free lineage in its 31-year history. In addition, he said, full-page advertising status in Boston and New York papers has been reached for the first time.

"The Boston Symphony Orchestra," said Mr. Downing, "has followed a Conference suggestion and this year included with its mailings a listing of all other attractions in the Berkshires. We hail this unselfish contribution and hope next year will find more members following that lead."

Gov. Furcolo helped, Mr. Downing said, by obtaining a promotional budget in the state three times as large as that of any previous year, and also authorized opening of a Massachusetts information office at Rockefeller Center in New York. The latter is of particular importance, he said, because Berkshire County is the only resort area in the state operating on a year-round basis.

Area Directors

Northern Berkshire directors attending the meeting were Robert Hardman of this city, Ernest Brundage of Williamstown, and Frank Sweeney of Adams. Also on hand were County Commissioner James A. Bowes and Roger Jewett, the city's industrial development coordinator.

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But you can find music fans massed haunch to paunch sometimes on the lawn outside the Tanglewood Music Shed. Like yesterday, afternoon for instance, when 6176 people came to hear Pierre Monteuz conduct the Boston Symphony Orchestra.

About 2000 of them listened from the lawn. Dress is very informal at Tanglewood concerts and people on the lawn can stretch out wherever they find space. Most people consider it a wholly delightful institution and point out that it attracts a good, democratic cross-section of American music lovers who seldom go near an ordinary concert hall.

Among those present yesterday, besides Monteux and the Boston Symphony Orchestra, were Stravinsky, Melchior, Bach, Brahms, Mozart and their families. That's Harold Stravinsky, who runs a delicatessen in Manhattan; Ludwig Melchior, who is a truck dispatcher from Brooklyn; Benny Bach, George Brahms and Herman Mozart, who are partners in a bowling alley in Bayonne, N. J., and drove all the way up here.

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UNION, SPRINGFIELD, MASS., MONDAY, JULY 29, 1957

Eagle, Saturday, July 27, 1957

In Brief . . .

that [illegible] has ma[illegible]ves the rule . . . That only so-so attendance figure at Tanglewood last evening indicates once again that the problem of selling [illegible]riday night concerts is still largely unsolved. Maybe the four-day week is the only answer . . . On the

BERKSHIRE NIGHTS' second concert of the series was attended by 6,200 last night at Tanglewood. Among them are Professor and Mrs. Whitney S. Stoddard and Miss Kathleen O'Connell of Williamstown. Profesor Stoddard, of Williams College faculty, is on Tanglewood advisory board.

GREETING FRIENDS at intermission are Mr. and Mrs. John W. Talbot of Richmond, front, and Dr. and Mrs. Henry J. Wheelwright, rear. The series of four Friday evening concerts was offered to area residents at a special subscription rate of four concerts for the price of three.

Tanne

ST. STEPHEN'S RECTOR, the Rev. Malcolm W. Eckel, chats with Mrs. Shaun Kelly of Richmond and Mrs. Eckel before the second half of the concert. Many from Berkshire County who are supporting the series inaugurated this summer gave cocktail and dinner parties before the concert.

TANGLEWOOD on RECORDS

Works Already Performed

MOZART: SINFONIA CONCERTANTE IN E FLAT, K. 297B. Warwick Symphony Orchestra, 1.98

BEETHOVEN: TRIO NO. 7 IN B FLAT, OP. 97 ("ARCHDUKE"). Rubinstein, Heifetz, 3.98
Istomin, Schneider, Casals, 3.98
Badura-Skoda, Fournier, Janigro, 3.98

TCHAIKOVSKY: SYMPHONY NO. 6 IN B MINOR ("PATHETIQUE"). Star Symphony Orchestra, 1.98

SYMPHONY NO. 5 IN E MINOR. Boston Symphony Orchestra, Koussevitsky, 3.98
New York Philharmonic, Mitropoulos, 3.98
BBC Orchestra, Sir Malcolm Sargent, 3.98

ROMEO AND JULIET." Boston Symphony, Munch, 3.98
Philadelphia Orchestra, Ormandy, 3.98

VIOLIN CONCERTO IN D. Heifetz, Philharmonia Orchestra, Susskind, 3.98
Michael Rabin, Philharmonia Orch., Alceo Galliera, 3.48
Francescatti, New York Philharmonic, Mitropoulos, 3.98
(with Mendelssohn Concerto)

MENDELSSOHN: FINGAL'S CAVE OVERTURE. Berlin Philharmonic, Lehmann, 2.98
(with "Calm Sea and Prosperous Voyage")

STRAVINSKY: "SACRE DU PRINTEMPS." World Wide Symphony Orchestra, 1.98

SCHUBERT: QUARTET NO. 14 IN D MINOR ("DEATH AND THE MAIDEN"). Budapest String Quartet, 3.98
Works to Be Performed This Weekend

BERLIOZ: HAROLD IN ITALY. Heinz Kirchner, Berlin Philharmonic, Markevitch, 3.98
Primrose, Royal Philharmonic, Beecham, 3.98

SYMPHONIE FANTASTIQUE. Boston Symphony, Munch, 3.98
Berlin Philharmonic, Willem Van Otterloo, 3.98

"L'ENFANCE DU CHRIST." Mary Davenport, Martial Singher, Leopold Simoneau, Donald Gramm, The Little Orchestra Society, and Choral Art Society, Thomas Scherman conducting

"ROMEO AND JULIET." New York Philharmonic, Mitropoulos, 3.98

HINDEMITH: "MATHIS DER MALER." Berlin Philharmonic, Hindemith, 3.98
Pittsburgh Symphony, Steinberg, 3.98

The MUSIC HOUSE of NORTHAMPTON
143 MAIN STREET DIAL JU 4-1210
Specialists in Music for Over Thirty Years

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

JUL 30 1957

11 French Students Visit Governor On City Tour

Eleven engineering students from the University of Grenoble, France, said here Monday that they are impressed by the "gentillesse" and "grandeur" of American industry.

That first Gallicism means they have found U.S. industrialists and workmen right friendly. The second implies they're sure that when they make bigger and better elephants, American plants will make them.

But the Frenchmen, who visited Remington Rand's Univac in New York City last week and The Courant Monday afternoon, had a criticism of American life as well.

Work Too Hard

"You work too hard," a good-natured member of the troupe scolded in broken English. "Why, some of your men do not even take the half an hour for lunch!"

In France lunch lasts two hours and is the main meal of the day, he exlained. Between noon and 2 p.m., all commerce and industry stop.

On the second leg of a jaunt that will take them to Tanglewood, Cornell University, Niagara Falls, Ohio steel mills and Washington D.C. in the next five weeks, the students were guests for the day of Mr. and Mrs. Hohn Tyler of Knobb Hill, Glastonbury.

They visited Governor Ribicoff and Secretary of State Mildred P. Allen Monday, then returned to the Tylers' home and an evening of American square-dancing with friends of 17-year-old Jane Elizabeth Tyler.

Tour arrangements for the French students are made by the U.S. Department of State, which pays one-fourth the cost of the trip. Remaining expenses are paid equally by the French government, a foundation established by leading French factories, and the students themselves.

Their Hartford itinerary was set up by the Service Bureau for Women's Organizations.

Isabel Bishop Paintings Shown At Tanglewood

The Berkshire Eagle, Wednesday, July 31, 1957

Paintings by Isabel Bishop are being exhibited this week in the Glass Reception Room at Tanglewood. The exhibition has been arranged by the Berkshire Museum in Pittsfield.

Internationally known for her figure paintings and oils, Miss Bishop is an accomplished draftsman and etcher. She is a member of the National Institute of Arts and Letters, and her works are on view in many of the nation's well known museums, including the Metropolitain Museum and the Whitney Museum in New York, the Boston Museum of Fine Arts and the Springfield Museum.

In 1945, Miss Bishop was awarded a prize at the Corcoran Biennial Exhibition, and in 1943 she received an award from the American Academy of Arts and Letters. She won the First Altman Prize in 1955. Her paintings will be shown at Tanglewood through Aug. 4, and will also be exhibited at the ... um in Pittsfield t... of August.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 29 1957

New Sign Directs Tanglewood Traffic Over Prospect Hill

The Berkshire Eagle, Saturday, July 27, 1957

STOCKBRIDGE—The state Department of Public Works has changed the directional signs here for Tanglewood traffic coming from the east on Route 102 and from the south on Route 7.

The traffic was previously directed west to Interlaken and north on Route 183. A sign which has been erected at the corner of Main and Pine streets now directs the traffic up over Prospect Hill and by Stockbridge Bowl to the festival grounds.

Tanglewood traffic entering Stockbridge from the east follows signs at the intersection of Routes 102 and 20 in East Lee. Signs outside the Lee interchange of the Massachusetts Turnpike also direct traffic into Stockbridge.

Most of the Turnpike traffic bound from the east to Tanglewood, however, follows signs on the Turnpike to the West Stockbridge interchange.

At the corner of Pine and Main streets here, another new sign has been erected to direct traffic to Heaton Hall. The Selectmen recently issued a temporary permit for this sign. A third sign on the same metal pole at the corner directs traffic to the Marian Fathers Seminary.

Berkshire Week in Review

Around the County

IT WAS poor weather for ducks and farmers, but fine for summer visitors. Although the continuing drought caused water shortages in a number of Berkshire communities and closed the forests to blueberry pickers and hikers, the tourists kept coming in near-record numbers. Evidence was provided last weekend at Tanglewood, where attendance was up 50 per cent over 1956, and at such lodging places as Pittsfield's Wendell - Sherwood, which reported the busiest weekend in three years. The Berkshire Hills Conference said requests for reservations and information, which usually drop off sharply before mid-summer, are "still pouring in." . . . On the less cheerful

The Berkshire Eagle, Saturday, July 27, 1957

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BERKSHIRE NIGHTS' second concert of the series was attended by 6,200 last night at Tanglewood. Among them are Professor and Mrs. Whitney S. Stoddard and Miss Kathleen O'Connell of Williamstown. Profesor Stoddard, of Williams College faculty, is on Tanglewood advisory board.

GREETING FRIENDS at intermission are Mr. and Mrs. John W. Talbot of Richmond, front, and Dr. and Mrs. Henry J. Wheelwright, rear. The series of four Friday evening concerts was offered to area residents at a special subscription rate of four concerts for the price of three.

ST. STEPHEN'S RECTOR, the Rev. Malcolm W. Eckel, chats with Mrs. Shaun Kelly of Richmond and Mrs. Eckel before the second half of the concert. Many from Berkshire County who are supporting the series inaugurated this summer gave cocktail and dinner parties before the concert.

TANGLEWOOD on RECORDS

Works Already Performed

MOZART: SINFONIA CONCERTANTE IN E FLAT, K. 297B. Warwick Symphony Orchestra, 1.98

BEETHOVEN: TRIO NO. 7 IN B FLAT, OP. 97 ("ARCHDUKE"). Rubinstein, Heifetz, 3.98
Istomin, Schneider, Casals, 3.98
Badura-Skoda, Fournier, Janigro, 3.98

TCHAIKOVSKY: SYMPHONY NO. 6 IN B MINOR ("PATHETIQUE"). Star Symphony Orchestra, 1.98

SYMPHONY NO. 5 IN E MINOR. Boston Symphony Orchestra, Koussevitsky, 3.98
New York Philharmonic, Mitropoulos, 3.98
BBC Orchestra, Sir Malcolm Sargent, 3.98

ROMEO AND JULIET." Boston Symphony, Munch, 3.98
Philadelphia Orchestra, Ormandy, 3.98

VIOLIN CONCERTO IN D. Heifetz, Philharmonia Orchestra, Susskind, 3.98
Michael Rabin, Philharmonia Orch., Alceo Galliera, 3.48
Francescatti, New York Philharmonic, Mitropoulos, 3.98
(with Mendelssohn Concerto)

MENDELSSOHN: FINGAL'S CAVE OVERTURE. Berlin Philharmonic, Lehmann, 2.98
(with "Calm Sea and Prosperous Voyage")

STRAVINSKY: "SACRE DU PRINTEMPS." World Wide Symphony Orchestra, 1.98

SCHUBERT: QUARTET NO. 14 IN D MINOR ("DEATH AND THE MAIDEN"). Budapest String Quartet, 3.98
Works to Be Performed This Weekend

BERLIOZ: HAROLD IN ITALY. Heinz Kirchner, Berlin Philharmonic, Markevitch, 3.98
Primrose, Royal Philharmonic, Beecham, 3.98

SYMPHONIE FANTASTIQUE. Boston Symphony, Munch, 3.98
Berlin Philharmonic, Willem Van Otterloo, 3.98

L'ENFANCE DU CHRIST." Mary Davenport, Martial Singher, Leopold Simoneau, Donald Gramm, The Little Orchestra Society, and Choral Art Society, Thomas Scherman conducting

"ROMEO AND JULIET." New York Philharmonic, Mitropoulos, 3.98

HINDEMITH: "MATHIS DER MALER." Berlin Philharmonic, Hindemith, 3.98
Pittsburgh Symphony, Steinberg, 3.98

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

JUL 30 1957

11 French Students Visit Governor On City Tour

Eleven engineering students from the University of Grenoble, France, said here Monday that they are impressed by the "gentillesse" and "grandeur" of American industry.

That first Gallicism means they have found U.S. industrialists and workmen right friendly. The second implies they're sure that when they make bigger and better elephants, American plants will make them.

But the Frenchmen, who visited Remington Rand's Univac in New York City last week and The Courant Monday afternoon, had a criticism of American life as well.

Work Too Hard

"You work too hard," a good-natured member of the troupe scolded in broken English. "Why, some of your men do not even take the half an hour for lunch!"

In France lunch lasts two hours and is the main meal of the day, he exlained. Between noon and 2 p.m., all commerce and industry stop.

On the second leg of a jaunt that will take them to Tanglewood, Cornell University, Niagara Falls, Ohio steel mills and Washington D.C. in the next five weeks, the students were guests for the day of Mr. and Mrs. Hohn Tyler of Knobb Hill, Glastonbury.

They visited Governor Ribicoff and Secretary of State Mildred P. Allen Monday, then returned to the Tylers' home and an evening of American square-dancing with friends of 17-year-old Jane Elizabeth Tyler.

Tour arrangements for the French students are made by the U.S. Department of State, which pays one-fourth the cost of the trip. Remaining expenses are paid equally by the French government, a foundation established by leading French factories, and the students themselves.

Their Hartford itinerary was set up by the Service Bureau for Women's Organizations.

The Berkshire Eagle, Wednesday, July 31, 1957

Isabel Bishop Paintings Shown At Tanglewood

Paintings by Isabel Bishop are being exhibited this week in the Glass Reception Room at Tanglewood. The exhibition has been arranged by the Berkshire Museum in Pittsfield.

Internationally known for her figure paintings and oils, Miss Bishop is an accomplished draftsman and etcher. She is a member of the National Institute of Arts and Letters, and her works are on view in many of the nation's well known museums, including the Metropolitain Museum and the Whitney Museum in New York, the Boston Museum of Fine Arts and the Springfield Museum.

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The Berkshire Eagle, Saturday, July 27, 1957

New Sign Directs Tanglewood Traffic Over Prospect Hill

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Tanglewood traffic entering Stockbridge from the east follows signs at the intersection of Routes 102 and 20 in East Lee. Signs outside the Lee interchange of the Massachusetts Turnpike also direct traffic into Stockbridge.

Most of the Turnpike traffic bound from the east to Tanglewood, however, follows signs on the Turnpike to the West Stockbridge interchange.

At the corner of Pine and Main streets here, another new sign has been erected to direct traffic to Heaton Hall. The Selectmen recently issued a temporary permit for this sign. A third sign on the same metal pole at the corner directs traffic to the Marian Fathers Seminary.

Berkshire Week in Review

The Berkshire Eagle, Saturday, July 27, 1957

Around the County

IT WAS poor weather for ducks and farmers, but fine for summer visitors. Although the continuing drought caused water shortages in a number of Berkshire communities and closed the forests to blueberry pickers and hikers, the tourists kept coming in near-record numbers. Evidence was provided last weekend at Tanglewood, where attendance was up 50 per cent over 1956, and at such lodging places as Pittsfield's Wendell - Sherwood, which reported the busiest weekend in three years. The Berkshire Hills Conference said requests for reservations and information, which usually drop off sharply before mid-summer, are "still pouring in." . . . On the less cheerful

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 24 1957

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[192]

O GLOBO — 30-7-57

Trezentas Mil Almas Invadem Anualmente Uma Cidade Que Tem Apenas Quatro Ruas

Orquestras Sinfônicas, Companhias de Ópera, Conjuntos Corais, Conferencistas Enchem a Pequenina Lenox, em Julho e Agôsto, Para o "Festival Berkshire" — Diàriamente a Multidão se Renova, Para Ouvir Música

(De Eleazar de Carvalho — Especial, Para O GLOBO)

LENOX, Estado de Massachusetts (Julho) — A música, nos Estados Unidos, conseguiu estabelecer-se durante todo o ano. Se, no inverno, as temporadas de concertos, de música de câmara, de recitalistas, ópera e bailado são regularmente realizadas nas grandes e pequenas cidades, no verão essas temporadas se transportam para o ar livre, nas montanhas e nos vales de todo o país.

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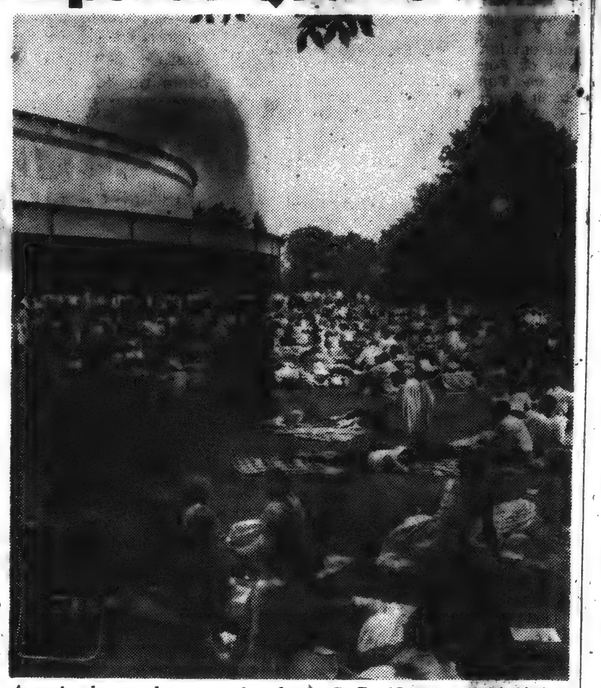

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SATURDAY REVIEW
NEW YORK, N. Y.

AUG 17 1957

MUSIC TO MY EARS

Schuricht and Egk at Tanglewood

—LENOX, MASS.

TO start a tour of American festivals with a visit to Tanglewood is, unquestionably, to put first things first. Perhaps it is the wish of the ever-modest management of the Boston Symphony Orchestra to pass without celebration the twentieth season of musicmaking in this choice locale, but that need not be binding on one who was present when the late Serge Koussevitzky subjected Eliel Saarinen's shed to its first pragmatic test. It was not by music, but with two blocks of wood which he picked up from the still unfinished floor.

What he heard when he clicked them together brought a satisfied nod. It was the first of perhaps millions of satisfied nods that patrons have since exchanged with friends (not neighbors, for all neighbors are friends within these hospitable gates). For one whose Tanglewood-going of recent years has been infrequent, it was soul-satisfying to spend an hour before the concert touring the grounds and noting how the human intrusion on the peaceful landscape has sunk roots and become a part of nature's own picture. Changes there have been, of course, but almost all of them have been improvements — easier access, better parking facilities, longer vistas.

Nobody ever had to be told the Stockbridge-Lenox-Lee area was beautiful, even when a sudden downpour meant ankle-deep mud in the parking lots pre-World War II. How beautiful it is can only be reckoned by the standards of its counterparts in Europe—fabled Salzburg, antique Amsterdam, edifying Edinburgh. Not one of them can provide the surpassing quiet of Tanglewood's green acres, acoustics to equal the ones built into the wedge-shaped shed (the funnel-effect makes the unamplified oboe audible a quarter of a mile away), or patrons with comparable decorum. Glyndebourne has its charms, of course, but what would John Christie think of listeners seated in his gardens in shorts and pull-over sweaters?

Of a recent evening it also had Carl Schuricht, the venerable conductor whose Polish stock has been soaked in so many national juices as to make him—at seventy-seven—that distinguished thing, a citizen of Europe. Celebrating his seventy-sixth birthday at his Swiss home in July 1956, Schuricht could have had little notion that his next birthday would find him what he had not been for all his previous musical life—a celebrity in America. Certain natural causes, including the death of numerous colleagues (mostly his junior), provided the unexpected opportunity to share the direction of the Vienna Philharmonic Orchestra on its memorable tour of the United States last winter. A round fifty-five years of professional experience equipped Schuricht with the skills not only to make a success of that venture, but also to earn the invitations he has been filling this summer (at Chicago's Ravinia, prior to Tanglewood).

As an admirer of Schuricht's attractive performances with the Vienna visitors, I made the trip to Tanglewood with the expectation of hearing the kind of good old-fashioned music-making only a good old-fashioned conductor can produce. I heard some, but not as much as I had hoped for. A member of the orchestra with whom I exchanged a few casual words answered, to a query as to his impressions of the visitor: "I don't know—we haven't played a concert with him yet." These were wise words, from a professional lexicon as pragmatic as Koussevitzky's clicking together of two pieces of wood. Namely, a performance is the product of the interaction of men and music—and who can tell, before it happens, how they will interact?

An oddly balanced program, beginning and ending with Brahms (the "Tragic" Overture and the First Symphony) had the contemporary Bavarian Werner Egk's "Three Peasant Pieces" as a somewhat gritty filling. As first announced, the Egk work was his "Orchestersonate" of 1948: the substitution of the earlier (1934) music provided a view of what he was before he became what he is. We don't have a sufficiently clear picture of Egk's accomplishment to say what he is, but it is certainly better than what he was.

Despite some allusions to the "Georgica Carmina" of Virgil (recalling that his countryman Orff has had more than a little success with the "Carmina" motif), Egk's work amounts to no more than a suite based on Bavarian folk tunes treated in parodistic style. It was played by the New York Philharmonic-Symphony Orchestra under the direction of Otto Klemperer as long ago as November 1934. It may have sounded spicy in those days, but the off-key dissonances and rhythmic distortions are rather rudimentary techniques of musical caricature at this time. Schuricht's comprehension of its broadly humorous plan was unquestionable, but it did not contribute much to the distinction of his program.

His direction of the two works of Brahms struck me as only partially successful. It is a maxim of the prize ring that "Styles make fights." The gist of this is that two skillful performers whose methods are at variance will never come to close quarters and a decisive outcome. Something of the sort seemed to separate the orchestra, long accustomed to conductors of the French school (Koussevitzky, Munch, Monteux, etc.), and Schuricht, whose concepts are certainly Germanic. This is not to say that good will did not exist on both sides, or that the audience did not hear a suitable amount of fine orchestral performance. It did: but it did not (in this opinion) hear either the Boston Symphony or the Schuricht kind of Brahms.

The former is spry, lightfooted, luminous: the latter is weighty, slightly ponderous, and dark. In the "Tragic" Overture, the problem—in terms of time expanse—is relatively manageable, and it came off well. Schuricht's way of drawing a ground plan is comprehensive. He knows, infallibly, the points and joints on which the success of an interpretation depends, and how to prepare them. The longer expanse of the symphony, however, introduced other complications.

At times one had the feeling Schuricht's conception of the Brahms No. 1, played by the Vienna Philharmonic, might have been superbly expressive. Played by the Boston Symphony, it was solid but somewhat lumpy, unquestionably sincere but slightly tedious. What might have been eloquence in a sympathetic response of an individuated orchestra became sentimental in the tentative response of one which was trying very hard but wasn't quite at one with the man in charge. The effort on both sides was beyond complaint: not, however, the result.

—JOHN KOUSSER

In the weeks to come Mr. K[illegible] will report on further aspects of music in America as reflected in the activities at [illegible] Festival, Blossom Creek, Wisconsin; the North American premiere of Benjamin Britten's "The Turn of the Screw" at Stratford, Ontario, and other events.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
AUG 2 - 1957

Guest Editorial

Flanagan Plan— Welcome, Berkshire!

(Hartford Courant)

Daniel J. Flanagan, the Springfield machinist leading a one-man crusade to annex four Western Massachusetts counties to Connecticut, seems to feel his plan is falling on deaf ears.

Mr. Flanagan invited Governor Foster Furcolo of the Bay State and the commissioners of Hampden, Hampshire, Franklin and Berkshire counties to meet and discuss the idea with him. Their absence was notable. When he passed the suggestion along to Governor Ribicoff, he received a reply that Connecticut has no jurisdiction in the matter. And none of the 600,000 inhabitants of the communities marked for secession has yet been observed tossing a hat in the air.

We understand how Mr. Flanagan must feel. He is encountering the historic passivity which so often greets the pioneer. In fact, all Connecticut knows, this state once tried to annex Fisher's Island. But it is not only this rebuff that makes us sympathize with Mr. Flanagan's idea. We think it a plan of high imagination and daring scope. Possibly it is just a little too comprehensive. We should be willing to settle for one county, Berkshire. We should feel it presumptuous for example, to ask for Hampden, where Governor Furcolo makes his home in nearby Longmeadow.

But to join Berkshire County with Connecticut seems, in the popular phrase, a "natural." Contiguous to our own Litchfield County, its topography is hewn from the same mountainous grandeur, refreshed with the same invigorating upland streams. The people of both pursue similar agricultural and industrial livelihoods. Indeed, numerous residents of lower Berkshire County daily journey to work in Connecticut. They live in the same white houses of stalwart Colonial architecture. Their temper, like that of their Connecticut neighbors, is sober, eschewing such vices as legalized horse-betting condoned in the more worldly, eastern end of Massachusetts.

The cultural affinities would be great, too. By joining with Connecticut, Berkshire County would bring us well-bred Williams College, and we in turn would share high-minded Yale and Trinity 'Neath the Elms, entwining them all in ivy-clad amity. The celebrated Berkshire Music Festival, the Connecticut Opera, the Hartford and New Haven symphonies would become at least kissin' cousins.

And the ties between the Massachusetts and Connecticut counties are as ancient as they are broad. For during the days of the Revolutionary War, mounted couriers of The Courant bore throughout the neighboring Berkshires, weekly issues of America's oldest newspaper, linking us all in news and counsel during the birth of our nation.

But Mr. Flanagan's plan of annexation needs no such special, immodest pleading as this. Its merits are as intrinsic as they are lengthy. We should like to call attention to just one more thing. If one examines the contours on a map, of Connecticut with Berkshire County joined to it, the effect is singularly like a hand with upthrust thumb. "Thumbs up" it seems to say symbolically. "Thumbs up, for Mr. Flanagan's daring plan!"

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...man Con...
Tanglewood

...th weekend of the 1957 ...Festival at Tanglewood, ...lass., will open with the ...od debut of the German ...Carl Schuricht, who ...ct the Boston Symphony ... in the first of three ... emphasizing the music ...ns on Friday evening, ...he concerts in the Music ...Saturday evening (Aug. ...nday afternoon (Aug. ...conducted by Charles ...usic director of the Bos...hony Orchestra, and the ...ill be Isaac Stern and ...erkin.

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Stern

...Stern will make his sec... ...earance of the season at ...ival on Saturday evening, ...at 8:30 when he will close ...ram with a performance ...s Violin Concerto. Charles ...will conduct this concert, ...the program with the Va... on a Theme by Haydn, ...ntinuing with "Medea's ...on and Dance of Venge... Samuel Barber. The bal... ...edea" from which this ... an excerpt was commis...

Berkshire Eagle, T...

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NEW YORK TIMES SUNDAY, JULY 28, 1957.

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(192)

O GLOBO — 30-7-57

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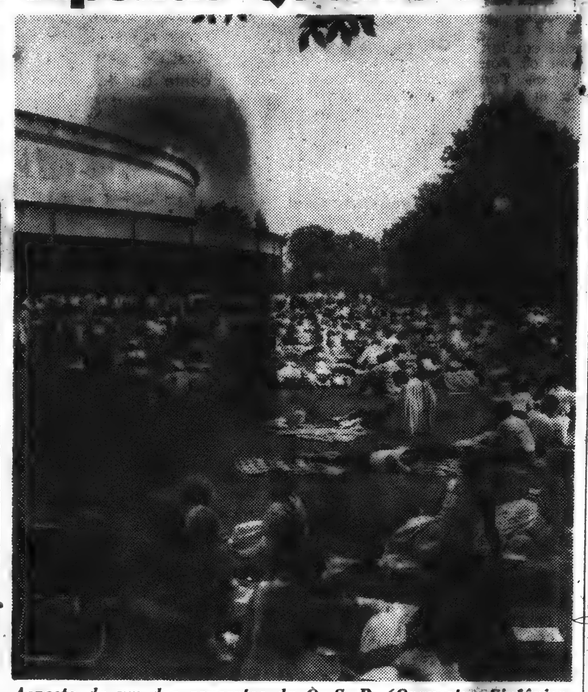

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NEW YORK, N. Y.

AUG 17 1957

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up from the still unfinished floor.

What he heard when he clicked them together brought a satisfied nod. It was the first of perhaps millions of satisfied nods that patrons have since exchanged with friends (not neighbors, for all neighbors are friends within these hospitable gates). For one whose Tanglewood-going of recent years has been infrequent, it was soul-satisfying to spend an hour before the concert touring the grounds and noting how the human intrusion on the peaceful landscape has sunk roots and become a part of nature's own picture. Changes there have been, of course, but almost all of them have been improvements — easier access, better parking facilities, longer vistas.

Nobody ever had to be told the Stockbridge-Lenox-Lee area was beautiful, even when a sudden downpour meant ankle-deep mud in the parking lots pre-World War II. How beautiful it is can only be reckoned by the standards of its counterparts in Europe—fabled Salzburg, antique Amsterdam, edifying Edinburgh. Not one of them can provide the surpassing quiet of Tanglewood's green acres, acoustics to equal the ones built into the wedge-shaped shed (the funnel-effect makes the unamplified oboe audible a quarter of a mile away), or patrons with comparable decorum. Glyndebourne has its charms, of course, but what would John Christie think of listeners seated in his gardens in shorts and pull-over sweaters?

Of a recent evening it also had Carl Schuricht, the venerable conductor whose Polish stock has been soaked in so many national juices as to make him—at seventy-seven—that distinguished thing, a citizen of Europe. Celebrating his seventy-sixth birthday at his Swiss home in July 1956, Schuricht could have had little notion that his next birthday would find him what he had not been for all his previous musical life—a celebrity in America. Certain natural causes, including the death of numerous colleagues (mostly his junior), provided the unexpected opportunity to share the direction of the Vienna Philharmonic Orchestra on its memorable tour of the United States last winter. A round fifty-five years of professional experience equipped Schuricht with the skills not only to make a success of that venture, but also to earn the invitations he has been filling this summer (at Chicago's Ravinia, prior to Tanglewood).

As an admirer of Schuricht's attractive performances with the Vienna visitors, I made the trip to Tanglewood with the expectation of hearing the kind of good old-fashioned music-making only a good old-fashioned conductor can produce. I heard some, but not as much as I had hoped for. A member of the orchestra with whom I exchanged a few casual words answered, to a query as to his impressions of the visitor: "I don't know—we haven't played a concert with him yet." These were wise words, from a professional lexicon as pragmatic as Koussevitzky's clicking together of two pieces of wood. Namely, a performance is the product of the interaction of men and music—and who can tell, before it happens, how they will interact?

An oddly balanced program, beginning and ending with Brahms (the "Tragic" Overture and the First Symphony) had the contemporary Bavarian Werner Egk's "Three Peasant Pieces" as a somewhat gritty filling. As first announced, the Egk work was his "Orchestersonate" of 1948: the substitution of the earlier (1934) music provided a view of what he was before he became what he is. We don't have a sufficiently clear picture of Egk's accomplishment to say what he is, but it is certainly better than what he was.

Despite some allusions to the "Georgica Carmina" of Virgil (recalling that his countryman Orff has had more than a little success with the "Carmina" motif), Egk's work amounts to no more than a suite based on Bavarian folk tunes treated in parodistic style. It was played by the New York Philharmonic-Symphony Orchestra under the direction of Otto Klemperer as long ago as November 1934. It may have sounded spicy in those days, but the off-key dissonances and rhythmic distortions are rather rudimentary techniques of musical caricature at this time. Schuricht's comprehension of its broadly humorous plan was unquestionable, but it did not contribute much to the distinction of his program.

His direction of the two works of Brahms struck me as only partially successful. It is a maxim of the prize ring that "Styles make fights." The gist of this is that two skillful performers whose methods are at variance will never come to close quarters and a decisive outcome. Something of the sort seemed to separate the orchestra, long accustomed to conductors of the French school (Koussevitzky, Munch, Monteux, etc.), and Schuricht, whose concepts are certainly Germanic. This is not to say that good will did not exist on both sides, or that the audience did not hear a suitable amount of fine orchestral performance. It did: but it did not (in this opinion) hear either the Boston Symphony or the Schuricht kind of Brahms.

The former is spry, lightfooted, luminous: the latter is weighty, slightly ponderous, and dark. In the "Tragic" Overture, the problem—in terms of time expanse—is relatively manageable, and it came off well. Schuricht's way of drawing a ground plan is comprehensive. He knows, infallibly, the points and joints on which the success of an interpretation depends, and how to prepare them. The longer expanse of the symphony, however, introduced other complications.

At times one had the feeling Schuricht's conception of the Brahms No. 1, played by the Vienna Philharmonic, might have been superbly expressive. Played by the Boston Symphony, it was solid but somewhat lumpy: unquestionably sincere but slightly tedious. What might have been eloquence in a sympathetic response of an understimated orchestra became sentimental in the tentative response of one which was trying very hard but wasn't quite at one with the man in charge. The effort on both sides was beyond complaint: not, however, the results.

—Irving Kolodin

In the weeks to come Mr. K... will report on further aspects ... in America as reflected ... cities ... Festival ... Creek, Wisconsin; the North American premiere of Benjamin Britten's "The Turn of the Screw" at Stratford, Ontario, and other events.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
AUG 2 - 1957

Guest Editorial

Flanagan Plan— Welcome. Berkshire!

(Hartford Courant)

Daniel J. Flanagan, the Springfield machinist leading a one-man crusade to annex four Western Massachusetts counties to Connecticut, seems to feel his plan is falling on deaf ears.

Mr. Flanagan invited Governor Foster Furcolo of the Bay State and the commissioners of Hampden, Hampshire, Franklin and Berkshire counties to meet and discuss the idea with him. Their absence was notable. When he passed the suggestion along to Governor Ribicoff, he received a reply that Connecticut has no jurisdiction in the matter. And none of the 600,000 inhabitants of the communities marked for secession has yet been observed tossing a hat in the air.

We understand how Mr. Flanagan must feel. He is encountering the historic passivity which so often greets the pioneer. In fact, all Connecticut knows, this state once tried to annex Fisher's Island. But it is not only this rebuff that makes us sympathize with Mr. Flanagan's idea. We think it a plan of high imagination and daring scope. Possibly it is just a little too comprehensive. We should be willing to settle for one county, Berkshire. We should feel it presumptuous for example, to ask for Hampden, where Governor Furcolo makes his home in nearby Longmeadow.

But to join Berkshire County with Connecticut seems, in the popular phrase, a "natural." Contiguous to our own Litchfield County, its topography is hewn from the same mountainous grandeur, refreshed with the same invigorating upland streams. The people of both pursue similar agricultural and industrial livelihoods. Indeed, numerous residents of lower Berkshire County daily journey to work in Connecticut. They live in the same white houses of stalwart Colonial architecture. Their temper, like that of their Connecticut neighbors, is sober, eschewing such vices as legalized horse-betting condoned in the more worldly, eastern end of Massachusetts.

The cultural affinities would be great, too. By joining with Connecticut, Berkshire County would bring us well-bred Williams College, and we in turn would share high-minded Yale and Trinity 'Neath the Elms, entwining them all in ivy-clad amity. The celebrated Berkshire Music Festival, the Connecticut Opera, the Hartford and New Haven symphonies would become at least kissin' cousins.

And the ties between the Massachusetts and Connecticut counties are as ancient as they are broad. For during the days of the Revolutionary War, mounted couriers of The Courant bore throughout the neighboring Berkshires, weekly issues of America's oldest newspaper, linking us all in news and counsel during the birth of our nation.

But Mr. Flanagan's plan of annexation needs no such special, immodest pleading as this. Its merits are as intrinsic as they are lengthy. We should like to call attention to just one more thing. If one examines the contours, on a map, of Connecticut with Berkshire County joined to it, the effect is singularly like a hand with upthrust thumb. "Thumbs up" it seems to say symbolically. "Thumbs up, for Mr. Flanagan's daring plan!"

...man Con... Tanglewood

...th weekend of the 1957 ...Festival at Tanglewood, ...lass., will open with the ...od debut of the German ... Carl Schuricht, who ...uct the Boston Symphony ... in the first of three ... emphasizing the music ...ns on Friday evening, ...he concerts in the Music ... Saturday evening (Aug. ...nday afternoon (Aug. 4) ... conducted by Charles ...usic director of the Bos...phony Orchestra, and the ...will be Isaac Stern and ...erkin.

...huricht, who arrived in ...try on July 12, will come ...lewood from Chicago, ... has appeared in four ... with the Chicago Sym... Ravinia Park, to con... Boston Symphony Or... for the first time. His ... will include Brahms ...verture and First Sym... and "Georgica" by the ... composer Werner Egk. ...a" was written in 1934 ...ubtitled "Three peasant ...r Orchestra" since it ... folk tunes of the com... native Bavaria.

...huricht, prior to his tour ...on with the Vienna Phil... through the United ...d Canada, was known in ...ntry principally by his ...ecordings. His first ap... in the United States was ... St. Louis Symphony in ...rlier this summer he con... the two opening concerts ...Vienna Festival, and the ...weeks of the Zurich June ...

...Stern

...Stern will make his sec... ...earance of the season at ...ival on Saturday evening, ...at 8:30 when he will close ...gram with a performance ...is Violin Concerto. Charles ...will conduct this concert, ...the program with the Va... ...on a Theme of Haydn, ...ntinuing with "Medea's ...on and Dance of Venge... ...Samuel Barber. The bal... ...edea" from which this ...an excerpt was commis...

...Berkshire Eagle, ...

...ST CONDUCTOR ...ymphony Orchestra ...

NEW YORK TIMES, SUNDAY, JULY 28, 1957.

TIGHT BINDING

THE BOSTON SUNDAY HERALD, JULY 28, 1957

...man Conductor in Debut ...Tanglewood This Week

...of the 1957 ... Tanglewood ... with the German ... Symphony ... Music ... Charles ... the Bos... Stern and ... arrived in ... will come ... from Chicago, ... as appeared in four ... the Chicago Sym... Ravinia Park, to con... Boston Symphony Or... the first time. His ... Brahms ... and Five Sym... "Georgica" by the ... composer Werner Egk. ... written in 1934 ... "Three peas...ant ...estra" since it is ... ...ses of the com... Bavaria.

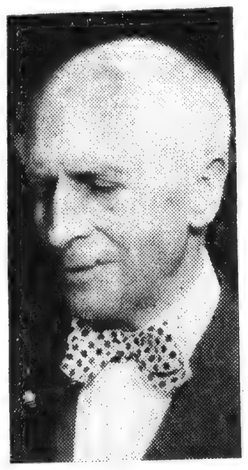
...prior to his tour ... with the Vienna Phil... through the United ... Canada, was known in ... principally by his ...dings. His first ap... the United States was ... St. Louis Symphony in ... this summer he con... two opening concerts ... Festival, and the ... ...es of the Zurich June

...Stern

...will make his sec... ...e of the season at ... on Saturday evening, ...:30 when he will close ... with a performance ...Violin Concerto. Charles ... will conduct this concert, ...the program with the Va... ...n a Theme of Haydn, ...ning with "Medea's ... and Dance of Venge... ...Samuel Barber. The bal... ...from which this ...e excerpt was commis-sioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946. The present scoring for full orchestra of "Medea's Meditation and Dance of Vengeance" was completed in 1955.

Dr. Munch will also conduct the concert on Sunday afternoon, Aug. 5, at 2:30, performing in the first half the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. The symphony was commissioned by the Juilliard School of Music and was first performed there in 1956 by the Juilliard Orchestra conducted by Jean Morel. Rudolf Serkin will be the soloist in the Brahms Piano Concert No. 2, closing the next-to-last week of Berkshire Festival concerts.

A public rehearsal of the Boston Symphony Orchestra will be held on Saturday morning, Aug. 3, at 10 a.m. Admission is $1, for the benefit of the Orchestra's Pension Fund.

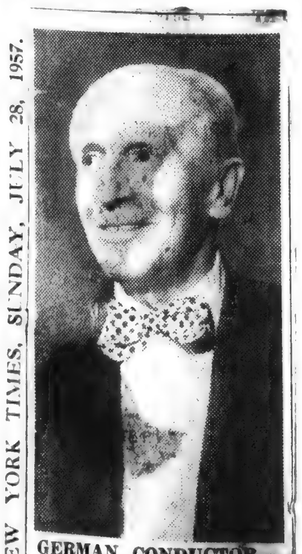


VIENNESE CONDUCTOR — Carl Schuricht will make his first Tanglewood appearance on Friday evening with the Boston Symphony.

...dshire Eagle, Tuesday, July 9, 1957—15

...CONDUCTOR Carl Schuricht will lead the Bos...phony Orchestra Aug. 2 and 10 at Tanglewood.

NEW YORK TIMES, SUNDAY, JULY 28, 1957.



GERMAN CONDUCTOR— Carl Schuricht makes his Tanglewood debut Friday.

German Conductor to Debut at Tanglewood

Carl Schuricht, German conductor, will make his Tanglewood debut Friday evening conducting the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms.

* * *

CHARLES MUNCH will conduct the Saturday evening and Sunday afternoon concerts in the Music Shed with Isaac Stern and Rudolf Serkin as soloists.

Schuricht, who will also conduct the Tanglewood concert of Aug. 10, arrived in this country on July 12. He will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park.

His program on Friday at 8:30 o'clock will include the Brahms "Tragic Overture" and "First Symphony" and the work known as "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three peasant pieces for Orchestra." It is based on folk tunes of the composer's native Bavaria.

* * *

SCHURICHT, who toured this country last season with the Vienna Philharmonic, had been known here prior to that time principally by his many recordings. His first appearance in this country was in 1929 with the St. Louis Symphony.

Earlier this summer Schuricht conducted the two opening concerts of the Vienna Festival and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the program Saturday at 8:30 p.m. which he will close with a performance of the Brahms Violin Concerto. Charles Munch will conduct the concert, opening the program with the "Variations on a Theme of Haydn" and continuing with Samuel Barber's "Medea's Meditation and Dance of Vengeance."

* * *

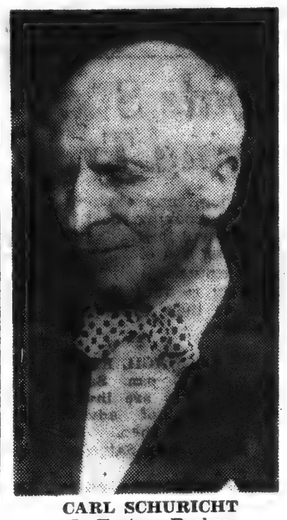
DR. MUNCH will conduct the Sunday 2:30 p.m. program with Rudolf Serkin as soloist in the Brahms Piano Concerto number 2. The program will also include the Brahms "Academic Festival Overture" and the Walter Piston Symphony number 5.

Tomorrow's Chamber Music program will be devoted to a song recital by the French baritone, Gerard Souzay, with Ralph Berkowitz at the piano.

A public rehearsal of the Boston Symphony Orchestra will be held in the Shed Saturday at 10 a.m. with proceeds benefiting the orchestra's pension fund.

Tickets for all events may be purchased at the Tanglewood box office and admission to the grounds tickets will be sold prior to each concert.

SCHENECTADY GAZETTE, TUESDAY, JULY 30, 1957



CARL SCHURICHT
To Feature Brahms

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 28 1957

EMINENT GERMAN CONDUCTOR DUE IN BERKSHIRE DEBUT

Carl Schuricht to Make Two Appearances at Tanglewood

Lenox, July 27— The eminent German conductor, Carl Schuricht, makes two appearances as guest conductor at the Berkshire Festival this summer on his first visit to Tanglewood. On Friday evening, August 2, he will direct the Boston Symphony Orchestra in a program of works by Brahms and Egk, and on Saturday evening, Aug. 2, he will conduct a program devoted to works by Blacher, Shubert and Beethoven. Mr. Schuricht conducted the Vienna Philharmonic Orchestra on its triumphal tour of the United States during the winter of 1956-57.

Born in 1880

Born in Danzig in 1880, Carl Schuricht comes from a long line of musicians. His mother was the well known oratorio soloist, Amanda Wusinowski. Schuricht began his musical training at the age of six, as a student of violin and piano. He began composing at the age of 11 and wrote two short operas with original libretti when he was 15. He continued his musical studies in Wiesbaden, with the great pianist and conductor, Franz Mannstaedt.

At the age of 20 Schuricht became rehearsal accompanist at the Stadttheater in Mainz. Two years later he was award a composition prize and received further honors from Franz von Mendelssohn, nephew of the composer. In Berlin, Schuricht continued to study composition under the guidance of Engelbert Humperdinck and Max Reger, in Leipzig, a prolific composer, he wrote a large number of sonatas, chamber music, songs and orchestral works.

CARL SCHURICHT

Schuricht was subsequently drawn to conducting, and for some years traveled across Germany, directing performances of operas, operettas, and leading oratorio societies, chamber and symphony orchestras. In 1909 he became director of the Ruhlschen Oratorio Society in Frankfurt. At the age of 31 he was appointed principal director of music in Wiesbaden. He conducted the city's orchestra, and under his guidance Wiesbaden became internationally known as a center of music activity. Schuricht organized great music festivals there, featuring modern works by Strauss, Reger, Mahler and Schoenberg, and also stressing classical and romantic works, as, for example, the Brahmsfest of 1921.

Simultaneously, Schuricht pursued his career as guest conductor of orchestras throughout Europe. In 1914 he had scored successes in London and at La Scala in Milan; after the First War he led the Berlin Philharmonic, The Dresden Philharmonic and the Gewandhausorchester and Leipzig Symphony in Leipzig, the Vienna Philharmonic and Vienna Symphony. Other engagements took him to Greece, Hungary, the Scandinavian countries, Holland, Italy, England and France. From 1930 until 1939, he conducted the summer symphony concerts in Scheveningen, Holland, with the Residence Orchestra of The Hague.

In 1944 Schuricht fled from Germany to Switzerland, where he was welcomed by his colleague and friend, Ernest Ansermet. At the end of World War II he reopened the Salzburg Festival (1946), and resumed his schedule of appearances as guest conductor, scoring successes at festivals in Holland, Lucerne, Aix-en-Provence, Besancon, Montreux, Ascona.

Mr. Schuricht has made recordings with the Vienna Philharmonic, the Berlin Philharmonic, the London Philharmonic and the Paris Conservatoire Orchestras. Shortly before coming to the Berkshire Festival in Tanglewood, he conducted four concerts at the Ravinia Festival in Chicago.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181

JUL 28 1957

Carl Schuricht To Make Debut At Tanglewood

Carl Schuricht, noted German conductor, will make his Berkshire Music Festival debut this Mr. Schuricht will conduct the Boston Symphony Orchestra Friday night at Tanglewood.

The evening's program will be the first of three devoted principally to the music of Brahms. Mr. Schu icht will conduct the "Tragic" Overture and First Symphony, as well as Werner Egk's "Georgica," three works based on Bavarian folk music.

Charles Munch will conduct the Saturday evening and Sunday afternoon concerts. The Saturday event will offer Brahms' Haydn Variations and Violin Concerto, with Isaac Stern as soloist.

On Sunday, the music will include the Brahms "Academic Festival" Overture and Second [illegible] Concerto, with Rudolf [illegible] as soloist. In addition, Walter Piston's Symphony No. 5 will be performed.

Evening concerts are at 8:30. The Sunday performance is at 2:30.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

JUL 28 1957

C193]

Carl Shuricht to Conduct Symphony at Tanglewood

Special to The Standard-Times

LENOX, July 27 — The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on next Friday night.

The concerts in the Music Shed next Saturday night and the afternoon of Sunday, Aug. 4, will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms "Tragic Overture" and "First Symphony," and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three peasant pieces for orchestra" since it is based on folk tunes of the composer's native Bavaria.

Mr. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this Summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 26 1957

Fifth Weekend At Tanglewood

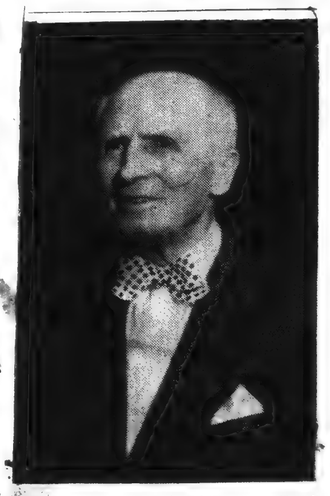
The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2. The concerts in the music shed on Saturday evening, Aug. 3, and Sunday afternoon, Aug. 4, will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three Peasant Pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria. Mr. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, Aug. 3, at 8:30 when he will close the program with a performance Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance' by Samuel Barber. The ballet "Medea" from which this work is an excerpt was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946.

Journal
LAKEVILLE, Conn.
Veekly Independent
Circ. 2,292

AUG 1 1957



GUEST CONDUCTOR . . . Carl Schuricht, noted conductor, who will direct the Boston Symphony at Tanglewood this Friday evening.

[1947]

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 25 1957

BSO to Feature Brahms Works on Aug. 2 Weekend

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will

RUDOLPH SERKIN

ISAAC STERN

open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2. The concerts in the Music Shed Saturday evening, Aug. 3, and Sunday afternoon, Aug. 4, will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Mr. Schuricht's program will include Brahms Tragic Overture and First Symphony and "Georgica" by the Bavarian composer, Werner Egk.

Isaac Stern will make his second appearance of the season at the Festival Saturday evening, Aug. 3, at 8:30, when he will close the program with a performance of the Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber.

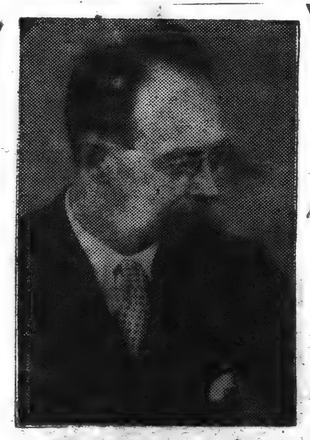
Dr. Munch will also conduct the concert Sunday afternoon, Aug. 5 at 2:30, performing in the first half the Brahms Academic Festival Overture and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2.

The fifth in the series of Wednesday Evening Chamber Music Converts July 31 at 8:30 will be devoted to a song recital by the French baritone, Gerard Souzay, with Ralph Berkowitz at the piano. Mr. Souzay will present a program including early French airs and groups of songs by Schubert, Liszt, Brahms. After the intermission, Mr. Souzay will perform two groups of songs by Maurice Ravel in observance of the twentieth anniversary of the composer's death. Proceeds from this concert will go to the Tanglewood Revolving Scholarship of the Berkshire Music Center.

A public rehearsal of the Boston Symphony Orchestra will be held on Saturday morning, Aug. 3, at 10 o'clock.

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 6,200

AUG 1 1957



RUDOLF SERKIN, pianist, returns to Tanglewood this year to appear as soloist with the Boston Symphony Orchestra in a performance of Brahms' Piano Concerto No. 2, on Sunday afternoon, August 4

Thursday, August 1, 1957

MILLBROOK ROUND TABLE

RUDOLF SERKIN, pianist, returns to Tanglewood this year to appear as soloist with the Boston Symphony Orchestra in a performance of Brahms' Piano Concerto No. 2, on Sunday afternoon, August 4 at 2:30 p.m. in the Music Shed. Charles Munch directs the Boston Symphony.

The Berkshire Eagle, Friday, Aug. 2, 1957

Carl Schuricht Makes Tanglewood Debut Tonight

The fifth weekend of the 1957 season at Berkshire Festival concerts at Tanglewood will open tonight in the Music Shed at 8:30. Carl Schuricht, the well-known German conductor, will make his first appearance at Tanglewood, conducting the Boston Symphony Orchestra in two works of Brahms, the Tragic Overture and the First Symphony, and a contemporary work, "Georgica," by Werner Egk. Mr. Schuricht, who arrived at Tanglewood on Monday, has recently conducted four concerts of the Chicago Symphony at Ravinia Park.

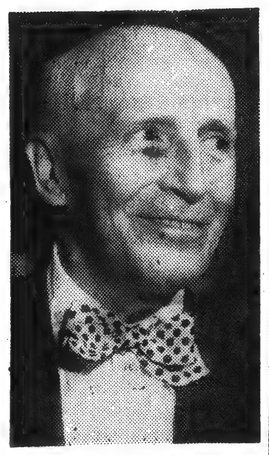
Munch Tomorrow

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts on Saturday evening at 8:30, and Sunday afternoon, at 2:30. Isaac Stern will make his second appearance at this year's Berkshire Festival on Saturday, playing the Brahms Violin Concerto, and Rudolf Serkin will be soloist on Sunday afternoon in the Second Piano Concerto of Brahms. On Saturday evening, Mr. Munch also will present the Brahms Variations on a Theme of Haydn and "Medea's Meditation and Dance of Vengeance" by the American composer Samuel Barber. The Sunday program will include, in addition to the Brahms Piano Concerto, the same composer's Academic Festival Overture, and the Symphony No. 5 by Walter Piston. Mr. Piston will come to Tanglewood from his home near Boston especially to attend this performance.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 o'clock will again be open to the public for the benefit of the Pension Fund.

SYRACUSE HERALD-AMERICAN, Sunday, July 28, 1957

Schuricht of Vienna To Lead in Berkshires



CARL SCHURICHT

MASSACHUSETTS
LENOX
Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Rudolph Serkin, pianist.
Academic Festival Overture; Brahms
Piano Concerto No. 2; Brahms
Symphony No. 5; Piston

MONDAY, 8:30 P. M., Theatre-Concert Hall. World premiere of Mark Bucci's one-act opera, Tale for a Deaf Ear, presented by opera department of Berkshire Music Center. The program will also include other operatic excerpts.

TUESDAY, 8:30 P. M., Theatre-Concert Hall. Special concert of modern chamber music sponsored by the Fromm Foundation.
Program of works by Piston, Babbitt, Chavez, Palmer, Krenek and Stravinsky.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. Zimbler Sinfonietta assisted by James Pappoutsakis, flutist; Menahem Pressler, pianist; Roger Voisin, trumpeter.
Symphony No. 1; Boyce
Triptych; Tansman
Concerto for flute and strings; Boccherini

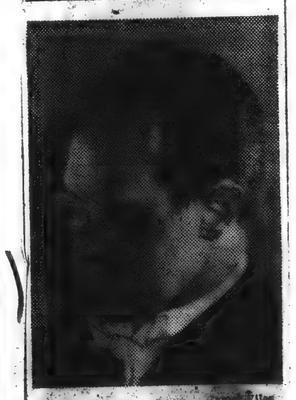
Carl Schuricht, celebrated conductor of the Vienna Philarmonic Orchestra will make his first appearance in The Shed, "Tanglewood," Lenox, Mass. next Friday night when he leads the Boston Symphony in works by Brahms and Egk. He also will conduct a concert there Saturday night, Aug. 10, featuring works by Blacher, Schubert and Beethoven.

The Berkshire Music Festival, Dr. Charles Munch, director, now is in mid-season with concert in The Shed week-ends through Aug. 11. Guest conductors this season include Pierre Monteux. "Tanglewood" is the summer home of the Boston Symphony and houses the Berkshire Music Center where hundreds of students in choral work, orchestral conducting and opera are in attendance.

"Tanglewood on Parade" is set for Thursday night, Aug. 8 with a gala concert in The Shed, performed by the Boston Symphony under Dr. Munch and the Boston Pops Orchestra under Arthur Fiedler. In addition there will be demonstrations by students in the several departments of the Music Center. Pierre Monteux conducts his afternoon's concert in The Shed.

On Saturday night, Aug. 3, and Sunday afternoon Aug. 4 Dr. Munch will conduct. Soloist on Aug. 3 will be Violinist Isaac Stern. On Aug. 4 at the afternoon concert, soloist will be Rudolph Serkin, pianist.

The Fromm Music Foundation concerts and composers' forums are attracting considerable attention, as is opera presented in the Theater Concert Hall, Boris Goldovsky directing. Open rehearsals of The Boston Symphony take place Saturday mornings at 10 o'clock in The Shed with admission fees going to the Orchestra's pension fund.



PIANIST—Rudolf Serkin will play Brahms today at the Berkshire Festival.

N.Y. TIMES 8-4

Thursday, August 1, 1957

MILLBROOK ROUND TABLE

Schuricht to Conduct At Tanglewood Friday

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening (August 3) and Sunday afternoon (August 4) will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, August 3, at 8:30 when he will close the program with a performance of Brahms Violin Concerto.

Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts on Sunday afternoon.

A public rehearsal of the Boston Symphony Orchestra will be held on Saturday morning, August 3, at 10:00 o'clock.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

AUG 1 1957

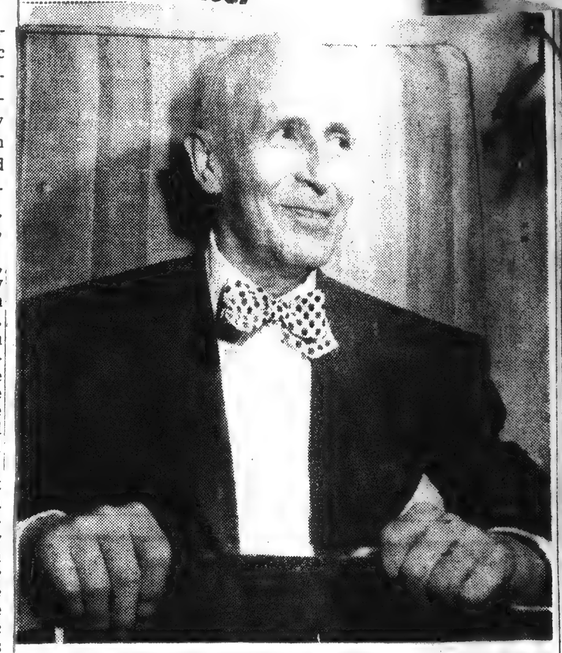
Carl Schuricht Is Guest Conductor At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening August 2. The concerts in the Music Shed on Saturday evening (Aug. 3) and Sunday afternoon (Aug. 4) will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three peasant pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria. Mr. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

AUG 2 - 1957



Carl Schuricht will conduct the Boston Symphony in two concerts this summer at Tanglewood—~~the first tonight~~, and the second on Saturday night, Aug. 10.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

JUL 27 1957

TO CONDUCT

The fifth weekend of the 1957 Berkshire Festival at Tanglewood will open with the Tanglewood debut of the German conductor Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms Friday evening. The concerts in the Music Shed next Saturday evening and Sunday afternoon will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin, Schuricht, who arrived in this country July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms' Tragic Overture and First Symphony, and "Georgica" by the composer Werner Egk. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this summer he conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival

...England Newspaper Agency, Inc.
... 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
1957

...ill make his next Friday ...nductor of the ...rchestra at the ... Lenox, Mass. ...rts of the fifth ...night and Sun... ...t, will be con... ...hestra's musi... ...Munch. These ...ize the music ...will be pianist ... Isaac Stern, ...e his A... ...e Louis ... ...en that me ...United ...ater ...the Vienna ...season, Mr. ...s principally ...h many re... ...to Tangle... ...where he ...at Ravinia ...Symphony, ...ude Brahms' ...First Sym... ...ca" by the ...Werner Egk, ...osed in 1934. ...ee Peasant Pieces ...stra," and is based on ...n folk tunes. Programs of ...k will be as follows: ...at 3:30 p.m., Music Shed, ...Monteux conducting, Berlioz: ...from "Romeo and Juliet"; ...m: Overture to "News of the ...Mathis der Maler."

...day at 8:30, Theater—Concert ...erard Souzay, baritone, accom... ...by Ralph Berkowitz, piano. ...by Machaut, Lully, Rameau, ...de Lizt, Brahms, and Ravel's ...opular Greek Songs" and "Three ...Melodies."

...at 8:30, Music Shed. Charl... ...t conducting, Brahms: "Tragic ..., Werner Egk: "Georgica" ...Symphony No. 1, in C minor.

...y at 8:30, Music Shed. Charles ...nducting. Brahms: Variations ...me by Haydn; Samuel Barber: ...Meditation and Dance of ...; Brahms: Violin Concerto ...ist, soloist).

...Aug. 4 at 2:30, Music Shed, ...Munch conducting. Brahms: ...c Festival" Overture; Walter ...mphony No. 5; Brahms: Piano ...o. 2 in B-flat major (soloist: ...erkin).

...nday Journal
...VIDENCE, R. I.
...Independent
...Circ. 185,173
JUL 28 1957

...Schuricht, who con... ...the American tour of ...enna Philharmonic Or... ...last season, will make ...but as guest conductor ...e Berkshire Festival, ...wood, Friday night at ...t of the weekend con... ...in the Music Shed. He ...to Tanglewood from a ...a Park engagement with ...icago Symphony and is ...ded for a second ap... ...nce Aug. 10.

...Friday's concert he will ...ct the Boston Sym... ...Orchestra in the Ameri... ...premiere of Werner ..."Georgica," subtitled ...e peasant pieces for Or... ...." The program will ...include the "Tragic" ...ure and the First Sym... ...of Brahms whose ...are featured this week-

...rles Munch will conduct ...aturday night and Sun... ...afternoon concerts. Sat... ...'s bill will be Brahms' ... Variations and Violin ...erto, with Isaac Stern, ...k, and Barber's "Medea's ...tation and Dance of Ven... ...e." Sunday: Brahms' ...amic Festival Overture ...iano Concerto No. 2, with ...f Serkin, and Piston's ...Symphony.

...dnesday evening's cham... ...music recital will be given ...erard Souzay, baritone, ...Ralph Berkowitz, pianist, ...nting early French airs ...orks by Schubert, Liszt, ...s and Ravel.

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUL 28 1957

erkshire
estival

Schuricht will make his
ng debut next Friday
ning as guest conductor of the
ton Symphony Orchestra at the
Tanglewood Festival in Lenox Mass.
ree opening concerts of the fifth
ekend, Saturday night and Sun-
afternoon, Aug. 4, will be con-
ted by the Orchestra's music
tor, Charles Munch. These
certs will emphasize the music
Brahms. Soloists will be pianist
dolf Serkin and Isaac Stern,

Schuricht made his Ameri-
debut with the St. Louis Sym-
ony in 1929. Between that time
the time of the United States
ered Canada with the Vienna
harmonic last season, Mr.
richt was known principally
this country through many re-
dings. He comes to Tangle-
d from Chicago, where he
s four concerts at Ravinia
k with the Chicago Symphony.
programs will include Brahms'
ic Overture and First Sym-
ny, and "Georgica" by the
arian composer, Werner Egk.
"Georgica" was composed in 1934,
is subtitled "Three Peasant Piece
Orchestra," and is based on
ian folk tunes. Programs of
week will be as follows:

day at 1:30 p.m., Music Shed,
Munch conducting Berlioz:
ture to "Romeo and Juliet";
ner: Overture to "News of the
" from "Die Meister."

day at 1:30, Theater—Concert
Ian Souzay, baritone, accom-
ed by Ralph Berkowitz, piano.
ks by Duvernoy, Duparc, Bachaut, Lully, Rameau,
ert, Liszt, Brahms, and Ravel's
ral Greek Songs" and "Three
Indian Lyrics."

day at 1:30, Music Shed. Carl
richt conducting. Brahms: Tragic
ture; Egk: "Georgica"; Brahms:
phony No. 1, in C minor.

day at 1:30, Music Shed. Charles
ch conducting. Brahms: Variations
a Theme of Haydn; Samuel Barber:
ea's Meditation and Dance of
geance"; Brahms: Violin Concerto
D major. (Soloist).

day at 4, at 2:30, Music Shed.
Munch conducting. Brahms:
demic Festival" Overture; Walter
ston: Symphony No. 5; Brahms: Piano
certo No. 2 in B-flat major (soloist:
Serkin).

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
JUL 28 1957

Schuricht, who con-
the American tour of
Philharmonic Or-
last season, will make
guest conductor
Berkshire Festival,
Friday night at
of the weekend con-
at the Music Shed. He
Tanglewood from a
Park engagement with
Symphony and is
for a second ap-
Aug. 10.

Munch's concert he will
the Boston Sym-
estra in the Ameri-
miere of Werner
"Georgica," subtitled
Peasant pieces for Or-
The program will
ude the "Tragic"
and the First Sym-
of Brahms' whose
featured this week-

Munch will conduct
Sunday night and Sun-
noon concerts. Sat-
night will be Brahms'
Variations and Violin

erto, with Isaac Stern,
and Barber's "Medea's
tation and Dance of Ven-
Sunday: Brahms'
mic Festival Overture
Concerto No. 2, with
Serkin, and Piston's
Symphony.

Tuesday evening's cham-
music recital will be given
Gerard Souzay, baritone,
Ralph Berkowitz, pianist,
ing early French airs
ngs by Schubert, Liszt,
s and Ravel.

Carl Schuricht to Conduct Tanglewood Concert Friday

Eminent German Musican Makes Lenox Debut in Program of Works by Brahms and Egk; Stern And Serkin Soloists This Week

Lenox, July 27—The fifth week end of the 1957 Berkshire Festival at Tanglewood, Lenox, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening (August 3) and Sunday afternoon (August 4) will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three Peasant Pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria. Mr. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, August 3, at 8.30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber. The ballet "Medea" from which this work is an excerpt was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946. The present scoring for full orchestra of "Medea's Meditation and Dance of Vengeance" was completed in 1955.

Rudolf Serkin

Dr. Munch will also conduct the concert on Sunday afternoon, August 4, at 2.30, performing in the first half the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. The symphony was commissioned by the Juilliard School of Music and was first performed there in 1956 by the Juilliard Orchestra conducted by Jean Morel. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

The fifth in the series of Wednesday Evening Chamber Music Concerts on July 31 at 8.30 will be devoted to a song recital by the French baritone, Gerard Souzay, with Ralph Berkowitz at the piano. Mr. Souzay, who made his first Tanglewood appearance earlier this season in a performance of Berlioz' "L'Enfance du Christ" with the Boston Symphony Orchestra, will present a program including early French airs, and groups of songs by Schubert, Liszt, Brahms. After the intermission, Mr. Souzay will perform two groups of songs by Maurice Ravel in observance of the twentieth anniversary of the composer's death. Proceeds from this concert will go to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

A public rehearsal of the Boston Symphony Orchestra will be held on Saturday morning, August 3, at 10 o'clock. Admission is $1, for the benefit of the orchestra's pension fund.

Programs for the week are as follows:

Wednesday, July 31, 8.30
Chamber Music
Gerard Souzay, Baritone
Ralph Berkowitz, piano
Machault: Rondeau
Anonymous (14th century): Dance dam jolie
Lully: Air of Cadmus
Rameau: Hymn to the sun (from "Les Indes Galantes")
Schubert: Der Schiffer; from "Rosamunde"; Der Doppelganger
Liszt: Uber allen Gipfeln ist Ruh; Freudvoll und Leidvoll; Es rauschen die Winde
Brahms: Sonntag; Dein Blaues Auge; O wehliche Wunde
Ravel: Cinq Melodies Populaire Grecques; Trois Melodies Hebraique

Friday, August 2, 8.30,
Music Shed
Boston Symphony Orchestra
Conductor: Carl Schuricht
Brahms: Tragic Overture
Egk: "Georgica"
Brahms: Symphony No. 1

Saturday, August 3, 8.30 p. m.,
Music Shed
Boston Symphony Orchestra
Conductor: Charles Munch
Brahms: Haydn Variations
Barber: Medea's Meditation and Dance of Vengeance"
Brahms: Violin Concerto
(Soloist: Isaac Stern)

Sunday, August 4, 8.30 p. m.
Music Shed
Boston Symphony Orchestra
Conductor: Charles Munch
Brahms: Academic Festival Overture
Piston: Symphony No. 5
Brahms: Piano Concerto No. 2
(Soloist: Rudolf Serkin)

Student Concerts

Tickets are available for all these concerts at the Tanglewood box office (Lenox 600), and general admission to the grounds is sold on the day of each performance.

Student concerts during the week will include on Monday evening, July 29 at 8.30, the second demonstration of the Berkshire Music Center Opera Department and its program of training for stage directors and new materials for scenic design. Boris Goldovsky will act as master of ceremonies, introducing each of the opera scenes. On Tuesday evening at 8.30, the Tanglewood Choir will present a program of choral works in the Theater conducted by students and faculty of the school's Choral Department.

On Thursday evening, August 1, Charles Munch, director of the Berkshire Music Center, and music director of the Boston Symphony Orchestra, will conduct the final portion of the student orchestra concert to be held in the Music Shed at 8.30.

A special concert by the musicians associated with the program of contemporary music study and performance at the school this season instituted by the Fromm Music Foundation will be presented on Saturday afternoon, August 3 at 2.30. On Sunday, a Chamber Music concert in the morning at 10, and Composer's Forum in the evening at 8.30 will complete the student concert schedule for the week.

All of these performances are open to Friends of the Berkshire Music Center.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
JUL 28 1957

GERMAN CONDUCTOR AT BERKSHIRE FESTIVAL

Carl Schuricht, eminent German conductor who directed the Vienna Philharmonic Orchestra on its American tour last year, will make his first appearance at the Berkshire Music Festival on Friday evening. The 77-year-old conductor, who has conducted every major European orchestra during a long and distinguished career, is known to the majority of music lovers in this country through his recordings with such orchestras as the Vienna Philharmonic, the Berlin Philharmonic, the London Philharmonic, and the Paris Conservatoire Orchestras.

The music of Brahms is to be featured in the coming weekend's three concerts by the Boston musicians. Schuricht, in the first of two scheduled Tanglewood appearances this season, will conduct the composer's Tragic Overture and the First Symphony. The other work to be heard in Friday's concert is titled, "Georgica," and was written in 1934 by Werner Egk. The composition is based on folk tunes of the composer's native Bavaria.

Charles Munch will conduct the concerts on Saturday evening and Sunday afternoon. The Haydn Variations and the Violin Concerto are the two Brahms works scheduled for Saturday's program. Isaac Stern will be the soloist in the latter. Samuel Barber's "Medea's Meditation and Dance of Vengeance" will round out this program.

On Sunday afternoon, Rudolph Serkin is to be the soloist in another predominantly Brahms program. The great pianist will play the Piano Concerto No. 2 and the other Brahms work will be the Academic Festival Overture. The Symphony No. 5, by Harvard's Walter Piston, will be sandwiched in between the two better known orchestral favorites.

This week's regular chamber music program on Wednesday evening will present baritone Gerard Souzay, with Ralph Berkowitz at the piano. Composers from the 14th century to the late Maurice Ravel will be included. Two groups of Ravel songs will be performed in observance of the 20th anniversary of the composer's death. They are the Cinq Melodies Populaire Grecques and the Trois Melodies Hebraique.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUL 27 1957

Carl Schuricht To Conduct As Guest At Tanglewood

The fifth weekend of the Berkshire Festival at Tanglewood, Lenox, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2. The concerts in the Music Shed on Sat. evening Aug. 3 and Sunday afternoon Aug. 4 will be conducted by Charles Munch, music director of the Boston Symphony orchetra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three peasant pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria.

Isaac Stern will make his second appearance of the season at the Festival on Sat. evening, Aug. 3, at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber.

Dr. Munch will also conduct the concert on Aug. 5, at 2:30, performing in the first half the Brahms Academic Fesival Overture, and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2.

The fifth in the series of Wednesday evening chamber music concerts on July 31 at 8:30 will be devoted to a song recital by the French baritone, Gerard Souzay, with Ralph Berkowitz at the piano. Mr. Souzay will present a program including early French airs, and groups of songs by Schubert, Liszt, Brahms. After the intermission, Mr. Souzay will perform two groups of songs by Maurice Ravel in observance of the twentieth anniversary of the composer's death. Proceeds from this concert will go to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

A Public rehearsal of the Boston Symphony Orchestra will be held on Sat., Aug. 3, at 10:00 a.m. Admission is $1, for the benefit of the Orchestra's Pension Fund.

Tickets are available for all concerts at the Tanglewood Box Office and general admission to the grounds at $2 is sold on the day of each performance.

Student concerts during the week will include on Mon. July 29 at 8:30, the second demonstration of the Berkshire Music Center. Opera Department and its program of training for stage directors and new materials for scenic design. Boris Goldovsky will act as master of ceremonies, introducing each of the opera scenes. On Tuesday at 8:30 the Tanglewood Choir will present a program of choral works in the Theatre conducted by students and faculty of the school's Choral Department.

On Thursday, Aug. 1, Charles Munch, will conduct the final portion of the student orchestra concert to be held in the Music Shed at 8:30.

A special concert by the musicians associated with the program of contemporary music study and performance at the school this season instituted by the Fromm Music Foundation will be presented on Sat. afternoon, Aug. 3. On Sunday, a Chamber Music concert in the morning at 10:00 and Composer's Forum in the evening at 8:30 will complete the student concert schedule for the week.

All of these performances are open to Friends of the Berkshire Music Center.

FAIRFIELD, CONN.
NEWS
Circ. W. 2,745
AUG 1 1957

RUDOLF SERKIN, pianist, r
turns to Tanglewood this yea
to appear as soloist with th
Boston Symphony Orchestra
a performance of Brahms' Pia
no Concerto No. 2, on Sunda
afternoon, August 4

DAILY HAMPSHIRE GAZETTE, NORTHAMPTON,

Fifth Weekend At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2. The concerts in the music shed on Saturday evening, Aug. 3, and Sunday afternoon, Aug. 4, will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "Three Peasant Pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria. Mr. Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, Aug. 3, at 8:30 when he will close the program with a performance Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance' by Samuel Barber. The ballet "Medea" from which this work is an excerpt was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946.

[1907]

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 27 1957

Schuricht to Conduct at Tanglewood

The fifth weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2. The concerts in the Music Shed on Saturday evening (Aug. 3) and Sunday afternoon (Aug. 4) will be conducted by Charles Munch, and the soloists will be Isaac Stern and Rudolf Serkin.

Herr Schuricht, who arrived in this country July 12, will come to Tanglewood from Chicago where he has appeared in four concerts with the Chicago Symphony at Ravinia Park. He will conduct the Boston Symphony for the first time. His program will include the Brahms "Tragic" Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. "Georgica" was written in 1934 and is subtitled "three peasant pieces for orchestra," since it is based on Bavarian folk tunes.

* * *

Herr Schuricht, prior to his tour last season with the Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. His first appearance in the United States was with the St. Louis Symphony in 1929. Earlier this summer he conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, Aug. 3, when he will close the program with a performance of the Brahms Violin Concerto. Dr. Munch will open with the Variations on a Theme of Haydn and continue with "Medea's Meditation and Dance of Vengeance" by Samuel Barber. The ballet "Medea," from which this work is an excerpt, was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946. The present scoring for full orchestra was completed in 1955.

Dr. Munch will also conduct the concert on Sunday afternoon, Aug. 4, at 2:30, performing the Brahms "Academic Festival" Overture, and the Symphony No. 5 by Walter Piston. The symphony was commissioned by the Juilliard School of Music and was first played there in 1956 by the Juilliard Orchestra conducted by Jean Morel. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2.

* * *

The fifth in the series of Wednesday Evening Chamber Music Concerts on July 31 will be devoted to a song recital by the French baritone, Gérard Souzay, with Ralph Berkowitz at the piano. M. Souzay, who makes his first Tanglewood appearance on tonight's program in a performance of Berlioz's "L'Enfance du Christ" with the Boston Symphony, will present a program including early French airs, and groups of songs by Schubert, Liszt, and Brahms. M. Souzay will also offer two groups of songs by Maurice Ravel in observance of the twentieth anniversary of the composer's passing. Proceeds from this concert will go to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

A public rehearsal by the Boston Symphony will be held Saturday morning, Aug. 3, at 10 o'clock.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 2 - 1957

Carl Schuricht Will Make Tanglewood Debut This Evening

The fifth weekend of the 1957 season of Berkshire Festival concerts at Tanglewood, Lenox, will open tonight at 8.30 in the Music Shed.

Carl Schuricht, German conductor, will make his first appearance at Tanglewood, conducting the Boston Symphony Orchestra in two works of Brahms, the Tragic Overture and the First Symphony, and a contemporary work, "Georgica," Three Peasant Pieces for Orchestra, by Werner Egk. Mr. Schuricht, who arrived at Tanglewood on Monday, has recently conducted four concerts of the Chicago Symphony at Ravinia Park.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the concerts tomorrow evening at 8:30, and Sunday afternoon at 2:30. Isaac Stern will make his second appearance at this year's Berkshire Festival tomorrow, playing the Brahms Violin Concerto, and Rudolf Serkin will be soloist Sunday afternoon in the Second Piano Concerto of Brahms. Dr. Munch will also present tomorrow night the Brahms Variations on a Theme of Haydn and "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber. The Sunday program will include, in addition to the Brahms Piano Concerto, the same composer's Academic Festival Overture, and the Symphony No. 5 by Walter Piston. Mr. Piston will come to Tanglewood from his home near Boston especially to attend this performance.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 o'clock will again be open to the public for the benefit of the Pension Fund.

On Saturday afternoon at 2:30, Friends of the Berkshire Music Center will attend a concert by Fromm Fellowship Players of works by contemporary composers including Powell, Revueltas, Webern, Capland, Milhaud and Trimble. Friends also may attend the Sunday morning Chamber Music Concert at 10. The program, presented by students of the school, will include works by Brahms, Nielsén and Franck. On Sunday evening, Friends may attend the Composer's Forum at 8:30 in the Chamber Music Hall where works of student composers are performed by Fromm Fellowship Players.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 31 1957

Berkshire Festival Slates Program

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms Friday evening.

* * *

THE CONCERTS in the Music Shed on Saturday evening and Sunday afternoon will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht's program will include Brahms Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk. Before his tour last season with the Vienna Philharmonic through the United States and Canada, Mr. Schuricht was known in this country principally by his many recordings.

Isaac Stern will close the Saturday night program with a performance of Brahms Violin Concerto.

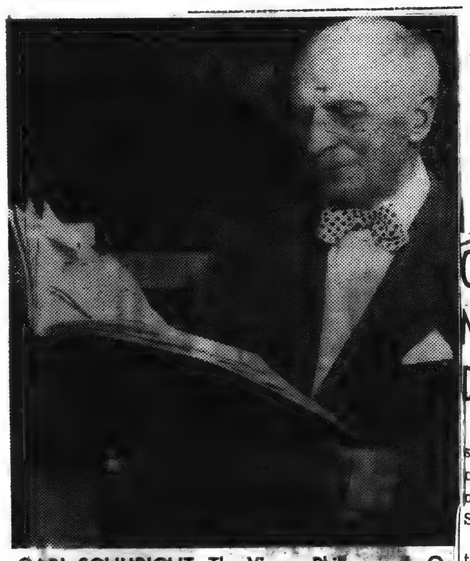
* * *

CHARLES MUNCH will conduct, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber.

Dr. Munch Sunday afternoon will conduct the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. Rudolph Serkin will be the soloist in the Brahms Piano Concerto No. 2.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 27 1957



CARL SCHURICHT: The Vienna Philharmonic Orchestra conductor leads the Boston Symphony Friday at Tanglewood.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794

JUL 30 1957

Fifth Weekend At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, this Friday at 8:30 p.m. in the first of three concerts emphasizing the music of Brahms. Programmed will be Brahms' Tragic Overture and First Symphony, and "Georgica" by the Bavarian composer Werner Egk.

The concerts by the Boston Symphony Orchestra in the Music Shed on Saturday evening, and on Sunday afternoon, will be conducted by Charles Munch. Soloists on these dates will be respectively Isaac Stern, violinist and Rudolph Serkin, pianist.

Isaac Stern, making his second appearance of the season at the Festival, will close the program on Saturday at 8:30 with a performance of Brahms' violin concerto. Charles Munch will conduct the orchestra in the Variations and Theme of Haydn, by Brahms, and Samuel Barber's "Medea's Meditation and Dance of Vengeance."

The Sunday afternoon concert will feature the first half of the Brahms Academic Festival Overture and the Brahms Piano Concerto No. 2, with Rudolph Serkin, soloist, and Symphony No. 5 by Walter Piston.

Improving S...

SUNDAY, JULY 28, 1957
NEW YORK HERALD TRIBUNE,

Tanglewood Novelty

A modern work will provide filling for an otherwise Brahmsian sandwich in each of the Boston Symphony's Tanglewood programs this coming week end. Carl Schuricht's choice for his Berkshire debut Friday night is a German work, Werner Egk's "Georgica," subtitled "Three Peasant Pieces for Orchestra" and based on Bavarian folk themes. It had its American premiere in the first of four Philharmonic-Symphony performances at Carnegie Hall under Werner Janssen on Nov. 14, 1934, but has not been heard in New York since.

Charles Munch has chosen American works of a later vintage for Saturday and next Sunday. Samuel Barber's "Medea's Meditation and Dance of Vengeance" and Walter Piston's Fifth Symphony had their world premieres in New York in 1956. The former was introduced by the Philharmonic Feb. 2 and the latter by the Juilliard Orchestra Feb. 24.

* * *

BOSTON HERALD, FRIDAY, AUG. 2, 1957

German Conductor Tonight, Tanglewood

The eminent German conductor, Carl Schuricht, makes two appearances as guest conductor at the Berkshire Festival this summer on his first visit to Tanglewood. Tonight he will direct the Boston Symphony Orchestra in a program of works by Brahms and Egk, and on tomorrow evening, he will conduct a program devoted to works by Blacher, Schubert and Beethoven. Mr. Schuricht conducted the Vienna Philharmonic Orchestra on its triumphal tour of the United States during the winter of 1956-57.

SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 101,254

JUL 28 1957

Brahms Friday At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, Aug. 2.

The concerts in the Music Shed on Saturday evening and Sunday afternoon, Aug. 4, will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUL 28 1957

CARL SCHURICHT, the conductor, will make his first appearance at Tanglewood on Friday evening when he conducts the Boston Symphony Orchestra.

RUDOLF SERKIN, pianist, returns to Tanglewood this year to appear as soloist with the Boston Symphony Orchestra in a performance of Brahms' Piano Concerto No. 2, on Sunday afternoon, August 4 at 2:30 p.m. in the Music Shed. Charles Munch directs the Boston Symphony.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

AUG 2 - 1957

German Conductor Tonight, Tanglewood

The eminent German conductor, Carl Schuricht, makes two appearances as guest conductor at the Berkshire Festival this summer on his first visit to Tanglewood. Tonight he will direct the Boston Symphony Orchestra in a program of works by Brahms and Egk, and on tomorrow evening, he will conduct a program devoted to works by Blacher, Schubert and Beethoven. Mr. Schuricht conducted the Vienna Philharmonic Orchestra on its triumphal tour of the United States during the winter of 1956-57.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 533,311

JUL 28 1957

At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood in Lenox will open with the Tanglewood debut of the German conductor, Carl Shuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts

The concerts in the Music Shed on Saturday evening and Sunday afternoon will be conducted by Charles Munch, with Isaac Stern and Rudolf Serkin as soloists.

LAKEVILLE JO...

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Perform ...

UEST CONDUCTOR ...
Schuricht, noted conductor ...
will direct the Boston Symp...
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THE VILLA...
will now ...
with a new ...

Prime Rib of Beef, Au ...
Roast Vermont Turkey, ...
Baked Virginia Ham ...

erkshire Courier
. BARRINGTON, Mass.
ily Independent
Circ. 2,443

UG 1 1957

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YORK, N. Y.
LY NEWS
2,455 - S. 3,652,

28 1957

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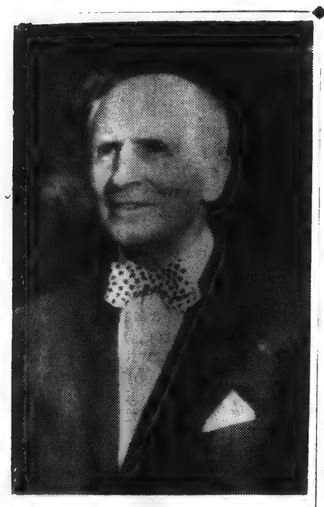
TIGHT BINDING

Isaac Stern, Rudolf Serkin To Perform At Weekend Concerts



GUEST CONDUCTOR . . . Carl Schuricht, noted conductor, who will direct the Boston Symphony at Tanglewood this Friday evening.

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening (August 3) and Sunday afternoon (August 4) will be by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include *Brahms Tragic Overture* and *First Symphony*, and *Georgica* by the Bavarian composer Werner Egk. *Georgica* was written in 1934 and is subtitled "Three peasant pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria. Mr. Schuricht, prior to his tour last season with Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, August 3, at 8:30 when he will close the program with a performance of *Brahms Violin Concerto*. Charles Much will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with *Medea's Meditation and Dance of Vengeance* by Samuel Barber. The ballet *Medea* from which this work is an excerpt was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946. The present scoring for full orchestra of *Merea's Meditation and Dance of Vengeance* was completed in 1955.

Dr. Much will also conduct on Sunday afternoon, August 5, at 2:30, performing in the first half the Brahms *Academic Festival Overture*, and *Symphony No. 5* by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

THE VILLAGE RESTAURANT

will now be open all weekend with a *new* Chef and a *new* Menu

Prime Rib of Beef, Au Jus	$2.25
Roast Vermont Turkey, Sage Dressing	2.00
Baked Virginia Ham, Pineapple Sa...	1.75

OPPORTUNITY to know the Pride and Joy of owning a GERMAN SHEPHERD DOG

Female Shepherd Puppies (A.K.C. Reg.)
Whelped May 21, 1957
Excellent Bloodlines — Good Temperament
Black & Tan Black & Silver

Elizabeth Louden
"Hilltop" Ghent, Columbia Co., New York

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 26 1957

Stern, Serkin Solo At Music Festival

Brahms Will Be Featured At Tanglewood Aug. 2-4

The fifth week end of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening, August 3, and Sunday afternoon, August 4 will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber.

Dr Munch will also conduct the concert on Sunday afternoon, August 5, at 2:30, performing in the first half the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

Berkshire Courier
GREAT BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

AUG 1 1957

Carl Schuricht Will Conduct Symphony

To Podium at Tanglewood Friday Night

...g Debut With Boston Orches... German Will Direct Music By ... and Bavarian Composer, ...er Egk.—Isaac Stern and ...dolf Serkin Soloists.

...fifth week-end of the 1957 ...re Festival at Tanglewood ...ox will open with the Tangle... debut of the German conduc... ...rl Schuricht, who will conduct ...ston Symphony Orchestra in ... of three concerts emphasiz... ...e music of Brahms on Friday ... The concerts in the Music ...on Saturday evening and Sun... ...afternoon will be conducted by ... Munch, music director of the ... Symphony Orchestra, and ...oists will be Isaac Stern and ...Serkin.

...Schuricht, who arrived in this ...y on July 12, will come to ...wood from Chicago—where he ...eared in four concerts with ...ago Symphony at Ravinia ...to conduct the Boston Sym... Orchestra for the first time. ...rogram will include Brahms ... Overture and First Sym... and "Georgica" by the Bavar... ...poser Werner Egk. "Geor... ...as written in 1934 and is sub... "Three peasant pieces for or... ...since it is based on folk ...of the composer's native Ba...

...Schuricht, prior to his tour ...season with the Vienna Philhar... ...through the United States ...Canada, was known in this coun... principally by his many record... His first appearance in the ...ed States was with the St. Louis ...ony in 1929. Earlier this ... Mr. Schuricht conducted the ...o opening concerts of the Vienna ...al and the last two weeks of ...rich June Festival.

NEW YORK, N. Y.
DAILY NEWS
...0. 2,092,455 - S. 3,652,302

JUL 28 1957

...nglewood Debut

...erman conductor, Carl Schu... ...ill make his first appear... ...Tanglewood Friday eve... ...ducting the Boston Symphony ... in a Brahms concert. ...ern and Rudolf Serkin ...soloist at Saturday eve... ...Sunday afternoon con... ...by Charles Munch.

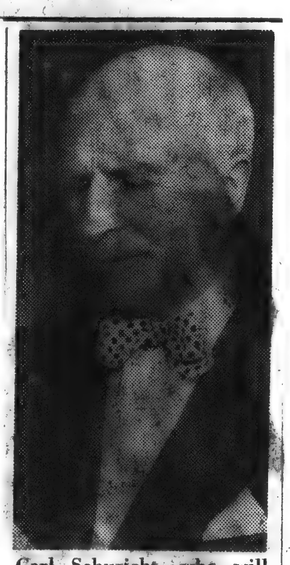
New York Herald Tribune 8-4

Isaac Stern, Rudolf Serkin Will Perform Tonight

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber. The ballet "Media", from which this work is an excerpt, was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it was dedicated, in 1946. The present scoring for full orchestra of "Medea's Meditation and Dance of Vengeance" was completed in 1955.

Dr. Munch will also conduct the concert on Sunday afternoon at 2:30, performing in the first half the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. The symphony was commissioned by the Juilliard School of Music and was first performed there in 1956 by the Juilliard Orchestra conducted by Jean Morel. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-the-last week of Berkshire Festival concerts.

A public rehearsal of the Boston Symphony Orchestra will be held on Saturday morning at 10:00 o'clock. A small admission is for the benefit of the orchestra's pension fund.



Carl Schuricht, who will conduct at Tanglewood Saturday night.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 27,390 - S. 27,892

JUL 28 1957

Programs Set At Tanglewood

For the fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., Carl Schuricht, German conductor, will make his Tanglewood debut. He will conduct the Boston Symphony orchestra in the first of three concerts emphasizing the music of Brahms on Friday night. The concerts in the Music Shed Saturday and Sunday will be conducted by Charles Munch, music director of the orchestra. Soloists will be Isaac Stern, violinist, and Rudolf Serkin, pianist.

Student concerts during the week are open to friends of the Berkshire Music center. Tomorrow night, the second demonstration of the Music Center's Opera department, with Boris Goldovsky as master of ceremonies, will be presented. Tuesday night, the Tanglewood Choir will be heard in a program of choral works and Thursday night Mr. Munch will conduct the final portion of the student orchestra concert in the Music Shed.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

JUL 30 1957

NEXT TO LAST FESTIVAL WEEK AT TANGLEWOOD

Gerard Souzay, Baritone, Ralph Berkowitz, Pianist, Appear Tomorrow

Lenox, July 29—The next to the last week of the Berkshire Music Festival at Tanglewood opens Wednesday with a concert in the Theater-Concert Hall at 8.30 p. m. by Gerard Souzay, baritone, and Ralph Berkowitz, pianist. On Friday night Carl Schuricht, noted German conductor, will lead the Boston Symphony Orchestra in the works of Brahms and Egk. Saturday night and Sunday afternoon Dr. Charles Munch will conduct the orchestra, the Saturday concert featuring the Brahms violin concerto with Isaac Stern as soloist, and Sunday's the Brahms' piano concerto No. 2, Rudolf Serkin, soloist.

Programs through Aug. 4 are as follows:

Wednesday, July 31, 8.30 p. m., Theater Chamber Music: Gerard Souzay, baritone and Ralph Berkowits, pianist.
Douce dame jolie ..... Machault (14th Century)
Tambourin .. Anonymous (17th Century)
Air of Cadmus ..... Lully
Hymn to the Sun (from "Les Indes Galantes") ..... Rameau
Der Schiffer, Romanze from "Rosamunde"; Der Musensohn; Der Doppelganger ..... Schubert
Uber allen Gipfeln ist Ruh; Freudvoll und Leidvoll; Es rauschen die Winde ..... Liszt
Sonntag; Dein blaues Auge; O liebliche Wange ..... Brahms
Cinq Melodies Populaire Grecques; Trois Melodies Hebraique ..... Ravel
Friday, Aug. 2, 8.30, Music Shed, Boston Symphony Orchestra, Conductor: Carl Schuricht
Tragic Overture ..... Brahms
"Georgica" ..... Egk
Symphony No. 1 ..... Brahms
Saturday, Aug. 3, 8.30 p. m., Music Shed, Boston Symphony Orchestra, Conductor: Charles Munch
Haydn Variations ..... Brahms
"Medea's Meditation and Dance of Vengeance" ..... Barber
Violin Concerto ..... Brahms
(Soloist: Isaac Stern)
Sunday, Aug. 4, 8.30 p. m. Music Shed, Boston Symphony Orchestra, Conductor: Charles Munch
Academic Festival Overture .... Brahms
Symphony No. 5 ..... Piston
Piano Concerto No. 2 ..... Brahms
(Soloist: Rudolf Serkin)

NEW LEBANON ECHO
N.Y.
Tuesday, July 30, 1957

Brahms' Music This Week At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of

CARL SCHURICHT

Brahms on Friday evening, August 2nd, The concerts in the Music Shed on Saturday evening (August 3rd) and Sunday afternoon (August 4) will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, Aug. 3rd, at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert.

Dr. Munch will also conduct the concert on Sunday afternoon, August 5, at 2:30, performing in the first half the Brahms Academic Festival Overture and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

The fifth in the series of Wednesday Evening Chamber Music Concerts on July 31 at 8:30 will be de-

TIGHT BINDING

THE LAKEVILLE JOURNAL, Section II, August 1, 1957

Isaac Stern, Rudolf Serkin To Perform At Weekend Concerts

GUEST CONDUCTOR . . . Carl Schuricht, noted conductor, who will direct the Boston Symphony at Tanglewood this Friday evening.

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening (August 3) and Sunday afternoon (August 4) will be l y Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time. His program will include *Brahms Tragic Overture* and *First Symphony*, and *Georgica* by the Bavarian composer Werner Egk. *Georgica* was written in 1934 and is subtitled "Three peasant pieces for Orchestra" since it is based on folk tunes of the composer's native Bavaria. Mr. Schuricht, prior to his tour last season with Vienna Philharmonic through the United States and Canada, was known in this country principally by his many recordings. Earlier this summer Mr. Schuricht conducted the two opening concerts of the Vienna Festival, and the last two weeks of the Zurich June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, August 3, at 8:30 when he will close the program with a performance of *Brahms Violin Concerto*. Charles Much will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with *Medea's Meditation and Dance of Vengeance* by Samuel Barber. The ballet *Medea* from which this work is an excerpt was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, in 1946. The present scoring for full orchestra of *Merea's Meditation and Dance of Vengeance* was completed in 1955.

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THE VILLAGE RESTAURANT
will now be open all weekend
with a *new* Chef and a *new* Menu

Prime Rib of Beef, Au Jus	$2.25
Roast Vermont Turkey, Sage Dressing	2.00
Baked Virginia Ham, Pineapple Sauce	1.75

OPPORTUNITY to know the Pride and Joy of owning a
GERMAN SHEPHERD DOG
Female Shepherd Puppies (A.K.C. Reg.)
Whelped May 21, 1957
Excellent Bloodlines — Good Temperament
Black & Tan Black & Silver
Elizabeth Louden
"Hilltop" Ghent, Columbia Co., New York

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
JUL 26 1957

Stern, Serkin Solo At Music Festival

Brahms Will Be Featured At Tanglewood Aug. 2-4

The fifth week end of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening, August 3, and Sunday afternoon, August 4 will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

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Berkshire Courier
GT. BARRINGTON, Mass.
Independent
Circ. 2,443
AUG 1 1957

Carl Schuricht Will Conduct Symphony

On Podium at Tanglewood Friday Night

Debut With Boston Orchestra German Will Direct Music By [illegible] and Bavarian Composer, [illegible] Egk.—Isaac Stern and [illegible] Serkin Soloists.

[illegible]fth week-end of the 1957 [illegible] Festival at Tanglewood [illegible] will open with the Tangle[illegible]ebut of the German conduc[illegible] Schuricht, who will conduct [illegible]n Symphony Orchestra in [illegible] of three concerts emphasiz[illegible] music of Brahms on Friday [illegible] The concerts in the Music [illegible] Saturday evening and Sun[illegible]rnoon, will be conducted by [illegible] Munch, music director of the [illegible] Symphony Orchestra, and [illegible]ose will be Isaac Stern and [illegible]erkin.

[illegible]huricht, who arrived in this [illegible] on July 12, will come to [illegible] from Chicago, where he [illegible]ared in four concerts with [illegible] Symphony at Ravinia [illegible] conduct the Boston Sym[illegible]hestra for the first time. [illegible]ram will include Brahms [illegible] Overture and First Sym[illegible]ed "Georgica" by the Bavar[illegible]ed Werner Egk. "Geor[illegible] written in 1934 and is sub[illegible]d peasant pieces for or[illegible] since it is based on folk [illegible] the composer's native Ba[illegible]

[illegible]huricht, prior to his tour [illegible] with the Vienna Philhar[illegible]ough the United States [illegible], was known in this coun[illegible]ily by his many record[illegible] first appearance in the [illegible]ings was with the St. Louis [illegible]ny in 1929. Earlier this [illegible]r. Schuricht conducted the [illegible] concerts of the Vienna [illegible] and the last two weeks of [illegible] June Festival.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber. The ballet "Media", from which this work is an excerpt, was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it was dedicated, in 1946. The present scoring for full orchestra of "Medea's Meditation and Dance of Vengeance" was completed in 1955.

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A public rehearsal of the Boston Symphony Orchestra will be held on Saturday morning at 10:00 o'clock. A small admission is for the benefit of the orchestra's pension fund.

New York Herald Tribune 8-4

Carl Schuricht, who will conduct at Tanglewood Saturday night.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUL 30 1957

NEXT TO LAST FESTIVAL WEEK AT TANGLEWOOD

Gerard Souzay, Baritone, Ralph Berkowitz, Pianist, Appear Tomorrow

Lenox, July 29—The next to the last week of the Berkshire Music Festival at Tanglewood opens Wednesday with a concert in the Theater-Concert Hall at 8:30 p. m. by Gerard Souzay, baritone, and Ralph Berkowitz, pianist. On Friday night Carl Schuricht, noted German conductor, will lead the Boston Symphony Orchestra in the works of Brahms and Egk. Saturday night and Sunday afternoon Dr. Charles Munch will conduct the orchestra, the Saturday concert featuring the Brahms violin concerto with Isaac Stern as soloist, and Sunday's the Brahms' piano concerto No. 2, Rudolf Serkin, soloist.

Programs through Aug. 4 are as follows:

Wednesday, July 31, 8:30 p. m., Theater Chamber Music: Gerard Souzay, baritone and Ralph Berkowitz, pianist.
Douce dame jolie ..... Machault (14th Century)
Tambourin ..... Anonymous (17th Century)
Air of Cadmus ..... Lully
Hymne to the Sun (from "Les Indes Galantes") ..... Rameau
Der Schiffer, Romanze from "Rosamunde" ..... Schubert
Der Musensohn; Der Doppelganger ..... Schubert
Uber allen Gipfeln ist Ruh; Freudvoll und Leidvoll; Es rauschen die Winde ..... Liszt
Sonntag; Dein blaues Auge; O liebliche Wange ..... Brahms
Cinq Melodies Populaire Grecques; Trois Melodies Hebraique ..... Ravel
Friday, Aug. 2, 8:30, Music Shed, Boston Symphony Orchestra, Conductor: Carl Schuricht
Tragic Overture ..... Brahms
"Georgica" ..... Egk
Symphony No. 1 ..... Brahms
Saturday, Aug. 3, 8:30 p. m., Music Shed, Boston Symphony Orchestra, Conductor: Charles Munch
Haydn Variations ..... Brahms
"Medea's Meditation and Dance of Vengeance" ..... Barber
Violin Concerto ..... Brahms
(Soloist: Isaac Stern)
Sunday, Aug. 4, 8:30 p. m., Music Shed, Boston Symphony Orchestra, Conductor: Charles Munch
Academic Festival Overture ..... Brahms
Symphony No. 5 ..... Piston
Piano Concerto No. 2 ..... Brahms
(Soloist: Rudolf Serkin)

NEW LEBANON ECHO
N.Y.
Tuesday, July 30, 1957

Brahms' Music This Week At Tanglewood

The fifth weekend of the 1957 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2nd. The concerts in the Music Shed on Saturday evening (August 3rd) and Sunday afternoon (August 4) will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

CARL SCHURICHT

Carl Schuricht, who arrived in this country on July 12, will come to Tanglewood from Chicago, where he has appeared in four concerts with the Chicago Symphony at Ravinia Park, to conduct the Boston Symphony Orchestra for the first time.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, August 3rd, at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert.

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The fifth in the series of Wednesday Evening Chamber Music Concerts on July 31 at 8:30 will be de-

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
AUG 2 1957

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POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 27,390 - S. 27,892
JUL 28 1957

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Student concerts during the week are open to friends of the Berkshire Music center. Tomorrow night, the second demonstration of the Music Center's opera department, with Boris Goldovsky as master of ceremonies, will be presented. Tuesday night, the Tanglewood Choir will be heard in a program of choral works and Thursday night Mr. Munch will conduct the final portion of the student orchestra concert in the Music Shed.

NEW YORK, N. Y.
DAILY NEWS
[illegible] 2,077,455 - S. 3,652,302
JUL 28 1957

[illegible]lewood Debut

[illegible] conductor, Carl Schu[illegible] will make his first appear[illegible] Tanglewood Friday eve[illegible] the Boston Symphony [illegible] is a Brahms concert. [illegible] and Rudolf Serkin [illegible] soloist at Saturday eve[illegible]Sunday afternoon con[illegible]ed by Charles Munch

TIGHT BINDING

TANGLEWOOD ON PARADE OFFERS A VARIED PROGRAM

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, on Thursday, August 8 from 6 to 11 p.m. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

At 8:15, in the big shed, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D Minor. Following this, Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from *Our Town,* and excerpts from *The Tender Land,* his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens *Carnival of the Animals* with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, *The Swan,* will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to *The Barber of Seville,* Tchaikovsky's *Marche Slav* and a selection of tunes from *My Fair Lady* by Loewe. There will also be the traditional Pops encores.

Mr. Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between August 12 and September 4. Mr. Fiedler's busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee (Wisconsin) Orchestra, and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address at 6 p.m., visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8:15 p.m.

Grace Notes

NORFOLK MUSIC SCHOOL
By Peggy Munoz

On July 24 the Norfolk Music School completed its 1957 series of professional concerts with a stunning chamber music program featuring the Berkshire String Quartet and Warren Stannard, oboist, a member of the Norfolk faculty. The program consisted of Beethoven's Quartet in E Minor, Opus 59, No. 2, the Mozart Quartet in F (K. 370) for oboe, violin, viola and cello, and the Quartet in F by Ravel.

The members of the Berkshire Quartet (Urico Rossi, Albert Lazan, David Dawson, and Fritz Magg) performed as usual with the intelligent, clean-cut musicianship that has made their regular Sunday afternoon concerts at Music Mountain so famous throughout the Berkshire region. If, on this particular occasion, their reading of the Beethoven seemed a bit mechanical, it was also very nearly flawless and always in excellent taste.

Ravel's Quartet in F received a much more inspired performance. Where the Beethoven had seemed excessively cerebral in execution, the Ravel was warm and alive, and yet the players revealed with amazing precision every nicety of those intricate rhythms and dynamics which characterize the work. Obviously, every member of this finely balanced ensemble is an accomplished virtuoso in his own right.

But, in respect to virtuosity, the day triumphantly belonged to oboist Warren Stannard. The Mozart piece is a kind of technical *tour de force,* a demanding *etude* for oboe with string accompaninment. Mr. Stannard romped through its absolutely vicious maze of difficulties with exceptional brilliance and what appeared to be a complete lack of effort. The Adagio again displayed that marvelous tonal resonance and almost unbelievable sense of phrasing that so impressed us during the Bach program the week before. Once more a hearty "bravo."

PEOPLE ARE TALKING ABOUT

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 26 1957

Stern, Serkin Solo At Music Festival

Brahms Will Be Featured At Tanglewood Aug. 2-4

The fifth week end of the 1957 Berkshire Festival at Tanglewood, Lenox, Mass., will open with the Tanglewood debut of the German conductor, Carl Schuricht, who will conduct the Boston Symphony Orchestra in the first of three concerts emphasizing the music of Brahms on Friday evening, August 2. The concerts in the Music Shed on Saturday evening, August 3, and Sunday afternoon, August 4 will be conducted by Charles Munch, Music Director of the Boston Symphony Orchestra, and the soloists will be Isaac Stern and Rudolf Serkin.

Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert, opening the program with the Variations on a Theme of Haydn, and continuing with "Medea's Meditation and Dance of Vengeance" by Samuel Barber.

Dr Munch will also conduct the concert on Sunday afternoon, August 5, at 2:30, performing in the first half the Brahms Academic Festival Overture, and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

Berkshire Courier
BARRINGTON, Mass.
Independent
Circ. 2,443

AUG 1 1957

Carl Schuricht Will Conduct Symphony

To Podium at Tanglewood Friday Night

Debut With Boston Orchestra German Will Direct Music By and Bavarian Composer, Egk.—Isaac Stern and Serkin Soloists.

...ith week-end of the 1957 ...e Festival at Tanglewood ... will open with the Tangle... debut of the German conduc... Schuricht, who will conduct ...n Symphony Orchestra in ... of three concerts emphasiz... music of Brahms on Friday ... The concerts in the Music ... Saturday evening and Sun... afternoon will be conducted by ... Munch, music director of the ... Symphony Orchestra, and ... ists will be Isaac Stern and ... Serkin.

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...schricht, prior to his tour ... last with the Vienna Philhar... through the United States ... was known in this coun... mainly by his many record... His first appearance in the ... States was with the St. Louis ... in 1929. Earlier this ... Mr. Schuricht conducted the ... concerts of the Vienna ... and the last two weeks of ... June Festival.

NEW YORK, N. Y.
DAILY NEWS
...2,892,455 - S. 3,652,302

JUL 28 1957

...glewood Debut

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New York Herald Tribune 8-4

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Bee
NEWTOWN, Conn.
Weekly Independent
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AUG 2 1957

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POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 27,390 - S. 27,892

JUL 28 1957

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

JUL 30 1957

NEXT TO LAST FESTIVAL WEEK AT TANGLEWOOD

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Douce dame jolie ..... Machault (14th Century)
Tambourin ... Anonymous (17th Century)
Air of Cadmus ..... Lully
Hymn to the Sun (from "Les Indes Galantes") ..... Rameau
Der Schiffer; Romanze from "Rosamunde"; Der Musensohn; Der Doppelganger ..... Schubert
Uber allen Gipfeln ist Ruh; Freudvoll und Leidvoll; Im Rauschen die Winde ..... Liszt
Sonntag; Dein blaues Auge; O liebliche Wange ..... Brahms
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Symphony No. 1 ..... Brahms
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Violin Concerto ..... Brahms
(Soloist: Isaac Stern)
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Academic Festival Overture ..... Brahms
Symphony No. 5 ..... Piston
Piano Concerto No. 2 ..... Brahms
(Soloist: Rudolf Serkin)

NEW LEBANON ECHO
N.Y.
Tuesday, July 30, 1957

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Isaac Stern will make his second appearance of the season at the Festival on Saturday evening, August 3rd, at 8:30 when he will close the program with a performance of Brahms Violin Concerto. Charles Munch will conduct this concert.

Dr. Munch will conduct the concert on Sunday afternoon, August 5, at 2:30, performing in the first half the Brahms Academic Festival Overture and Symphony No. 5 by Walter Piston. Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, closing the next-to-last week of Berkshire Festival concerts.

The fifth in the series of Wednesday Evening Chamber Music Concerts on July 31 at 8:30 will be de-

TIGHT BINDING

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 3 - 1957

TONIGHT'S SOLOIST, Isaac Stern, left, rehearses with Dr. Charles Munch and the Boston Symphony Orchestra in the Music Shed at Tanglewood. Mr. Stern will be heard in Brahms' Violin Concerto. He will leave for New York tomorrow.

Big Crowd at BSO Rehearsal Points to Record Weekend

Close to 4,000 Turn Out at Morning Event—Isaac Stern Soloist Tonight, Serkin Tomorrow—Munch Back on Podium

TANGLEWOOD—This morning's public rehearsal of the Boston Symphony Orchestra drew close to 4,000 persons to the Music Shed, indicating that tonight and tomorrow afternoon's attendance at the BSO concerts, with two soloists, may set a new high for the 1957 series of concerts at the Berkshire Festival.

Last night 6,195 persons attended the concert in which Carl Schuricht made his Tanglewood debut conducting the Boston Symphony.

Rehearsing this morning with Dr. Charles Munch and the BSO was Rudolf Serkin, who will be the soloist in the Brahms Piano Concerto No. 2 at tomorrow afternoon's concert.

Isaac Stern, who will make his second appearance of the season at the festival tonight, performing Brahms Violin Concerto with the BSO, Dr. Munch conducting, rehearsed with the orchestra yesterday afternoon.

Tonight's Program

Tonight's concert will open with the "Variations on a Theme of Haydn," and continue with "Medea's Mediation and Dance of Vengeance," by Samuel Barber. The ballet, "Medea," from which this work is an excerpt, was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced in 1946 by Martha Graham, to whom it is dedicated.

Dr. Munch will also conduct the concert tomorrow afternoon, beginning at 2:30, performing in the first half the Brahms Academic Festival Overture and Symphony No. 5 by Walter Piston. Rudolf Serkin will close the program as soloist in Brahms' Piano Concerto No. 2.

Munch Entertains

Following last night's concert, Dr. Munch entertained in the chamber music hall members of the Berkshire Nights Committee, headed by Mrs. Edward R. Cumpston Jr. of Pittsfield, who conducted a drive last spring to encourage more Berkshire residents to attend Friday night concerts at Tanglewood. In appreciation of their work, Dr. Munch presented to the committee members an RCA recording of Berlioz' "Fantastic Symphony."

After tomorrow afternoon's concert, Dr. Munch and members of the orchestra will be entertained at a garden party by Miss Gertrude Robinson Smith of Stockbridge at her home, the Residence.

RUDOLF SERKIN who will be the soloist at tomorrow afternoon's concert in the Music Shed at Tanglewood, discusses the program with Dr. Charles Munch, conductor of the BSO. Mr. Serkin will close the afternoon program with Brahms' Piano Concerto No. 2.

MUSICAL LEADER SEPTEMBER 1957

New York

Editor and Critic: SHIRLEY CECILLE CASH, 42 Cloverfield Road, So. Valley Stream, N. Y. Tel: LOcust 1-8192
Other Critics: Harry L. Fuchs, Sherman Gottesman, Walter F. Loeb

Berkshire Festival

Brahms was the **featured** composer during the fifth weekend of Berkshire **Festival** Concerts at Tanglewood, Aug. 2, 3, and 4, with some contrast offered by Werner Egk, Samuel Barber and Walter Piston. At the Friday night concert, **Carl Schuricht** made his first Tanglewood appearance. His program included Egk's "Georgica," and Brahms' "Tragic Overture" and First Symphony. The Egk work sounded oversentimental and superficial, and only highlighted the beauty of Brahms. Mr. Schuricht conducted with steady, sober hand, and impressed us with his soundness of interpretation. **Charles Munch** wielded the baton at the Saturday night and Sunday afternoon concerts. At the Aug. 3 concert, **Isaac Stern** made his second appearance of the season at the Festival and gave a moving performance of Brahms' Violin Concerto. Mr. Stern's playing did not seem to be affected by the rainy weather or the open-air conditions—his technique was true, his projection perfectly beautiful even to the softest whisper in the softer sections. It was an excellent performance by both soloist and orchestra. The program also included fine readings of Brahms' Variations on a Theme of Haydn, and Barber's "Medea's Meditation and Dance of Vengeance," which was appropriately punctuated by lightning. The weekend came to an exciting close when **Rudolf Serkin** gave a remarkably beautiful and intense rendition of the Brahms Second Piano Concerto. This was preceded by the same composer's Academic Festival Overture, and the Symphony No. 5 by Walter Piston. Mr. Piston came to Tanglewood from his home near Boston especially to attend this performance. He may well have listened with pride, for this is a work well worth adding to the contemporary repertory. Dr. Munch was in top form at both concerts.

Tanglewood Revolving Scholarship Fund

Over half of the students at the Music Center this summer received grants from the Tanglewood Revolving Scholarship Fund, which was established in 1947 by the Radio Corporation of America and is maintained by contributions received from Friends of the Berkshire Music Center and from former students who benefited from the fund in previous years.

Boston Notes: Gail W. Rector, Assistant Manager of the Boston Symphony Orchestra, left the Orchestra at the close of the Tanglewood season on Aug. 11 to take up his duties as Executive Director of the University Musical Society of the University of Michigan, Ann Arbor. Mr. Rector is taking over the administrative duties of Charles A. Sink who retires from active service after many years on Sept. 1.

Retiring from the Boston Symphony are two of its valued members, Gaston Dufresne, double bass, and Marcel Lafosse, trumpet, who also left Aug. 11. Mr. Lafosse has been in the orchestra since 1926, and Mr. Dufresne, since 1927.

Four new members will join the orchestra in October to fill these two vacancies and two others left by the deaths of Leon Marjollet, cellist, and Ludwig Juht, double bass, during the past season. The new orchestra members are Leslie R. Martin, double bass; Ortiz M. Walton, double bass; Winifred Winograd, cellist; and Andre M. Come, trumpet.

TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
AUG 5 1957

Rudolf Serkin's Performance Highlight At Berkshire Festiv

Pianist, Boston Orchestra Play Piston Fifth; Isaac Stern On Brahms Program

By JULIAN SEAMAN

LENOX, Mass., Aug. 5 — A weekend of Brahms and some moderns ended rather moistly yesterday afternoon in The Shed at Tanglewood, where the Boston Symphony Orchestra is concluding its annual Berkshire Music Festival. Intermittent rain, which began the night before, had no appreciable effect upon the size of a crowd, counted officially at more than 8,000.

The regular conductor, Charles Munch, who succeeded the weekend guest, Carl Schuricht, on Saturday night, had chosen to perform Walter Piston's Fifth Symphony, the Brahms' Academic Festival Overture and the Second Piano Concerto (Opus 83, B-flat), with Rudolf Serkin as soloist. Mr. Munch has an affinity for some phases of the modern Veni, including Mr. Piston, into whose symphony he poured a veritable flood of driving devotion.

Major Performance By Serkin

One need not say that Mr. Piston has achieved the ultimate masterpiece in this work; one might, however, voice an appreciation of his craft. Some of it, to me, at least is needlessly tedious and of a dryness supreme. Jean Morel gave this a first performance by the Juilliard Orchestra Feb. 24, 1956.

Mr. Serkin's exposition of the Brahms Concerto easily was the most rapturous interval in this concert. He is not above the restraints of an ascetic temperament, imposed upon what might become an excessively romantic medium, yet manages to convey the classicism as well as the earthiness of Brahms, a performance of major importance.

Mr. Munch was the guiding hand on Saturday night, too. Again, the decor was Brahmsian, with one departure. This was a stunning and tremendous score—medea's Meditation and Dance of Vengeance by Samuel Barber (Opus 23A).

Stern Plays Violin Concerto

This is revision of an earlier and longer orchestral suite de-

rived from a ballet co
sioned by the Ditson Fu
Columbia University. M
Graham and her compos
formed it first there in
and the Philadelphia Orch
played the Suite in 1947.
Barber contrived the pr
revision in 1955.

It is stark, barbaric c
a riot of pagan emotio
Mr. Munch, disdaining c
tinements of the concer
conducted it that way. W
and shouts helped the pr
applause.

Isaac Stern was soloist in the
Brahms Violin Concerto, after
an opening Haydn Variations
Overture. Mr. Munch and
Brahms are not in sheer ac-
cord, although Mr. Stern, fore-
saking the soft discretion of
his playing lately, became
again the broad, full virtuoso.

It was a big performance,
technically unblemished, totally
entrancing.

NEW YORK

Music: E

Egk's 'Three Pea Pieces' on Progr

By EDWARD DOWN
Special to The New York Time

LENOX, Mass., Aug.
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NEW YORK

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Francis D. Perkins

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Tunes Are Frank

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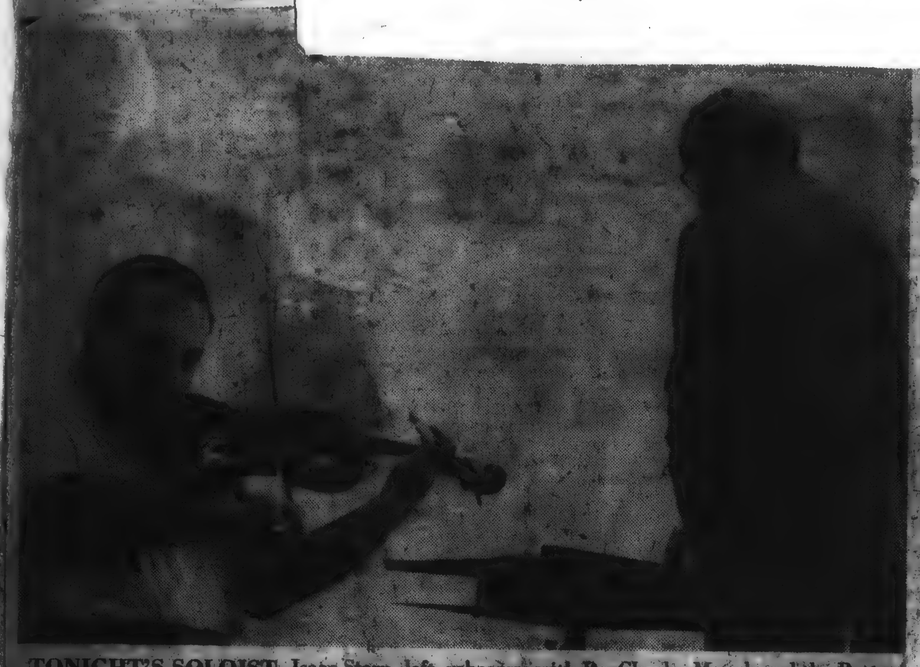
TIGHT BINDING

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 3 - 1957



TONIGHT'S SOLOIST, Isaac Stern, left, rehearses with Dr. Charles Munch and the Boston Symphony Orchestra in the Music Shed at Tanglewood. Mr. Stern will be heard in Brahms' Violin Concerto. He will leave for New York tomorrow.

Big Crowd at BSO Rehearsal Points to Record Weekend

Close to 4,000 Turn Out at Morning Event—Isaac Stern Soloist Tonight, Serkin Tomorrow—Munch Back on Podium

TANGLEWOOD—This morning's public rehearsal of the Boston Symphony Orchestra drew close to 4,000 persons to the Music Shed, indicating that tonight and tomorrow afternoon's attendance at the BSO concerts, with two soloists, may set a new high for the 1957 series of concerts at the Berkshire Festival.

Last night 6,195 persons attended the concert in which Carl Schuricht made his Tanglewood debut conducting the Boston Symphony.

Rehearsing this morning with Dr. Charles Munch and the BSO was Rudolf Serkin, who will be the soloist in the Brahms Piano Concerto No. 2 at tomorrow afternoon's concert.

Isaac Stern, who will make his second appearance of the season at the festival tonight, performing Brahms Violin Concerto with the BSO, Dr. Munch conducting, rehearsed with the orchestra yesterday afternoon.

Tonight's Program

Tonight's concert will open with the "Variations on a Theme of Haydn," and continue with "Medea's Mediation and Dance of Vengeance," by Samuel Barber. The ballet, "Medea," from which this work is an excerpt, was commissioned by the Alice M. Ditson Fund of Columbia University and was first danced in 1946 by Martha Graham, to whom it is dedicated.

Dr. Munch will also conduct the concert tomorrow afternoon, beginning at 2:30, performing in the first half the Brahms Academic Festival Overture and Symphony No. 5 by Walter Piston. Rudolf Serkin will close the program as soloist in Brahms' Piano Concerto No. 2.

Munch Entertains

Following last night's concert, Dr. Munch entertained in the chamber music hall members of the Berkshire Nights Committee, headed by Mrs. Edward R. Cumpston Jr. of Pittsfield, who conducted a drive last spring to encourage more Berkshire residents to attend Friday night concerts at Tanglewood. In appreciation of their work, Dr. Munch presented to the committee members an RCA recording of Berlioz' "Fantastic Symphony."

After tomorrow afternoon's concert, Dr. Munch and members of the orchestra will be entertained at a garden party by Miss Gertrude Robinson Smith of Stockbridge at her home, the Residence.

RUDOLF SERKIN who will be the soloist at tomorrow afternoon's concert in the Music Shed at Tanglewood, discusses the program with Dr. Charles Munch, conductor of the BSO. Mr. Serkin will close the afternoon program with Brahms' Piano Concerto No. 2.

TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
AUG 5 1957

Rudolf Serkin's Performance Highlight At Berkshire Festiv

Pianist, Boston Orchestra Play Piston Fifth; Isaac Stern On Brahms P

By JULIAN SEAMAN

LENOX, Mass., Aug. 5 — weekend of Brahms and some moderns ended rather moistly yesterday afternoon in The Shed at Tanglewood, where the Boston Symphony Orchestra is concluding its annual Berkshire Music Festival. Intermittent rain, which began the night before, had no appreciable effect upon the size of a crowd, counted officially at more than 8,000.

The regular conductor, Charles Munch, who succeeded the weekend guest, Carl Schuricht, on Saturday night, had chosen to perform Walter Piston's Fifth Symphony, the Brahms Academic Festival Overture and the Second Piano Concerto (Opus 83, B-flat), with Rudolf Serkin as soloist. Mr. Munch has an affinity for some phases of the modern Veni, including Mr. Piston, into whose symphony he poured a veritable flood of driving devotion.

Major Performance By Serkin

One need not say that Mr. Piston has achieved the ultimate masterpiece in this work; one might, however, voice an appreciation of his craft. Some of it to me, at least is needlessly tedious and of a dryness supreme. Jean Morel gave this a first performance by the Juilliard Orchestra Feb. 24, 1956.

Mr. Serkin's exposition of the Brahms Concerto easily was the most nature interval in this concerto. He is not above the restraints of an ascetic temperament, imposed upon what might become an excessively romantic medium, yet manages to convey the classicism as well as the earthiness of Brahms, a performance of major importance.

Mr. Munch was the guiding hand on Saturday night, too. Again, the decor was Brahmsian, with one departure. This was a stunning and tremendous score—medea's Meditation and Dance of Vengeance by Samuel Barber (Opus 23A).

Stern Plays Violin Concerto

This is revision of an earlier and longer orchestral suite de-

rived from a ballet, commissioned by the Ditson Fund of Columbia University for Martha Graham and her company. formed it first [illegible] and the Philadelphia Orchestra played the Suite in 1947. Barber contrived the present revision in 1955.

It is stark, barbaric music, a riot of pagan emotion. Mr. Munch, disdaining the refinements of the concert hall, conducted it that way. Whistles and shouts helped the proceedings applause.

Isaac Stern was soloist in the Brahms Violin Concerto, after an opening Haydn Variations Overture. Mr. Munch and Mr. Brahms are not in perfect accord, although Mr. Stern, forsaking the soft discretion of his playing lately, became again the broad, full virtuoso. It was a big performance, technically unblemished, totally entrancing.

MUSICAL LEADER SEPTEMBER 1957

New York

Editor and Critic: SHIRLEY CECILLE CASH, 42 Cloverfield Road, So. Valley Stream, N. Y. Tel: LOcust 1-8192
Other Critics: Harry L. Fuchs, Sherman Gottesman, Walter F. Loeb

Berkshire Festival

Brahms was the featured composer during the fifth weekend of Berkshire Festival Concerts at Tanglewood, Aug. 2, 3, and 4, with some contrast offered by Werner Egk, Samuel Barber and Walter Piston. At the Friday night concert, **Carl Schuricht** made his first Tanglewood appearance. His program included Egk's "Georgica," and Brahms' "Tragic Overture" and First Symphony. The Egk work sounded oversentimental and superficial, and only highlighted the beauty of Brahms. Mr. Schuricht conducted with steady, sober hand, and impressed us with his soundness of interpretation. **Charles Munch** wielded the baton at the Saturday night and Sunday afternoon concerts. At the Aug. 3 concert, **Isaac Stern** made his second appearance of the season at the Festival and gave a moving performance of Brahms' Violin Concerto. Mr. Stern's playing did not seem to be affected by the rainy weather or the open-air conditions—his technique was true, his projection perfectly beautiful even to the softest whisper in the softer sections. It was an excellent performance by both soloist and orchestra. The program also included fine readings of Brahms' Variations on a Theme of Haydn, and Barber's "Medea's Meditation and Dance of Vengeance," which was appropriately punctuated by lightning. The weekend came to an exciting close when **Rudolf Serkin** gave a remarkably beautiful and intense rendition of the Brahms Second Piano Concerto. This was preceded by the same composer's Academic Festival Overture, and the Symphony No. 5 by Walter Piston. Mr. Piston came to Tanglewood from his home near Boston especially to attend this performance. He may well have listened with pride, for this is a work well worth adding to the contemporary repertory. Dr. Munch was in top form at both concerts.

Tanglewood Revolving Scholarship Fund

Over half of the students at the Music Center this summer received grants from the Tanglewood Revolving Scholarship Fund, which was established in 1947 by the Radio Corporation of America and is maintained by contributions received from Friends of the Berkshire Music Center and from former students who benefited from the fund in previous years.

Boston Notes: Gail W. Rector, Assistant Manager of the Boston Symphony Orchestra, left the Orchestra at the close of the Tanglewood season on Aug. 11 to take up his duties as Executive Director of the University Musical Society of the University of Michigan, Ann Arbor. Mr. Rector is taking over the administrative duties of Charles A. Sink who retires from active service after many years on Sept. 1.

Retiring from the Boston Symphony are two of its valued members, **Gaston Dufresne, double bass, and Marcel Lafosse, trumpet, who also left Aug. 11. Mr. Lafosse has** been in the orchestra since 1926, and **Mr. Dufresne, since 1927.**

Four new members will join the orchestra in October to fill these two vacancies and two others left by the deaths of Leon Marjollet, cellist, and Ludwig Juht, double bass, during the past season. The new orchestra members are Leslie R. Martin, double bass; Ortiz M. Walton, double bass; Winifred Winograd, cellist; and Andre M. Come, trumpet.

TIGHT BINDING

NEW YORK TIMES, SATURDAY, AUGUST 3, 1957.

Music: Bavarian Georgics at Lenox

Egk's 'Three Peasant Pieces' on Program

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 2—The Boston Symphony, given half a chance, is always a joy to listen to for the sheer gorgeousness of its orchestral tone. It had more than half a chance tonight under the experienced baton of Carl Schuricht, who conducted the first of three week-end concerts devoted chiefly to the music of Johannes Brahms.

The novelty of tonight's program, if novelty it can be called, was "Georgica, Three Peasant Pieces for Orchestra" by the Bavarian composer Werner Egk. It served as a showpiece for the orchestra.

Herr Egk, who was born in the first year of this century and is still composing, has used traditional peasant tunes of his native countryside for inspiration.

No one will cry sacrilege if [illegible] stamping Laendler, the [illegible] sentimental love songs and [illegible] with humor of Bavarian peasant [illegible] here are served with so[illegible]sticated orchestral spices. [illegible] the flavoring of Herr Egk's Bavarian Georgics seems [illegible]formed, more than a little [illegible] and surprisingly old-fashioned. It is somewhat like a [illegible]mbination of Strauss' "Rosenkavalier" waltzes, Ravel's "La Valse" and the lullaby of Stravinsky's "Firebird," but with lots of marshmallow, whipped cream and maraschino cherries added.

Carl Schuricht

One was thankful for the soberness of Brahms' "Tragic" Overture and his Symphony No. 1. In C minor. Mr. Schuricht, who made his American debut last season conducting the Vienna Philharmonic, presented the music with elegance and discrimination. His is not a theatrical manner with Brahms. Nor does he try to pump up the climaxes to hysterical emotion a la Tchaikovsky. And he does not try to interpose his personality between Brahms and the audience.

There was little to cavil at, objectively speaking. Yet there was a certain lack of intensity or vitality that, to this listener, robbed Brahms of something essential. It is only fair to add that the audience's applause was long and enthusiastic.

Tomorrow evening's program includes the Brahms Haydn variations, the Brahms Violin Concerto with Isaac Stern as soloist, and Samuel Barber's "Medea's Meditation and Dance of Vengeance." The Sunday matinee offers Brahms' Second Piano Concerto with Rudolf Serkin as soloist, the "Academic Festival" Overture and the Fifth Symphony of Walter Piston.

NEW YORK HERALD TRIBUNE.

rl Schuricht Conducts stonians at Tanglewood

Francis D. Perkins

[illegible], Mass., Aug. 3.—Carl [illegible] conducting the Bos[illegible]ony Orchestra for the [illegible], won cheers from an [illegible] of 6,195 in the Music [illegible] Tanglewood last night [illegible]se of the concert which [illegible]e Berkshire Music Fes[illegible]-final week end.

[illegible]rogram, like the two [illegible]harles Munch will direct [illegible] and tomorrow after[illegible]sisted of two works by [illegible]e and one by a contem[illegible]composer. Last night's [illegible]work was Werner Egk's [illegible]." Brahms was rep[illegible]d by the "Tragic" Over[illegible] the First Symphony.

Lucidity Is Praised

[illegible]churicht, who is seventy[illegible]ears old, made a notable [illegible]ion in his only New York [illegible]ce last November with [illegible]na Philharmonic. In his [illegible]ood debut last night, his [illegible]tations revealed a mem[illegible] combination of musical [illegible]nce, spirit and persuasion, [illegible]ility to elicit an orches[illegible]highest standard of per[illegible]ce. There was remark[illegible]lucidity, proportion and [illegible]ceive and thorough clar[illegible] detail. Inner parts became [illegible]onally apparent but not [illegible]ugh receiving undue promi[illegible]e various instrumental col[illegible] had a vividness and lu[illegible]osity which recalled the [illegible]hestra's playing in Serge [illegible]nevitch's days.

He [illegible]s usually economical [illegible]th gestures, but the perform[illegible]ces [illegible] the orchestra's [illegible]ntire understanding of his in[illegible]pretative ideas. The perform[illegible]ce of the Overture disclosed [illegible]e [illegible]rilliance of its title in [illegible]ic [illegible] and classic sense [illegible] with the score itself.

In [illegible] symphony, there were [illegible]ore [illegible] the customary [illegible]hanges of pace, and this left [illegible]room for differences of opinion. But if somewhat unorthodox, his [illegible]hifts of tempo did not hinder [illegible]he continuity of the music [illegible]or its expressive revelation. A [illegible]ed tempo in the Andante re[illegible]d not in lengthiness, but in [illegible]itative eloquence.

Tunes Are Frank

Mr. Egk's "Georgica," which [illegible]kes its title from Virgil's [illegible]Georgics" and its themes from [illegible]lk tunes of the composer's [illegible]tive Bavaria, had its only [illegible]w York production by the [illegible]hilharmonic in 1934. The tunes [illegible]e projected with unabashed [illegible]ankness despite occasional [illegible]rmonic pungency not inherent [illegible]them. But the result, although at times restrictedly effective, is often more cosmopolitan than German in atmosphere.

At one point, there were hints of Stravinsky's "Petrouchka," at another of Ravel's "Bolero." The scoring, while missing the clarity which marks those masters, was still vivid and varied in hue. With some compression of the rather over-long second section, the work might be a useful item for Arthur Fiedler and his Boston "Pops" Orchestra.

SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, AUGUST 3, 1957

CARL SCHURICHT MOUNTS PODIUM AT TANGLEWOOD

German Pays Tribute to Brahms in Reading of First Symphony

By WILLARD M. CLARK

Lenox, Aug. 2—A conductor new to Tanglewood, the eminent 77-year-old Carl Schuricht; a program which ended with a glorious performance of Brahms' "Symphony No. 1 in C Minor"; and perfect weather conditions, including a new moon, failed to attract as large an audience tonight as might reasonably have been expected under the circumstances. There were an estimated 6195 in attendance.

Little, Active Man

Carl Schuricht became known to this country the past season when he conducted the tour of the Vienna Symphony Orchestra. He is a little man, but extremely active, solid in the best German tradition and a musician first of all. He molds each phrase with loving care, has a special feeling for rhythm and tonight revealed great imagination.

The program opened with a penetrating reading of Brahms' "Tragic" Overture. This is not, in essence, a tragic work, although it has fleeting touches of individual emotion. The work is rather a powerful affirmation during which the listener will do well to use his imagination. At the opening of the work the brass seemed on the ascendency, but as it progressed, the balance became better and the ensemble more cohesive.

Between the overture and the First Symphony, Mr. Schuricht placed a work by Werner Egk, a German composer born in 1901. It is titled "Georgica" and comprises three peasant pieces for orchestra. Egk has drawn heavily on the folk tunes and dances of his native Bavaria for his material and molded them into an enchanting work. It is a realistic portrayal of rural life. The first movement is identified as a Bavarian peasant march and one is reminded of the village bands in any little German town. The second movement has as its theme an old Bavarian love song which is developed with charming grace, with a very expressive trumpet voicing it. The final movement depicts dances of the mountaineers in which jealousy and the contest for the possession of the peasant maidens play an important part. It is all very gay, whimsical and rhythmically exciting, one of those pieces where it is hard to sit still. The orchestra responded brilliantly to Mr. Schuricht's very clear cues.

Grand Time for Some

The audience didn't seem to get the humor in the composition, but those who did had a grand time.

The German conductor paid fine tribute to Brahms as he made known the First Symphon. Basically it was a reading solid as a rock, yet the romance within the work was not allowed to vanish beneath a load of granite. Never have we heard the joyous C Major melody sung more beautifully, nor the tender passages more sweetly. This was a reading of a scholarly, musical, disciplined musician of whom there are too few.

Saturday night, Mr. Munch takes over again, offering the "Variations On a Theme of Haydn" by Brahms and Samuel Barber's "Medea's Meditation and Dance of Vengeance." Isaac Stern will make his second appearance of the season playing the Brahms' "Concerto in D Major" for violin and orchestra.

Sat., Aug. 3, 1957 ★ New York Journal-American

C199

AT TANGLEWOOD:

Schuricht Acclaimed

By MILES KASTENDIECK.

TANGLEWOOD, Lenox, Mass., Aug. 3.—Carl Schuricht won immediate acclaim on his debut here with the Boston Symphony in the first concert of the Brahms weekend of the Berkshire Festival last night.

Known to New York for his appearance with the Vienna Philharmonic last season, Schuricht again impressed this listener with his authoritative command of both music and orchestra. He draws a certain kind of homogeneous sound from the orchestra that is refreshing to hear. It creates a sense of solidarity where all appears well with the music—and the world.

It appeared quite well with the Brahms tragic overture and the First Symphony where a sense of grandeur pervades both performances. What pointed up his interpretations was a true musician's regard for phrasing in which the musical accent is a vital factor. It was an inspiration to hear this familiar music played with such poise and proportion.

Where the first movement of the symphony was imposing, the second was loving, the third gracious and the finale brilliant after the sense of tragedy conveyed in the opening measures. This interpretation went to the roots of German tradition.

Perhaps as an antidote to Brohms, Schuricht also programmed Egk's "Georgica," three peasant pieces for orchestra. This might be called almost a travesty on Bavarian folksong because of its impish orchestration. The three movements all suggest a German band in Holiday mood.

This departure from sobriety made the Berkshire-Bostonian audience raise a questioning eyebrow or two. Some puckish sense must have led Schuricht to pick it out. That it both fascinated and delighted many might be attributed to its bucolic flavor. Between its rhythmic liveliness and its outright sentimentality there was much to relish, however frivolous.

A perfect night, moon and all, in the perfect setting of the Tanglewood Estate, added to the enjoyment of hearing this program so understandingly played. An audience of 6,195 attended.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 3-1957

Carl Schuricht Makes Debut As Tanglewood Conductor

By RAYMOND MORIN,
Telegram Music Critic

LENOX — Carl Schuricht made his Tanglewood debut last night conducting the Boston Symphony Orchestra in the opening concert of Series "C" of the Berkshire Music Festival. There was an attendance of 6,195.

The distinguished German conductor is known in this country mainly through phonograph recordings. He toured the United States last season as conductor of the Vienna Philharmonic, and has just directed four concerts at the Ravinia festival in Chicago.

This weekend is featuring the music of Brahms. Last night's program was the "Tragic" overture and the First Symphony; also "Georgica," (three peasant pieces for orchestra by the Bavarian composer, Werner Egk.)

Craftsman

Schuricht is primarily a craftsman. He is small in stature, thoroughly unimpressive on stage from the physical standpoint, but abundant in vitality. He does not resort to visual extravagances to make known his wishes. Yet, he bothers much with minutiae, especially as regards melodic predominances and exact boundaries of volume changes.

The most telling illustrations of his metier were given in the Brahms.

He opened the "tragic" overture with bold and incisive strokes. Each theme was given a full sweep of dynamics. Fine interplay was activated between voices, such as between strings and brasses. The middle, slow section tended to become over-fussy with rhetoric, but it hardly lacked interest.

Schuricht saw to it that one particularly luscious melody was given full prominence in violas and cellos.

Egk Score

We can't dispute in the least either Schuricht's approach to the Egk score, or the orchestra's adroit playing of it.

The work is in three movements, each based on Bavarian folk tunes. First is a peasant march — humor-clad and exceedingly choppy. It specializes in fragmentary phases in strings, ridiculed by winds and firmly attacked in percussion.

Actually, it's pretty ridiculous music, instrumentally entertaining in the sense of horseplay. But it gets pretty boisterous over nothing.

The second movement is allegedly a "Bavarian love song." The same clowns make love who cavort through the first movement — more pathetic than impassioned. If this music could be seen, it would look like a trick mirror in an amusement park.

It was stated in the program notes that the third movement "Awakens memories of the pantomimic dances of the mountaineers, in which jealousy and the contest for the possession of the peasant maidens play the leading roles."

It's rugged, all right, and about as subtle as an approaching German band, well-stocked with growling brass.

Academician

Schuricht's conception of the Brahms symphony was that of an academician rather than a romantic.

The opening movement was read along heroic lines, poetized to a degree by rich nuances and strengthened by tonal opulence. The second movement was played at a slightly slower tempo than usual. It nevertheless represented a harvest of expressive solos, and Schuright brought out details, common scanted, through the simple expedient of suppressing their competition.

The third movement was singularly uneventful-sounded routine and a trifle metronomic [illegible] and orchestra [illegible] issues of the [illegible] generosity.

Tonight's program, conducted by Charles Munch, and played by the Boston Symphony, [illegible] variations on a theme of Haydn, Samuel Barber's "Medea's Meditation and Dance of Vengeance," and Isaac Stern will be violin soloist in Brahm's D major Concerto, opus 77.

Music

Schuricht Scores Hit in Festival Debut

By JAY C. ROSENFELD

THE BOSTON SYMPHONY orchestra began the fifth week of the Berkshire Festival at Tanglewood last night under the baton of a guest conductor, Carl Schuricht, making the first of two appearances.

Schuricht visited the United States last year as director of the Vienna Philharmonic orchestra. He has held many eminent posts with European orchestras since 1900, when, as a young man of 20, he became connected with the Stadt-theater at Mainz.

The program last night conformed to the highly successful formula devised this year to concentrate each weekend on one of the great masters and to sandwich a contemporary work in each program. This week the honored composer is Brahms and Schuricht began his concert with the Tragic overture, ended it with the first syphony, and, in between, played three pleasant pieces of the German composer, Werner Egk entitled "Georgica."

* * *

EGK is best known at home for his operas. Last night's three short pleasant and diverting sketches are based on folktunes of his own Bavaria but their inclusion on programs of this stature is hard to justify. They are not even among Egk's major orchestral efforts. They date from 1934 when the composer was 33 years old. On all counts Schuricht would be hard pressed to account for this choice, even though no one will deny him the loyal right to present examples of contemporary German music production.

Egk went far afield for a title for these exuberant and vigorous vignettes. They are gay and the tranquil central waltz might have passed by way of Vienna but they are light and frothy and of the type clever and facile hands in the movie studios turn out swiftly and on demand.

* * *

SCHURICHT showed the stuff he is made of at once in the Tragic overture although the audience did not really take him to their hearts until after the symphony when they recalled him with complete and vociferously unrestrained approval. First of all he controls the orchestra with mature discipline and calls upon the total potential horsepower

Carl Schuricht

rarely if at all. There was transparent voice leading and tone balance, the prime and essential responsibilities of a man commanding an orchestra, factors which are often, too often, ignored.

Shuricht is a small man, and, in spite of the years of demonstrations during his long and notable career, he seemed to be genuinely happy to be so cordially received by this new and strange audience. His gesticulations are definite but not vehement. He is more the effective short puncher than the wild Hurricane-Jackson type. He beats time with one hand, a gratifyingly thrifty and proper effort and one which Berkshire Music Center students might do well to watch and consider. His left hand politely requests what he wishes to ask. There are no imperious demands.

* * *

HIS TEMPI were comfortable for our ears. The virtuosity of the orchestra is not here an issue. We heard Brahms and not necessarily Schuricht. He was faithful to a degree far beyond that usually observed. The lovely noble theme of the last movement which is played after the introductory adagio seemed a trifle undistinguished at first but then, when it recurred, Schuricht gave it all its full and due majesty exactly, the score reveals, as Brahms planned it.

Schuricht allowed us to hear many of the joys Brahms provides in their true light. The wonderfully sonorous horn solos in this same introduction were played with full-blown resonance but not all-out force. These are probably evening Angelus bells from a country churchyard. The late Olin Downes opined they might have been a gesture of respect by Brahms for the honorary degree the University of Cambridge offered him and for which he attempted to compensate by the sounds of their chapel bells. In any event the Boston orchestra was heard last night in all its glory.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

AUG 11 1957

A Most Welcome 'Stranger'

By MILES KASTENDIECK

AGAIN ignorance asserted its limiting force at the Berkshire Festival last weekend. The concert which Carl Schuricht conducted on Friday drew just over 6,000 people while the other two topped 8,000 and 11,000. Rain kept many away when Serkin played on Sunday, for he is the most popular of soloists to appear at Tanglewood in recent years.

Schuricht is a newcomer at Tanglewood. Indeed, most people have heretofore known him, for his life has been spent in Europe. He visited the United States first as conductor of the Vienna Philharmonic last Fall. His initial appearance in Carnegie Hall was an occasion to remember. Music lovers who heard him wondered why he had not been invited to conduct here long before.

Because no special fanfare had been made about him, people stayed away from the Tanglewood concert, classifying him as an "unknown" conductor. Once again the spirit of musical adventure was stultified.

Rare Touch

At 77 Schuricht commands attention, not so much for his years as for the authority those years have brought to his conducting. His music-making is solid in the sense that his Brahms is deeply rooted in German culture. There was a quality about the playing of the Boston Symphony under his direction and the sound of the music indicative of a mastery quite rare in conductors these days.

To be sure, the element of superficial excitement was absent. The element of vibrant fullness, however, gave such a familiar work as the Brahms' First Symphony the depth and the breadth to convey a new feeling of completeness.

One of the interesting aspects of Schuricht's conducting is his capacity to pull the music out of an orchestra. He does this almost literally.

His gesture suggests the feeling to which the orchestra should respond naturally. Thus the impression that the music wells out of the orchestra establishes the idea of more homogeneous playing.

Only a conductor of great musical integrity can extract such response. This is Schuricht's achievement, the hallmark of a great musician. To hear a concert under his direction is to experience the finest kind of music-making. It is most unfortunate that opportunities to hear him have been so rare.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

AUG 3 1957

Beguiling Program At Tanglewood

TANGLEWOOD, Lenox, Mass., Aug. 2 As the Berkshire Music Festival entered its next-to-closing weekend here tonight, there were a number of cheerful things to beguile the customers.

There was, for example, a fine, cool night and a half a silvery moon, no doubt the same one that shone down on Hartford. There was a conductor making his first appearance at Tanglewood and being very well received for the concert which he offered with the Boston Symphony Orchestra. He was Carl Schuricht, who has led a number of major German orchestras and who became known to American audiences where he toured with the Vienna Philharmonic last year.

Strong Results

The program included the "Tragic" overture and first symphony by Brahams (this is Brahms weekend to shine here, along with the moon,) and the "Georgica" by Werner Egk, contemporary German composer. Mr. Schuricht served them all up well and interestingly. Though he is 77 years old slightly bent and considerably bald, he dominates the Boston Symphony with vigor and authority. His style of conducting is a bit jerky and he is an especially determined giver of cues. But he gets results that are convincing in their musicianship and strong in their impact.

From the outset of the evening, Mr. Schuricht gave the audience a kind of Brahms different from what Charles Munch, regular conductor of the Boston orchestra, customarily offers. It is entirely Germanic, being thick, resonant, emotional and a rolling forward. It was this way in the overture, and again in the symphony. It recalled to considerable degree the Brahms that the late great Serge Koussevitsky created, being on the intense side in interpretation and performance. Mr. Munch, on the other hand, gives us a Gallic Brahms, if such a thing exists evcept in figurative writing. His Brahms is neater, leaner in the reading and the playing, more intellectualized, and more brittle.

Also intriguing this evening was Herr Egk's "Georgica: Drei Bauernstuecke", rooted in Bavarian peasant tunes. This is a work to be played beneath a window by a German band whose leader once shook hands with Igor Stravinsky. From its basic material takes for the most part a rather - decided "Oopah" effect. Its three sections are described in the program as approximating a Teutonin march, an old Vacarian love sono, and a variety of mountaineer dances.

Herr Egk naturally has metamorphosed all this into sophisticated symphonic writing. The "Georgica" take warm, bright tunes, sharpen them with unusual harmonies, and heighten their pulse with provacative rhythms. Much of the means and effect recall "Petrouchka", and Herr Egk,s habit of isolating instruments all across the score, so that the orchestration sounds sparse.

In any event, the "Georgica" are fun, shrewd and engaging. And though a certain feeling of "Burlescaz" hangs over them, their sentimentality and their irony alike, there is the greatest musical sincerity all through the score.

The final work of the evening, the Brahms First Symphony, was especially "Herzlich" as Mr. Schuricht and the Boston played it here tonight, tender, warm, almost visionary. Above all, Mr. Schuricht sought out musicality in the score and in the performance. This is a particular attribute of European musicianship, as opposed to the insistence on sheer virtuosity It is very rewarding to hear and feel it.

—T.H.P.

THE NEW YORK TIMES, MONDAY, AUGUST 5, 1957

Real Thunder Effects Liven Boston Symphony Program

By Francis D. Perkins

LENX, Mass., Aug. 4.—With the accompaniment of rain, the Boston Symphony Orchestra completed the fifth week end of the Berkshire Music Fesival inn Tanglewood's music shed with two concerts of works by Brahms and modern American composers under the direction of Charles Munch.

Despite the weather, last night's crowd of 11,238, was the season's largest thus far, with all of the regular seits sold. There was no atmospheric accompaniment for Brahms variations on a theme by Haydn at the beginning, but thunder boomed inappropriately at first and later appropriately during Medea's meditation and dance of vengeance by Samuel Barber, and added some unscheduled percussion effects while Isaac Stern was playing the Brahms "Violin Concerto."

This afternoon, when the rain began before the starting hour, the count was 8,195. Brahms was represented by the "academic festival overture" and the "second piano concerto" with Rudolf Serkin as the soloist; the American contribution was Walter Piston's 'fifth symphony."

Both American works had first New York hearings last year. Mr. Barber's 'meditation,' grave, lyric, conservative, served its implied expressive purpose last night and might well do so still more persuasively as a part of the, ballet for which this music was originally composed, or if its lucid interpretation under Mr. Munch had had more intensity. The 'dance of vengeance' which followed revealed its full emotional significance in this performance by the admirable Bostonians; this part of the work scores primarily through its rhythmic pattern, drive and energy.

Mr. Piston's symphony meets the test of rehearing well; it is concise and coherent and its ideas have a definate shape and character. The introduction is convincing in its steadily waxing expressive concentration and its thematic prophecies; the second movement has ingratiating melodic lines and considerable reflective depth. Some on the music's livelier measures, such as the sprightly finale, have an energetic idiom of a type which has served other contemporary composers, but this provided a desirable contrast and range of mood. Both the grave and the spirited elements of the symphony were admirable disclosed by Mr. Munch and his musicians.

The Brahmsian part of last night's program fared sometimes variably from an expressive standpoint. The Haydn variations were played corectly, but with a routine uniformity of mood not usually associated with this conductor and orchestra. The damp weather was not favorable to stringed instruments, and this seeme dsometimes apparent in Mr. Tern's interpretation of the violin concerto, despite its skill, musicianship and understanding.

Notable zest and vividness of color combined with breadth and pomp for the closing episode marked the playing of the Festival Overture this afternoon. Mr. Serkin presented the B Flat Major Piano Concerto with expected expertness and understanding of its stature and emotional resources. An occasional impression that, despite notable striving, he did not quite attain all the sonority needed for some of its most proclamatory measures could probably be ascribed to atmospheric dampness.

But the interpretation was generally convincing, especially when it dealt with intimate and, finely distinguished moods.

NEW YORK HERALD TRIBUNE, MONDAY, AUGUST 5, 1957

WORKS BY BRAHMS PLAYED AT LENOX

Serkin and Stern Soloists in Concertos—Piston, Barber Scores on Programs

By EDWARD DOWNES

Special to The New York Times.

LENOX, Mass., Aug. 4—A whirlwind performance of Brahms' Second Piano Concerto by Rudolf Serkin and the Boston Symphony Orchestra brought the fifth week-end of the Berkshire Festival to a triumphant close this afternoon. Charles Munch conducted the program, which opened with Brahms' "Academic Festival" Overture and included the Fifth Symphony of Walter Piston.

Mr. Piston's symphony, commissioned by the Juilliard School of Music for its festival of American music, was given its first performance at the school last February. One was grateful for another chance to hear it, both because of its intrinsic strength and because the orchestral programs of the Berkshire Festival have usually tended to be conservative rather than adventurous.

Not that there is anything startlingly radical about Mr. Piston's symphony. Its forms, as the composer points out in a program note, are traditional. The harmonies are strongly tonal and not even especially dissonant. Mr. Piston seems deliberately to avoid any sort of sensationalism. This inward-turned concentration on the music itself rather than its external clothing is a trait he shares with Brahms, however far apart the two composers' styles may otherwise seem to be.

Three-Movement Work

Of the symphony's three movements, the jaunty finale, with a distinctively American ring to its dance rhythms, is probably the easiest to grasp at a first hearing. But there were other, quieter, moments, which seemed even more persuasive this afternoon. Among these were the pensive flute melody, which opens and closes the first movement, and long stretches of the adagio second movement. Best of all, it is music that arouses a desire to hear it again.

It was startling at first and then very pleasant to see the quiet-mannered American composer besieged by a crowd of autograph hunters at his seat in the audience.

It is perhaps unfair to call Mr. Serkin's performance of the Brahms B-flat major Concerto a whirlwind. Mr. Serkin, for all the tempestuous drama of his performance, was no mere showman. In fact, his generous gesticulations, which disturb some music lovers, seem to this listener the most inevitable outcome of the pianist's personal feelings.

One has almost the feeling that Mr. Serkin wishes he were conducting Mr. Munch's orchestra as well as playing the solo part, so completely does he identify himself with the orchestra's every phrase, every note, with the intensity of feeling and significance that Mr. Serkin does. One has the feeling that each part of the music, even when the orchestra plays without him, is a matter of life-and-death importance. Even in the magical nocturne-like passages of the slow movement, while Mr. Serkin did not strain, he preserved this characteristic feeling of vitality and intense feeling.

Last night Mr. Munch conducted the Brahms Violin Concerto and Variations on a Theme of Haydn and Samuel Barber's "Medea's Meditation and Dance of Vengeance," adapted and [illegible] from Mr. Barber's [illegible] "The Serpent [illegible]." It proved again an enormously [illegible] piece. As Mr. Munch's forces piled climax upon climax last night, a thunderstorm broke over the Music Shed, and the reverberations from the Berkshire Hills joined in chorus with the rolling timpani of the orchestra. The lightning flashed, and nature itself seemed in sympathy with the raging heroine of Euripides and Mr. Barber. Yet when it was all done, this listener could not get over the feeling that this was one of the more external pieces of a usually very sensitive composer.

The soloist in the Violin Concerto was Isaac Stern, who was in excellent form, despite the [illegible] rainy weather. Contrary to what one might expect in such a huge semi-open-air auditorium, the solo violin was most moving in the very [illegible] parts of the slow movement, with its intimate exchanges with the woodwinds of the orchestra. But it was all-round performance won soloist, [illegible] orchestra long and [illegible] applause.

UNION-SPRINGFIELD, MASS., MONDAY, AUGUST 5, 1957

SERKIN PLAYING AT TANGLEWOOD IS IN TOP FORM

Pianist, Boston Symphony Join in 'Unforgettable' Performance

By WILLARD M. CLARK

Lenox, Tanglewood, Aug. 4 — Rain and more rain failed to dampen the enthusiasm of the 8159 persons who thronged Tanglewood this afternoon. Aside from posing a number of traffic problems within the grounds, the downpour made little difference. The festival authorities are sure of one thing. When Rudolf Serkin is booked to appear, a record audience will be present. His popularity is enormous and truly deserved.

Composer Hears Work

Continuing the music of Brahms which has been featured during the week end, Charles Munch opened the program with a performance of the "Academic Overture," in the grand tradition. The work was inspired [illegible] Brahms was given an honorary degree by the University of Breslau. The overture on student airs was a handsome present to the student body. It sounded as [illegible] and flamboyant this afternoon as the day it was written. Mr. Munch labored mightily and the communication was strong.

The composer, Walter Piston, was on hand this afternoon to hear a splended performance of his Fifth Symphony. Mr. Munch seems to have a great respect for the music of this eminent composer and has presented several of his symphonies with marked success. Personally, we find this particular symphony less interesting that the fourth or sixth symphonies, but it has its points, if somewhat obscured, particularly in the first movement by a heavy orchestral texture. The audience enthusiasm for the work was evident and indeed lucky is the composer to have a work played with such gorgeous tone and animation as the Boston players performed this symphony.

Great Concerto

The second portion of the program was devoted to one of the greatest concertos of all times, the "Piano Concerto No. 2 in B Flat Major" by Brahms. This is a concerto of symphonic size, gigantic in outline and of incredible difficulties. Mr. Serkin was in top form which means that the audience heard a performance of this concerto which probably no other pianist today can equal. He was magnificently aided by Mr. Munch and the orchestra. Tremendous vitality, combined with a formidable technique combined to enhance the elemental grandeur of the opening Allegro and the Appassionata. There was tenderness, ethereal beauty in the Andante and the final Allegretto was tossed off in a manner which brought bravos from the listeners.

It was an unforgettable performance, one which did not stray from the musical path for an instant, nothing unmusical could come from Rudolf Serkin, we believe. His scholarship and musical resources permit him to play music as it is written.

C20J

14—The Berkshire Eagle, Monday, Aug. 5, 1957

Music Review

Brahms at Tanglewood

By JAY C. ROSENFELD

THE NEXT-TO-LAST weekend at Tanglewood closed yesterday afternoon with the audience in a tumult finding it almost impossible to let Rudolph Serkin know just how much they were carried away by his performance of the Brahms B flat piano concerto played with the Boston Symphony Orchestra under Charles Munch.

A disastrous rainstorm prevented the use of the adjacent lawns as listening posts for additional thousands who might have come to hear the last of the three programs devoted mainly to Brahms. As it was, the Shed itself was jam-packed beyond any previous record. Just how 8,000 could get under the shelter of a roof which normally accommodates 6,000 is a problem for someone other than a mathematician.

Following the pattern devised for this season of concentrating each week on one of the old masters with a contemporary work inserted in each program, yesterday afternoon Walter Piston's fifth symphony was played; Saturday night it was Samuel Barber's "Medea's Meditation and Dance of Vengeance."

* * *

SERKIN played with galvanic fury and then with the most tender pathos. The comprehension of the great concerto was illustrated by a magnificent tone which prevailed in all graduations of tempo and dynamics, an articulate clarity which was maintained in the most bravura and tempestuous flights and a spacious grandeur which suggested dimensions of infinite proportions.

Fully as telling as the most dazzling pyrotechnical displays were the passages of understatement in which a master of less stature might not have felt secure. One did not have to wait beyond the initial ascending arpeggio to discern the command he possessed and the means to execute it.

Rudolph Serkin

The orchestra was inspired by the spark he constantly supplied and joined the soloist in a tremendous performance. It was a transcendental conquest of the formidable score. The cello solo in the andante by Samuel Mayes was beautifully played although a slightly diminished tone would have still sufficed.

* * *

PISTON'S symphony, written in 1954, was commissioned by the Juilliard School of Music. Of the three movements the outside two are swift and vigorous and gay, although the first has a slow introduction to which it reverts before the end. There is great rhythmic drive and momentum and the harmonic harshness recedes within the forward surge of the playing. A quieter sustained second theme in the violins uses material played by the flutes in the introduction. Munch allowed the wind instruments to overshadow the strings here and distort the balance, as he did in the Brahms Academic overture with which the program had started.

The center adagio begins with plucked notes in the celli and basses which employ the 12-tone system, but which is not maintained when the violins enter with a more conventional theme. The final allegro has jazz-like syncopated rhythm and is a happy, care-free dance. Piston was called from his seat in the audience to acknowledge a noisy demonstration of approval the audience was happy to accord him.

* * *

ON THE PRECEDING evening Brahms had been represented by the Variations on a Haydn Theme and the violin concerto in which Isaac Stern had been the soloist.

Munch never displayed greater devotion to any music nor did he ever play the orchestra with more love than in the Haydn Variations. The St. Anthony chorale which Brahms uses, first in the woodwinds, was balanced just right and the orchestra reflected his devotion with a corresponding warmth. There was moderation in every variation. Brahms here confines himself to calm and graceful flights of fancy and does not indulge in excessive demands until the final coda where he expands majestically for only a short minute. Munch caught the spirit of this whole work with deep penetration and the performance was highly impressive.

Stern played the Tchaikovsky concert last week and will play the Beethoven the final week. His playing is on a level where one can marvel at the last performance heard. His success can only vary with the composition and the circumstances. It used to be said that Brahms wrote a concerto for violin not "with" orchestra but "against" the orchestra. It is true to a certain extent for although the solo instrument is indubitably highlighted and does not suffer the obstacles the viola, for example, experiences in Berlioz' "Harold," yet he has to play while the accompanying orchestra has a message of symphonic importance of its own. This cannot easily be subdued nor should it be entirely rendered unnoticed. That was the case Saturday and Stern was shrouded in the enveloping clouds at some parts of the journey.

* * *

AGAIN conspicuous was the basic simplicity with which he played those portions which are elemental and the absolute reckless freedom with which he attacked such episodes as that with which the final movement begins. He used the Joachim cadenzas Saturday night which are not this reviewer's preferred ones. Their references to the thematic material are oblique at best and the frilly embellishments are not the most effective nor even applicable. The ovation continued with recall after recall. Oboist Ralph Gomberg was signalled for the credit due him for his performance in the slow movement, and the entire cast was required to rise endless times.

The middle section of the program was Samuel Barber's "Medea's Meditation and Dance of Vengeance," his Opus 23-A. This was ballet music originally, and it is always a fair question to ask how much is sacrificed by severing the visual complement of an art work primarily conceived for an interlocking unified performance. In any case, it did not require too much attention to easily perceive and sense Barber's protrayal of the two moods of his classical drama. Barber's orchestra sounds right. The placement of his instruments is one of his most favorable talents. In working toward such specific purposes, however, he appears to be most concerned with intensifying the stage action effectively. We did not find it absorbing as music alone.

* * *

THE BRAHMS Tragic overture with which the program opened is far from being a depressing, lugubrious piece. Munch let the orchestra be heard in its best dress and left the tremendous audience in a happy mood which they had reason to expect would persist the whole evening. Unfortunately, rain and thunder which soon made its appearance more than dampened their spirits. The thunder first lumbered up while the violins in the orchestra were playing with muted strings and Stern later had to appear to ignore continuing growls of thunder while he was playing the sustained and heavenly slow movement of his concerto.

VIOLINIST STERN HEARD BY 11,238 AT TANGLEWOOD

Season's Largest Crowd Also Hails Munch in Brahms, Barber Works

BY WILLARD M. CLARK

Lenox, Aug. 3—The names of violinist Isaac Stern, conductor Charles Munch and the Boston Symphony Orchestra, plus the music of Johannes Brahms and Samuel Barber, drew 11,238 persons to Tanglewood tonight and constituted the largest audience of the season.

Rush for Shelter

A bit of thunder and lightning and some rain caused a rush for shelter in the big shed, but many remained on the lawn under the trees.

This final concert of the week end continued the music of Brahms. Mr. Munch opened the program with an incandescent reading of the "Variations on a glowed and one could only marvel again at the imagination, wit and variety of means Brahms used in writing the variations. Of course, they are thrice familiar, yet conductor and orchestra approached them as though each were a fresh and joyful experience.

Samuel Barber, one of the most distinguished American composers, wrote his ballet "Medea" for Martha Graham who first danced it in New York in 1946. In 1955 Mr. Barber rescored "Medea," meditation and dance of vengeance, for full orchestra. That was the music we heard tonight.

Fondness for Melody

Mr. Barber, unlike many of his contemporaries, has a fondness for melody and while the meditation does not make for pleasant music, there does run through the score a pattern of melody, sometimes harsh, sometimes despairing. The dance of vengeance is powerful, cruel music, rhythmically strong and savage. Mr. Munch used a tremendous amount of energy in his communication of the music and it had a tremendous impact on the audience. There was a real ovation after this performance.

There is little left to say about Mr. Stern's performance of the "Violin Concerto in D Major" by Brahms. Now, at the peak of his powers, it is doubtful if any violinist can surpass him in his interpretation of this work. His playing tonight was in lofty vein, yet it often yeilded to the romance which runs through the concerto from beginning to end. Technically, it was a flawless performance, rich-toned and superbly phrased. He received splendid collaboration from Mr. Munch and the orchestra.

SPRINGFIELD, MASS., AUGUST 4, 1957

Christian Science Monitor (e)
BOSTON, Mass.
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AUG 5 - 1957

[202]

Brahms Featured

Stern and Serkin Soloists In Concerts Guided by Munch

By Klaus George Roy

Lenox, Mass.

At Tanglewood last weekend Johannes Brahms was the honored patron composer of three concerts, with two compositions of his on each program to throw protecting arms around a 20th-century work less ripe in classic romanticism.

It fell to the venerable but admirably youthful German conductor Carl Schuricht to jar the audience out of a complacent acceptance of a thrice-familiar masterpiece when he concluded his first Tanglewood appearance, Friday evening, with the most individualistic recreation of Brahms's First Symphony in this listener's memory.

There was much argument whether his conception, especially of the last movement, was traditionally "correct" and faithful to the score. To these ears, the freshness of approach and the illumination of unexpected facets (especially in tempi and counter-melodies) served to prove a remark once made by Lawrence Gilman: "Masterworks have an infinite capacity for self-renewal."

Playing from a specially marked set of parts brought to this country by Dr. Schuricht, the Boston Symphony Orchestra musicians surpassed themselves. Their respect and personal liking for this master conductor was evident, and the audience tendered him an ovation.

Having begun with a grandly shaped performance of the "Tragic Overture," Dr. Schuricht continued with "Georgica" by the German composer Werner Egk (born 1901). Given its première in 1934 by Werner Janssen with the New York Philharmonic, the work is subtitled "Three Peasant Pieces."

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Entertaining as it is, one regretted that the conductor decided on this lightweight and early piece of Egk's instead of the originally scheduled "Sonata for Orchestra" of 1949. For the "Georgica" is really Pops music (the Boston Pops have done it), a somewhat dubious treatment of Bavarian folk tunes and folk songs.

The composer, who has a penchant for treating older material in a modern orchestral fashion (as in his splendid "French Suite" after Rameau, 1949), has here dressed up some rather boorish tunes in the most outrageous disguises of subtle sonorities and off-key harmonizations. The real trouble is that the listener cannot be sure whether Egk was laughing with his peasants or at them. Dvořák and Bartók have left less doubt about this in music of similar origin.

Charles Munch led the Brahms concerts of Saturday night and Sunday afternoon. Two of Tanglewood's favorite soloists were heard: Isaac Stern on Saturday in the Violin Concerto, Rudolf Serkin on Sunday in the Second Piano Concerto. A sharper contrast of performing styles between two superb artists could hardly be imagined.

With Stern it all seemed to be apparently effortless and nonchalant control, breathtaking in security; with Serkin there was a total physical as well as mental involvement, as if the music were being composed at white heat right then and there. While Stern exudes a consistent serenity and grace of style, Serkin electrically charges the atmosphere. Not only the instruments of the two performers differ; their expressive aims do also.

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Comparisons, in the arts, are not odious but essential; we are not measuring dexterity. Beautiful, sensitive, and near-perfect as Stern's performances almost always are, one may feel that, even with occasional imperfection, it is Serkin who comes close to the elemental creative excitement.

The collaboration of Mr. Munch and the orchestra was inspired, and his readings of the "Haydn Variations" on Saturday and the "Academic Festival Overture" on Sunday were balanced and satisfying.

In the first of his concerts, before the violin concerto, Mr. Munch offered Samuel Barber's Opus 23A, "Medea's Meditation and Dance of Vengeance" (1955), an expanded excerpt from his earlier "Medea" ballet music (1946). The incandescent fury unleashed by this work is of overwhelming impact. An expressive and meaningful composition, this is music worthy of its subject as ancient and timeless tragedy. Its competition, moreover, with the timpani rolls of a thunderstorm outside the Music Shed, was aptly timed and by no means ineffective; art and nature seemed once more on equal terms. Having conducted this piece of Barber's in Boston and Tanglewood, Mr. Munch should now let us hear the entire "Medea" Suite of seven numbers.

On Sunday afternoon, an audience somewhat decreased by intermittent rains heard Walter Piston's Fifth Symphony in its first Tanglewood performance; it had been done in Boston last October. This work of 1954, written just before the buoyant Sixth, is less accessible than its younger companion or the vivacious Fourth of 1950.

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Piston rarely experiments in a large published score; here, this American symphonic master seems to be making many intriguing departures: new textures, new aspects of rhythmic and structural motion, new melodic shapes supplied by tone rows.

There are some visionary sounds; there are moments that do not yet communicate. The bright rondo-finale, perhaps, is not of sufficient weight for the first two movements; it acts like a scherzo, and one would be eager for a large-scale closing movement.

The body of the symphony is, without question, music of high seriousness, introspection, complexity; it must be heard again and lived with to reveal its full humanity. Let it not be forgotten, after a Brahms weekend, that the now comfortably popular C minor Symphony was in 1878 considered by a Boston critic as "a remarkable expression of the inner life of this anxious, introverted, over-earnest age. . . ."

AT TANGLEWOOD: N.Y. Journal American

Stern, Serkin --And Brahms

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 5 — Two soloists dominated the Saturday and Sunday concerts of the Berkshire Festival weekend featuring Brahms. Rudolf Serkin played the B Flat Piano Concerto yesterday afternoon, Isaac Stern the violin concerto on Saturday night. Charles Munch conducted the Boston Symphony Orchestra on both occasions.

Munch showed wisdom in not including a Brahms symphony for these events, allowing the symphonic nature of the concertos to compensate. Instead, he singled out the works of two American composers to vary the program. Barber's "Medea's Meditation and Dance of Vengeance" was heard on Saturday; Piston's Fifth Symphony yesterday afternoon. Both were very well received. Piston was present to acknowledge the applause.

Jaunty Gaiety

That the Medea is one of Barber's finest works becomes more evident on each hearing. Its dramatic content found a willing interpreter in Munch. Admiration for Piston's symphony grows with each performance, but the feeling about it remains the same. Its contemplative adagio still leaves a listener on the outside. The jaunty gaiety of the brilliant finale appears more and more American.

Serkin never fails to excite this music lover on every occasion. The intensity of his nature always makes a performance more vital and vibrant. His rhythmic absorption in the music is probably the key. Whatever it is, Serkin has emerged as the unique pianist of our times. And he never fails a listener.

With an equally dramatic consciousness present in Munch, the performance of the B Flat Concerto was, in short, tremendous. Yet without the Boston musicians playing at their best, the total effect would not be quite so overwhelming. They are playing superbly these days

Stern was handicapped by muggy weather on Saturday night, but he played the concerto with poise and reliable artistry. The concert opened with the Brahms-Haydn variations. Yesterday it began with the "Academic Festival Overture."

Rain curtailed the size of the Sunday crowd to 8,159. Over 11,000 turned up for the Saturday concert. The total for the weekend came to 25,592. The festival will end next week with a series of Beethoven programs

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YMOND MORRIS
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written for ballet, Barber's
compassed Medea's dance
and ferocious theme of vengeance, the sweep of her magical powers and her ruthless
murder of her children by
which to avenge herself upon
the unfaithful Jason.

Brilliant Study

With or without these dramatic incentives, the Barber score is a brilliant study in orchestral efects. Most of them are intriguing and mystical, with solos interspersed, during the "Meditation" episodes, for concert-master, first violist, and woodwinds.

Medea's meditations were embellished with some unscored thunderclaps that didn't quite dovetail with Barber's sinous melodies, harp passages, and chattering snare-drum.

As she began to rant and rave her vengeance through the full resources of the Boston Symphony, the obligato became more asertive.

This portion is based on a arring, syncopated figure that ounts in intensity until it ursts through at several oints. In the final orgy, the hunderbolts were ineffectual nd then the rain came down n earnest.

The Haydn-Brahms variations received a thrilling performance.

Serene, bucolic atmosphere was initiated in the St. Anthony chorale upon which the ariations are based. Most eautiful was the work of the

NEWTOWN BEE, FRIDAY, AUGUST 9, 1957

Serkin's Performance Of Concerto Praised

Music Of Brahms Heads Tanglewood Concert

To an obbligato of raindrops falling on the roof of the Music Shed at Tanglewood, Rudolf Serkin and the Boston Symphony Orchestra, conducted by Charles Munch, performed the familiar, but always dynamic and passionate Brahms Second Piano Concerto in the next-to-the-last of the Sunday afternoon concerts in the Berkshire Festival series, August 4. The shed was packed, but the usual crowds on the lawn were considerably diminished by the wet weather, although there were a number of stout-hearted, rain-impervious Tanglewood buffs huddled under tarpaulins, umbrellas and blankets.

Opening with a spirited reading of Brahms' Academic Festival Overture, Dr. Munch next led the orchestra in the Symphony Number 5 by Walter Piston, the Maine-born American composer. Written in three movements, this modern composition is pleasingly devoid of much of the cacophony, which to ears more attuned to the classic and romantic works, make so much of contemporary music

The first movement, marked "lento; allegro con spirito; lento," contains a slow introduction, in which the origins of all of the subsequently developed ideas in the symphony may be found. The main theme is announced by horns, with the secondary, more relaxed and melodic theme introduced by the oboe. The flute melody of the introduction brings the movement to a close. Cellos and basses, outline in pizzicato the basic pattern of the second movement, "adagio," with violins playing the theme. Three variations, engaging clarinet, strings, piccolo and tuba are developed, with a coda finishing the movement. The last movement, "allegro lieto", is in many ways the most appealing, being gay and rhythmic, resembling in form a rondo. The main body of the composition is in sonata form.

The tempestuous, haunting and evocative Second Piano Concerto by the great master of romantic composition, was never more excitingly played to this reviewer's mind (and this is a favorite concerto) than in Serkin's performance Sunday. At home after the concert, we put on his recording of the composition with the Philadelphia Orchestra under Eugene Ormandy, and even making the allowances for the stimulation of a live performance and the rapport that this pianist, through his own involvement with the music, establishes with his audience, it seemed to us that Sunday's presentation was richer, more intense, more poetic in the lovely dream-like andante movement, than the recording.

It is quite possible that Dr Munch's sensitive conducting, the obvious rapport between him and the soloist in the concerto's interpretation, is partly responsible for this heightening of the emotional values, Sunday. Technically, Serkin's musicianship is always on the same high level.

Pianist, conductor and the cellist, whose soaring notes enriched the andante movement, were called back time and again by an audience that had been unable to restrain itself from abundant applause even between movements.

This Sunday's final concert in the festival series will feature Beethoven's Ninth Symphony with the Berkshire Festival Chorus. Complete details of this concluding week at Tanglewood will be found in the weekly calendar elsewhere in the paper.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
AUG 4 - 1957

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Telegram Music Critic

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Also performed was Brahms, variations on a theme of Haydn, Opus 56A.

The Barber score is a "rip-snorter." It's one of the most brilliant accomplishments in contemporary orchestration, one of the most rhythmically exciting works, and certainly one of the loudest.

Inspiration came from the tragedy of Medea by Euripides, which was produced in Greece in 431 B. C. Originally written for ballet, Barber has encompassed Medea's dark and ferocious theme of vengeance, the sweep of her magical powers and her ruthless murder of her children by which to avenge herself on the unfaithful Jason.

Brilliant Study

With or without these dramatic incentives, the Barber score is a brilliant study in orchestral efects. Most of them are intriguing and mystical, with solos interspersed, during the "Meditation" episodes, for concert-master, first violist, and woodwinds.

Medea's meditations were embellished with some unscored thunderclaps that didn't quite dovetail with Barber's sinous melodies, harp passages, and chattering snare-drum.

As she began to rant and rave her vengeance through the full resources of the Boston Symphony, the obligato became more asertive.

This portion is based on a jarring, syncopated figure that mounts in intensity until it bursts through at several points. In the final orgy, the thunderbolts were ineffectual and then the rain came down in earnest.

The Haydn-Brahms variations received a thrilling performance.

Serene, bucolic atmosphere was initiated in the St. Anthony chorale upon which the variations are based. Most beautiful was the work of the woodwinds, with subdued reinforcements in brass.

Soaring qualities appeared in strings as the variations were forwarded, and a vigor that didn't get out of hand carried great weight in contrasts. We were particularly impressed with the psychological pauses that Munch made between variations.

There were passages in finely-woven counterpoint.

Swift variations were nothing short of virtuosic in technical treatment, spot-second rhythms and accents, including tricky syncopations.

Just as telling was the consumate care with which the poetic sections were woven into the tapestry. The finale was quite magnificent and hugely proportioned.

The storm was no kinder to Stern than it had been to the Barber music. In spite of pelting rain on the wooden roof of the huge music shed, soloist and orchestra kept going, although quiet passages were seen rather than heard.

It was nevertheless obvious that Stern was in good form and determined that the Brahms concerto would receive a forceful performance. There was some letdown of competition during the cadenza of the first movement, of which Stern made a brilliant spectacle, engaged with dashing technique and climactic impact.

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The strong rhythms of Samuel Barber's "Medea's Meditation and Dance of Vengeance," Op. 23 A, originally written as a ballet and later rewritten for orchestra were powerful. The work which brings out psychological states of jealousy and vengeance, tied on to the mythical figures of Medea and Jason, has a modern flavor, but does not lack melody. The jazz-like syncopations, the sometimes wierd strains of the wind instruments multiplied with addition of the entire orchestra worked to bring out the vehemence and passion of the work.

Ovations followed this modern work and the playing of violinist Isaac Stern in Brahms' Concerto in D. Major for Violin, O. 77.

Mr. Stern's skill as a violinist is noted and his performance Saturday night was delightful to hear. The beautifully rich tones he achieved, shading them to perfection, provided wonderful listening. The lyrical qualities of Mr. Stern's playing was sometimes given an exclamation point by the sound of thunder. The orchestra in turn assisted him very ably, providing the light for the diamond-like quality of his playing to sparkle.

I. R. M

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
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[203]

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Munch and the orchestra gave an invigorating performance of Brahms' "Academic Festival" Overture, Opus 80. Many of the same qualities appeared in this that identify Munch with inspired and astute interpretations of the German master's music.

Features

One of the most satisfactory features was choice of tempos. Another was absence of unbecoming emotional intensity even when it seemed the leaning of soloists.

The "Academic" opened with pulsating stealth, an alive speed, while giving full recognition to melodic interest upon which it necessarily thrives.

The orchestra did superlative work, collectively and in solo. A magnificence was projected by trumpets in the sequence, "We have built a stately house." There was elasticity between the four college songs that Brahms wove so deftly into a rhapsodic medley. The huge strokes of the pen with which Brahms glorified the "gaudeamus igitur" were quite something to hear.

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For this concert it was Walter Piston's Symphony No. 5, premiered last season in New York. The composer was on hand at Tanglewood yesterday to accept personal recognition for his work.

The work is not revolutionary or offensive in its harmonic elements. Nowhere does it make you cringe nor does it attract undue attention with tonal histrionics. Its melodies are individually interesting, but loosely coordinated. The most beautiful of these are for flute and were exquisitely played by Doriot Anthony Dwyer.

Appraisal

Now to appraise each of the three movements as a separate unit.

The first opens with disturbed harmonies beneath one of the flute solos we mentioned. It gradually works itself into a state of nervous excitement, with everything from full blasts in brass to vigorous drawings of bows.

The movement incorporates some interesting, if not ingenious, problems of instrumentation. There is, for example, a Prokofieff-like section in nagging rhythms that presumably attempts to raise quite a storm.

For the most part we found the slow movement an abyssmal bore. It embarks on an enticing possibility, engaging pizzicato in low strings to a warm, slightly meandering melody in violins.

That's about as far as it gets, in spite of episodes of great volume, and intermittently attractive effects, involving harp.

Foggy

Most of the time, it traverses foggy terrain, resorting to odd instrumental effects to maintain interest. It leaves you wondering exactly what it had to say and why.

The third movement tries to dissipate the "elegiac" mood of the second. The implements are again great volume, and a snappy, syncopated figure of the scherzo genre. It does generate a degree of heat.

This is good music for review by a scholar who interests himself in instrumental usages that border on the novelty. As a work, titled "Symphony," that's intended to provide continuity of related interests in three movements, it fails to do more than excite a respect for the composer's knowledge of instruments — and deplore one's inability to succumb to his emotional objectives.

Mannerisms

Serkin gave a studious, technically adept, virile performance of the Brahm's piano concerto.

He is called "a musician to his fingertips which he is, audibly. Each time we are to see Serkin play, we expect to be irritated by his mannerisms, and yesterday was no exception. Occasional remnants remain of the school of piano playing so successfully caricatured by Vladimir de Pachmann. Such picturesque antics as flying arms to close each bravura phrase, impassioned facial expressions, and the rest contribute less than an iota to the music of Brahams—or to the sounds they would seem to generate.

Musicianship

In no sense does this defile the status of Serkin's musicianship or the fine points of his interpretive judgements. As important to the superior quality of yesterday's performance was superb cooperation from conductor and orchestra. In the Brahms concerto, this is of paramount importance.

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THE LAKEVILLE JOURNAL,

Grace Notes

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Sandwiched between the *Tragic Overture*, which opened the program, and the Symphony was a novelty by Werner Egk entitled *Georgica*. In three short movements, it utilizes Bavarian peasant tunes in a variety of ways, none of which make the piece worth playing. Certainly its tawdriness was made even more apparent in contrast with the Brahms works.

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Brahm's *Variations on a Theme of Haydn* and *Violin Concerto in D Major* completed the program. Isaac Stern appeared as violin soloist and, in spite of the high humidity and off-stage rumblings, gave a first rate performance. The *Variations* seemed slightly muddy to this listener, but a capacity audience gave enthusiastic applause to all the works.

TANGLEWOOD
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The symphony by Maine-born Mr. Piston had its premiere in New York a year and half ago. It is traditional in form, and clear, almost transparent, in harmony and structure. The thematic material is well developed, with quite frequent use of solo wind instruments. The contrast between the three movements is heightened by variety of color within each movement. We look forward to another hearing and further exploration of the emotional content of the work. Mr. Piston was present at the concert and came forward to acknowledge the audience's warm response.

Serkin was in top form in the concerto. He was very much the interpreter, and the orchestra the accompanist. It was an interpretation of tremendous power and speed and great breadth of conception. Pensive and lyric passages were played with the utmost delicacy and control, and were skilfully fused into the dramatic intensity of the whole.

One feels compelled to note, that viewed at close range, Serkin's violent antics are distracting. However, the result of his inner and outer forcefulness, while making the trembling concert grand piano seem an inadequate vehicle for such mightiness, was convincing as well as intensely exciting.

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NEWBURGH NEWS—9
Friday, August 9, 1957

[204]

Local Reviewer Hails Tanglewood Orchestra

By BERNARD LOTH

At Tanglewood, Lenox, Mass., on Sunday, Aug. 4, the Boston Symphony Orchestra under the direction of Charles Munch presented a program of music of Brahms and Piston, with Rudolf Serkin as soloist in the Brahms Piano Concerto No. 2 in B flat major. The orchestra played the well-known Academic Festival Overture by Brahms and the Symphony No. 5 of Walter Piston.

Mr. Piston smiled most happily from his chair in the audience as he shared the enthusiastic applause following the playing of his Fifth Symphony, this listener is sure that Mr. Johannes Brahms would have smiled just as happily if he had been present to hear his music played by one of the truly great orchestras of our day. The beauty of sound produced by the Boston Symphony in all three strikingly in the third or slow movement of the Piano Concerto, literally took our breath away.

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RUDOLF SERKIN, one of our finest contemporary pianists, was a very fitting soloist for such an orchestra as the Boston Symphony, and Charles Munch, with the physique of a football player and the bounce of a teen-ager, conducted with all the confidence and virtuosity of a great organist knowing that his every motion would bring forth its proper response from the mighty but most sensitive organ, built not of wood and metal but of the men and women of the orchestra.

The audience was so moved by the playing of Mr. Serkin and the orchestra that it simply couldn't mind its manners. Spontaneous applause in great volume followed each movement of the Concerto.

Even the weather couldn't dampen the enthusiasm generated by the music. It rained and poured during most of the program, but hundreds of men, women and children stood outside under trees, umbrellas or just bare-headed as they listened. The concert was played in a huge building of open structural steel and unfinished wood, open on three sides, and called the "Shed." Some six or seven thousand persons filled it to capacity on Sunday. Its accoustics are truly magnificent, and, as a matter of fact, the music was full and perfectly clear for a distance of some two hundred feet beyond the Shed out on the beautiful lawns of Tanglewood.

o o o

THE BERKSHIRE Music Festival at Tanglewood has gained a well-deserved reputation among music lovers in all walks of life. Its permanent orchestra, the Boston Symphony, is unsurpassed in this day. Its permanent conductor, Charles Munch, is in the full glory of his musical maturity and physical vigor. Its programs present the music of the masters in all the beauty of sound imagined by those composers . . . and more.

This is the final week of the six-week season, ending on Sunday, Aug. 11th by the playing of Beethoven's Ninth Symphony. On Thursday, Aug. 8th, the Boston "Pops" Orchestra will present "Tanglewood on Parade" with music of a lighter nature conducted by Arthur Fiedler.

FOUR NORTHAMPTON GAZETTE

Final Tanglewood Concerts To Feature Beethoven Works Under Munch, Schuricht

Johannes Brahms was the honored composer for the fifth weekend of the Boston Berkshire Festival at Tanglewood, with Egk, Barber and Piston respectively sharing the three programs.

Friday evening introduced the distinguished guest conductor, Carl Schuricht, who visited this country last year with the Vienna Philharmonic Orchestra, and earlier this summer conducted concerts at Ravinia Park in Chicago. Slight, almost frail in stature, his forceful and forthcoming control of the Boston Symphony revealed an experienced and dedicated artist. The Tragic Overture was all that one could desire; and although the First Symphony of Brahms was given an unorthodox treatment, especially tempi-wise, the work was effectively gratifying. Mr. Schuricht's paucity of directive movement was no deterrent to the orchestra's understanding of his interpretation, the results clearly evident in their keenly responsive performance. The contemporary contribution was Werner Egk's "Georgica," based on folk-tunes of his native Bavaria. These rollicking, lilting melodies and gentle waltz were agreeably intriguing clothed in modern and sometimes quite dissonant harmonies. This was the only time Mr. Egk used a score. The audience was completely unrestrained in their approval of this modest conductor, who seemed quite touched by their wild enthusiasm.

Saturday evening, though a fearsome one weather-wise, saw Dr. Munch back on the podium opening the concert with Brahms' first mature orchestral composition, "Variations on a Theme By Haydn"; followed by Samuel Barber's "Medea's Meditation and Dance of Vengeance" originally a ballet, and first danced by Martha Graham. As if part of the score, a mellifluous roll of thunder reverberated through the Shed with the darkly tragic opening, contributing its own special coloring to an intensely interesting score. Isaac Stern made his second appearance of the season in a superb performance of the violin Concerto in D major, a powerful yet sensitive violinist, at one with his instrument, neither thunder, lightning nor rain deterred his concentration, nor dimmed the lustre of his tone, his virtuosity superceding that of the elements, which served only to intensify the pleasure of the whole program.

Sunday afternoon brought the total number of attendance over the 25,000 mark, and this despite continued rainy weather. Dr. Munch again conducted the renowned Boston Symphony Orchestra in the Academic Festival Overture, as fresh and spontaneous as a first hearing. Walter Piston's Fifth Symphony, a tidy rotund composition clearly worked out, the various instruments used precisely and colorfully, but nonetheless with a feeling of transparent suspension, was the contemporary contrast to the finished profundity of Brahms.

Rudolf Serkin was the soloist in the final number, the second piano concerto in B flat. Actually a symphony for piano and orchestra, the piano is much of the time subservient to the orchestra. Mr. Serkin's vigorous style and caressing tone was an excellent match for the orchestra, which Dr. Munch controlled with marvellous sensitivity, the piano clearly heard when indicated, though at times the whole seemed muffled, due no doubt to atmospheric conditions. The two last movements were strikingly beautiful; the cello solo in the Andante by Samuel Mayes indescribably touching, its recurrence against constantly changing trills and soft arpeggios by the piano left one breathless. The audience seemed desirous of prolonging their applause indefinitely, recalling Mr. Serkin and Dr. Munch, both of whom shared the stage with Mr. Mayes, innumerable times.

The final concerts of the Festival will include the Zimbler Sinfonietta on Wednesday evening in works by Boyce, Tansman, Boccherini, Mozart and Shostakovitch; the annual "Tanglewood on Parade" Thursday with Charles Munch and Aaron Copland conducting the Boston Symphony and the Boston Pops conducted by Arthur Feidler, Ogden Nash narrating his verses for Saint-Saens' "Carnival of Animals", simultaneous concerts by student orchestra, opera students, composers, and the Tanglewood Study Group, starting at 4 for reserved ticket holders and at 5:30 for all admissions. Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor, Carl Schuricht.

— M. deB. B.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

AUG 11 1957

Boston Symphony Still Top Tanglewood Magnet

New York Critic Attends Concert of Brahms and Egk Conducted by Carl Schuricht

By IRVING KOLODIN
Music Editor, The Saturday Review

Lenox, Aug. 10—It's a sound New England maxim that if you build a better mousetrap, the world will beat a pathway to your door. The Berkshires and the Tanglewood Music Festival may, together, hardly fill the characteristics of a mousetrap, but they certainly are "better." East and west, and all around, new paths have been created to bring the city-weary music lover to the freshening country, for the good both of body and soul.

For one who came to this idyllic corner of the United States for the first time 20 years ago (and saw Serge Koussevitzky subject the Music Shed to its first test by clicking together two pieces of wood) it is somewhat startling to see a fourlane superhighway where formerly there had been virgin forest.

Travel Time Saved

But, when a happy Bostonian tells you the Massachusetts Turnpike has reduced his travel time from there to here by half (two hours instead of four), the benefits are undeniable. On the New York side of the map the magnificent thruway and extentions of other parkways have made equally if not so startling changes.

This is, perhaps, the soundest endorsement possible of the wisdom of the founding fathers (and a mother or two) in locating the summer activity of the Boston Symphony in what seemed, in 1937, off the beaten path. There was, to be sure, a thriving summer community in the Lenox-Stockbridge-Great Barrington area, but hardly sufficient to support a major festival by itself.

Now, however, attendances of 6,000 are considered "light," around 10,000 "gratifying" and as many as 16,000 can be accommodated. Practically all come by private cars, and the parking problem has now been reduced merely to parking.

Setting Admired

The remarkable fact, for those who remember Tanglewood in its canvas-tent phase, is the way the man-made structures have taken root and become a part of the landscape. The big wedge-shaped shed has weathered in to have the look of a landmark (if they had it in Sweden it would be a national pride), the grounds have been cultivated with such loving care that even in a dry summer they are fresh and restful.

Where cultivation leaves off and nature takes over is almost impossible to say, so skillfully has it all been done. Vistas have been opened up to give the pre-concert picnickers long loving looks across Stockbridge Bowl (a sparkling lake) to the Berkshires beyond.

For all this, of course, the well-tuned magnet is the peerless Boston Symphony Orchestra, now into its 76th year and still to be ranked with the best. On a recent occasion it welcomed to its podium Danzig-born Carl Schuricht, who was celebrating his first birthday when the orchestra was born.

He celebrated his 76th in July of 1956 with no notion that he would be an American celebrity after 55 years of professional musical life, even less that he would be occupying the late Koussevitzky's podium in an American summer festival. Last winter's tour of the Vienna Philharmonic, for which he was co-conductor, made the unforeseeable a reality, and we are all the better for it.

Schuricht's Debut

Schuricht's first Tanglewood concert was hardly a model of program making, for it surrounded a rather trivial "novelty" by the contemporary Bavarian, Werner Egk with the "Tragic" overture and first symphony of Brahms. The first promise had been for Egk's "Orchestersonate" of 1948, but this was revised to present his "Peasant Dances" of 1934. Thus instead of new light on what Egk is, we had some illuminating glimpses of the man he was.

Doubtless the piece was written for a purpose, but its bumptious tunes (the sort you might hear in a Munich beer garden) and their parodistic, off-key elaboration created an atmosphere in which, one felt, "Der Fuehrer" himself might make an entrance at any moment.

Schuricht's address to this matter, as well as to the more consequential Brahms, was all conciseness and vigor, honestly musical, emotionally direct. The adjustment of the basically French orchestra to the essentially Germanic conductor was not complete, but the mutual respect was evident. A half-moon in the sky, crickets instead of airplanes, and nature's own air-conditioning made one almost regretful when the great symphony pounded to its conclusion, and the homeward trek began.

(Copyright 1957 by the Saturday Review)

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

AUG 10 1957

TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068

AUG 11 1957

JAMAICA, N. Y.
Long Island Press
Circ. D. 258,815 - S. 312,250

AUG 11 1957

DAILY PRESS, Newport News - Warwick - Hampton, Sunday, August 11, 1957

CARL SCHURICHT

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 29 1957

Opera Scenes At Tanglewood

The opera department of the Berkshire Music Center presents a program of opera scenes tonight at 8:30 in the theatre-concert hall at Tanglewood. The program will be introduced by Boris Goldovsky, head of the department. The opera scenes are open to Friends of the Berkshire Music Center.

New plastic and fiberglas materials which are being used for experimental purposes in scene designing by the opera department are the basis for stage settings for Act IV of Puccini's "La Boheme." Two scenes from Debussy's "Pelleas and Melisande" and a scene from Mozart's "Idomeneo" will also demonstrate the new materials. These settings have been designed by Claude Marks and Tom DeGaetani.

Other scenes which will be presented are from Mozart's "The Marriage of Figaro" and "The Magic Flute," Bizet's "Carmen" and Verdi's "Rigoletto." Student directors who have staged these scenes are Clyde Grigsby of Asheville, North Carolina; Baird Hastings of Boston, Mass.; Robert Evans of New York City; Karlos Moser of New York City; Maude Curry of New York City; James Billings of Springfield, Missouri; Charles Kondek of Webster, Mass.; and Hope Christopoulos of Norfolk, Virginia.

Assisting Boris Goldovsky on the opera department faculty are Robert Gay, Ruth Glass and Arthur Schoep, staging division; Felix Wolfes, repertoire; Claude Marks and Elemer Nagy, scenic division; Leo Van Witsen, costume direction; Tom DeGaetani, lighting and technical direction. conference were impressed by the

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 29 1957

Music Center's Opera Students Program Tonight

The opera department of the Berkshire Music Center will present a program of opera scenes tonight at 8:30 in the Theater-Concert Hall at Tanglewood, Lenox. The program will be introduced by Boris Goldovsky, head of the department. The performance will be open to Friends of the Berkshire Music Center.

New plastic and fiberglas materials which are being used for experimental purposes in scene designing by the opera department are the basis for stage settings for Act IV of Puccini's "La Boheme." Two scenes from Debussy's "Pelleas and Melisande" and a scene from Mozart's "Idomeneo" will also demonstrate the new materials. These settings have been designed by Claude Marks and Tom DeGaetani.

Other scenes which will be presented are from Mozart's "The Marriage of Figaro" and "The Magic Flute," Bizet's "Carmen" and Verdi's "Rigoletto." Student directors have staged the scenes.

Music

Opera at Tanglewood

By JAY C. ROSENFELD

THE OPERA Department of the Berkshire Music Center presented its second Monday evening program of opera scenes in the theater-concert hall last night.

Boris Goldovsky, head of this project, designated as Department IV, not only was responsible for overseeing the entire evening, but was directly charged with staging several of the eight scenes presented, playing the piano for some, and giving his inimitable prologues explaining the problems in general and the novel and ingenious way they are attempting to solve them.

* * *

THESE ARE workshop evenings and the department does not pretend that they are more, but they afford extremely pleasant entertainment for the audience that fills the theater every time the opportunity presents itself. Some of the scenes are performed without scenery and in ordinary dress. For others there were costumes, and scenery of the original materials, in this application, that Goldovsky is using experimentally.

In two excerpts from "Pelleas and Melisande" of Debussy, the fountain and the tower scenes, Fiberglas was employed for the scenery material, set in frames of aluminum. The possibilities in shape and color in this substance as well as in lighting are endless, and the few examples exhibited last night were not only beautiful but also served as samples of how the idea may be developed and expanded at will.

* * *

ALTHOUGH the emphasis in the Opera Department this year is on staging and direction, the public performances, as always, are beyond the student grade in most details. The singers are very able. It may be as difficult to sing "Figaro" in a T-shirt as it is to expect the audience to use their imagination to supply what has not been provided. There were chairs in somes scenes and a panel to, at least, indicate what and where was indoors and where outdoors, but where the illusion was furnished, the audience derived greater pleasure.

The final act of "La Boheme" of Puccini was presented with costumes and conventional but highly effective scenery, and the singing was on a superior level. The pathos of Mimi's death was as well portrayed dramatically as vocally and, regarded as a manifestation of the school's methods, it was highly commendable.

* * *

FROM "PELLEAS" the beginning of the second act by the fountain and the beginning of the third where Melisande combs her hair while standing in the tower window, the fanciful impressionism of the music and the book were enhanced by the artistic use of the new attempt to overcome the bulky and ponderous materials available heretofore for dramatic purposes. The successful realization of the idea employs lighting that has not been possible with materials that were not translucent nor of interest in their own right. It would appear at this point that these trials may provide still another basis for credit in dramatic pioneering for the Berkshire Music Center.

News (e)
INGFIELD, Mass.
Democratic
Circ. 95,585
UL 29 1957

udent Group Will Be Heard In New Work

ch Will Conduct Orchestra on Thursday Evening

e fifth weekly concert by student orchestra for th nds of the Berkshire Musi ter will be given in the Musi d at Tanglewood, Lenox, o rsday, at 8:30. The program will open wit rles Munch conducting th dent orchestra in Cesa nck's Symphony in D mino s performance is the clima the orchestral students' wor the Berkshire Music Center. t will be followed by "Th nd Universal Circus", a ne k by the American compose ry Brant and his wife, wh te the lyrics. It utilizes th stival Chorus, soloists, sever ral conductors, a band an cussion groups from the st nt orchestra, sound effect sks, movies, and other visu ects on the stage. The Grand Universal Circus an antiphonal work in whi e performers are placed ferent parts of the shed, s nding the audience with rent musical, verbal and v pressions. It presents ientific, mythological etical conceptions of the n of man, put within mework of a circus and any whimsical scenes ntemporary life. There ctions describing the or conceived by various d modern sources, oiled world of Paradise, ssatisfaction with the ate and his fall from G In 1956 Mr. and Mr on the "prix Italia" nal competition, ork "December", which

several orchestras in t parts of a theater. T the first Americans to award. Mr. Brant work time as an arranger y Goodman, has tau Juilliard School of is now teaching at B College, Bennington

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
UL 31 1957

udent Orchest

e fifth weekly concert b ent orchestra for the F he Berkshire Music Cent given in the Music Sh lewood, Lenox, tomorr p.m. he program will open rles Munch conducting dent orchestra in Cesa nck's Symphony in D performance is the cli orchestral students' wor will be followed by nd Universal Circus," by the American co ry Brant and his wif e the lyrics. It utilizes t Chorus, soloists, severa nductors, a band and groups from the stud stra, sound effects, ves and other visual e

BOSTON HERALD: SATURDAY, AUG. 3, 1957

Chamber Music This Afternoon

Eleven Fromm Fellowship Players will present the first of two concerts of modern chamber music at Tanglewood today at 2:30 p. m. in the Chamber Music Hall. The young professional musicians, who are spending the summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation of Chicago, will present a program of works by Mel Powell, Revueltas, Webern, Milhaud and Lester Trimble. The concert is open to friends of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 2 1957

Music Center Plans Lecture, Three Concerts

The Berkshire Music Center will present a lecture and three concerts this weekend at Tanglewood, Lenox. The programs are open to Friends of the Berkshire Music Center.

This afternoon, composer Milton Babbitt will lecture on "Innovators: European Style," at 3:15 in the Chamber Music Hall. His talk, part of the Seminar in Contemporary Music, will be illustrated by Fromm Fellowship Players.

The Fromm Fellowship Players, professional musicians who are spending their summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation, will present the first of two concerts of modern chamber music Saturday afternoon at 2:30 in the Chamber Music Hall. The program features works by Mel Powell, Revueltas, Webern, Copland, Milhaud and Lester Trimble.

The weekly chamber music concert, presented by student instrumentalists of the summer music school, will take place Sunday morning at 10 in the Chamber Music Hall. The program features works by Brahms, Nielson and Franck.

On Sunday evening at 8:30 in the Chamber Music Hall, the Composers' Forum will offer works by student composers Benjamin S. Cutler of New Canaan, Conn.; Marjorie Greif of New York City; Malcolm C. Peyton of Princeton, N. J.; Joseph Lukewitz of Chicago, Ill., and James T. Anderson of Buffalo, N. Y. Their works will be performed by Fromm Fellowship Players.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
AUG 1 1957

Fromm Fellows Play In Tanglewood Series

Eleven Fromm Fellowship Players will be present the first of two concerts of modern chamber music at Tanglewood Saturday afternoon, Aug. 3, at 2:30 p.m. in the Chamber Music Hall. The young professional musicians, who are spending the summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation of Chicago, will present a program of works by Mel Powell, Revueltas, Webern, Copland, Milhaud and Lester Trimble. The concert is open to Friends of the Berkshire Music Center.

The instrumentalists who will take part in this concert also perform works by Tanglewood composition students at the weekly Composers' Forums, and work with students and teachers in composition classes at the Berkshire Music Center.

The program for the concert is as follows: Mel Powell, Quintet; Revueltas, Music de Feria; Weburn, Concerto for Nine Instruments; Copland, "As It Fell Upon a Day," for soprano and clarinet; Milhaud, Cheminee du Roi Rene; Lester Trimble, Concerto.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 30 1957

Fromm Fellowship Players to Give Concert Saturday

Eleven Fromm Fellowship players will present the first of two concerts of modern chamber music at Tanglewood, Lenox, Saturday afternoon at 2:30 in the Chamber Music Hall. The young professional musicians, who are spending the summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation, of Chicago, will present a program of works by Mel Powell, Revueltas, Webern, Copland, Milhaud and Lester Trimble. The concert is open to Friends of the Berkshire Music Center.

The instrumentalists who will take part in this concert also perform works by Tanglewood composition students at the weekly Composers' Forums, and work with students and teachers in composition classes at the Berkshire Music Center. Four of the musicians come from California, two from Utah, two from Illinois, two from Washington, one from Pennsylvania and one from Connecticut.

Tanglewood Choir Sets Concert Tonight

The Tanglewood Choir, students in the choral department of the Berkshire Music Center, will present a concert of choral music in the Theater-Concert Hall at Tanglewood tonight at 8:30.

The choir will be conducted by Lorna Cooke de Varon, Alfred Nash Patterson and student choral conductors.

The program features works by Bach, Handel and Verdi. The concert is open to Friends of the Berkshire Music Center.

e Eagle, Tuesday, July 30, 1957

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 29 1957

Student Group Will Be Heard In New Work

Munch Will Conduct Orchestra on Thursday Evening

The fifth weekly concert by the student orchestra for the Friends of the Berkshire Music Center will be given in the Music Shed at Tanglewood, Lenox, on Thursday at 8:30 p. m.

The program will open with Charles Munch conducting the student orchestra in Cesar Franck's Symphony in D minor. This performance is the climax of the orchestral students' work at the Berkshire Music Center.

It will be followed by "The Grand Universal Circus", a new work by the American composer Henry Brant and his wife, who wrote the lyrics. It utilizes the Festival Chorus, soloists, several choral conductors, a band and percussion groups from the student orchestra, sound effects, masks, movies, and other visual effects on the stage.

"The Grand Universal Circus" is an antiphonal work in which the performers are placed in different parts of the Shed, surrounding the audience with different musical, verbal and visual impressions. It presents the scientific, mythological and poetical conceptions of the creation of man, put within the framework of a circus and using many whimsical scenes from contemporary life. There will be scenes describing the creation as received by various ancient and modern sources, the unexplored world of Paradise, man's dissatisfaction with the perfect state and his fall from Grace.

In 1956 Mr. and Mrs. Brant won the "prix Italia" in international competition for their work "December", which also used several orchestras in different parts of a theater. They were the first Americans to win this award. Mr. Brant worked at one time as an arranger for Benny Goodman, has taught at the Juilliard School of Music, and is now teaching at Bennington College, Bennington Vt.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 2 - 1957

Music Center Plans Lecture, Three Concert

The Berkshire Music Ce... present a lecture and th... certs this weekend at Tan... Lenox. The programs ar... Friends of the Berkshir... Center.

This afternoon, compos... on Babbitt will lecture ... novators: European Style,... the Chamber Music ... talk, part of the Seminar ... temporary Music, will ... rated by Fromm F... layers.

The Fromm Fellowship ... professional musicians ... pending their summer ... Berkshire Music Center u... auspices of the Fromm ... foundation, will present ... two concerts of modern cham... music Saturday afternoon at ... in the Chamber Music Hall. ... program features works by ... el Powell, Revueltas, Webern, ... opland, Milhaud and Lester ...

The ... chamber music con... ... by student instru... ... of the summer music ... will take place Sunday ... at 10 in the Chamber ... Hall. The program features ... Brahms, Nielsen and ...

... at ... in ... Hall, the Com... ... works by ... Benjamin S. ... Canaan, Conn.; ... New York City; ... of Princeton, ... Lukewitz of Chi... ... T. Anderson ... Their works will ... by Fromm Fellow...

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 27 1957

Student Orchestra 5th Weekly Concert In Shed Thursday

The fifth weekly concert by the Student Orchestra for the Friends of the Berkshire Music Center will be given in the Music Shed at Tanglewood, Lenox, Thursday night at 8:30 p.m.

The program will open with Charles Munch conducting the student orchestra in Cesar Franck's Symphony in D minor. This performance is the climax of the orchestral students' work at the Berkshire Music Center.

It will be followed by "The Grand Universal Circus," a new work by the American composer Henry Brant and his wife, who wrote the lyrics. It utilizes the Festival Chorus, soloists, several choral conductors, a band and percussion groups from the student orchestra, sound effects, masks, movies and other visual effects on the stage.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

AUG 1 - 1957

Tanglewood Bill Change Announced

A change in the program of the Student orchestra of the Berkshire Music Center at Tanglewood, Lenox, tonight is announced today.

Eleazar de Carvalho will conduct the students in a performance of Tchaikovsky's Fourth Symphony, replacing the 'Grand Universal Circus" by Henry Brant previously scheduled. In the second half of the program, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the student orchestra in the Symphony in D minor by Cesar Franck.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 31 1957

Student Orchestra

The fifth weekly concert by the student orchestra for the Friends of the Berkshire Music Center will be given in the Music Shed at Tanglewood, Lenox, tomorrow at 8:30 p.m.

The program will open with Charles Munch conducting Cesar Franck's Symphony in D minor. This performance is the climax of the orchestral students' work.

It will be followed by "The Grand Universal Circus," a new work by the American composer Henry Brant and his wife, who wrote the lyrics. It utilizes the Festival Chorus, soloists, several choral conductors, a band and percussion groups from the student orchestra, sound effects, masks, movies and other visual effects.

Sunday Herald Tribune
NEW YORK, N. Y.
Independent Republican
Circ. 535,009

JUL 28 1957

Tanglewood Novelty

A modern work will provide filling for an otherwise Brahmsian sandwich in each of the Boston Symphony's Tanglewood programs this coming week end. Carl Schuricht's choice for his Berkshire debut Friday night is a German work, Werner Egk's "Georgica," subtitled "Three Peasant Pieces for Orchestra" and based on Bavarian folk themes. It had its American premiere in the first of four Philharmonic-Symphony performances at Carnegie Hall under Werner Janssen on Nov. 14, 1934, but has not been heard in New York since.

Charles Munch has chosen American works of a later vintage for Saturday and next Sunday. Samuel Barber's "Medea's Meditation and Dance of Vengeance" and Walter Piston's Fifth Symphony had their world premieres in New York in 1956. The former was introduced by the Philharmonic Feb. 2, and the latter by the Juilliard Orchestra Feb. 24.

* * *

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 31 1957

'Universal Circus' In Lenox Tomorrow

The fifth weekly concert by the Student Orchestra for the Friends of the Berkshire Music Center will be given in the Music Shed at Tanglewood, Lenox, tomorrow at 8:30 p.m.

The program will open with Charles Munch conducting the student orchestra in Cesar Franck's Symphony in D minor.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 1 1957

Change in Program At Tanglewood Tonight

Lenox, July 31—A change in the program of the student orchestra of the Berkshire Music Center at Tanglewood on Thursday evening is announced today.

Eleazar de Carvalho will conduct the students in a performance of Tchaikovsky's Fourth Symphony, replacing the "Grand Universal Circus" by Henry Brant previously scheduled. In the second half of the program, Charles Munch, music director of the Boston Symphony Orchestra, will conduct the student orchestra in the symphony in D minor by Cesar Franck.

Unique Placing Of Performers At 'Tanglewood'

A unique antiphonal performance is scheduled for Thursday night at the Music Shed, in "Tanglewood," Lenox, Mass. when the fifth weekly concert of the Berkshire Music Center Student Orchestra will perform. Cesar Franck's Symphony in D Minor, Dr. Charles Munch conducting, will climax the Orchestral Students' work in the 1957 season in the Music Center.

The Symphony will be followed by "The Grand Universal Circus," a new work by the American composer, Henry Brant and his wife, who wrote the lyrics. This utilizes the Festival Chorus, prepared by Hugh Ross, soloists, several choral conductors, [illegible] and percussion groups [illegible] student orchestra.

Sound effects, masks, movies and visual effects on the stage are planned for this antiphonal work, the performers placed in various parts of the Shed, surrounding the audience with various musical, verbal and visual impressions. The work presents the scientific, mythological and poetical conceptions of the creation of man, put within the framework of a circus and using many whimsical scenes from contemporary life.

Last year Mr. and Mrs. Brant won the "Prix Italia" in international competition for their work "December" which also used several orchestras in different parts of the theater. They were the first Americans to win this award. Mr. Brant, at one time was arranger for Benny Goodman. Now teaching in Bennington College, Bennington, Vt., Mr. Brant also has taught in Juilliard School of Music, New York City.

* * *

SPRINGFIELD UNION
AUGUST 1, 1957

Change in Program At Tanglewood Tonight

Lenox, July 31—A change in the program of the student orchestra of the Berkshire Music Center at Tanglewood on Thursday evening is announced today.

Eleazar de Carvalho will conduct the students in a performance of Tchaikovsky's Fourth Symphony, replacing the "Grand Universal Circus" by Henry Brant previously scheduled. In the second half of the program, Charles Munch, music director of the Boston Symphony Orchestra, will conduct the student orchestra in the symphony in D minor by Cesar Franck.

14—The Berkshire Eagle, Thursday, Aug. 1, 1957

3 Concerts at Music Center

The Berkshire Music Center will present a lecture and three concerts this weekend at Tanglewood. The programs are open to Friends of the Berkshire Music Center.

Tomorrow afternoon composer Milton Babbitt will lecture on "Innovators: European Style," at 3:15 in the Chamber Music Hall. His talk, part of the seminar in contemporary music, will be illustrated by Fromm Fellowship players. The Fromm Fellowship players, professional musicians who are spending the summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation, will present the first of two concerts of modern chamber music Saturday afternoon at 2:30 in the chamber music hall. The program features works by Mel Powell, Revueltas, Webern, Copland, Milhaud and Lester Trimble.

Student Group

The weekly chamber music concert, presented by student instrumentalists of the summer music school, will take place Sunday morning at 10 in the Chamber Music Hall. The program features works by Brahms, Nielsen and Franck.

On Sunday evening at 8:30 in the Chamber Music Hall, the Composers' Forum will offer works by student composers Benjamin S. Cutler of New Canaan, Conn.; Marjorie Greif of New York City; Malcolm C. Peyton of Princeton, N.J.; Joseph Lukewitz of Chicago, Ill.; James T. Anderson of Buffalo, N.Y. Their works will be performed by Fromm Fellowship Players.

SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, AUGUST 1, 1957

Berkshire Music Center Will Give Lecture, Concerts

Lenox, July 31—The Berkshire Music Center will present a lecture and three concerts this week end at Tanglewood. The programs are open to friends of the Berkshire Music Center.

On Friday afternoon composer Milton Babbitt will lecture on "Innovators: European Style," at [illegible] in the Chamber Music Hall. His talk, part of the seminar in contemporary music, will be illustrated by Fromm Fellowship Players. The Fromm Fellowship Players, professional musicians who are spending their summer at the Berkshire Music Center under the auspices of the Fromm Music Foundation, will present the first of two concerts of modern chamber music on Saturday afternoon, at 2.30 p. m. in the Chamber Music Hall.

The weekly chamber music concert, presented by student instrumentalists of the summer music school, will take place on Sunday morning, at 10.00 a. m. in the Chamber Music Hall.

On Sunday evening at 8.30 p. m. in the Chamber Music Hall, the Composers' Forum will offer works by student composers Benjamin S. Cutler of new Canaan, Conn., Marjorie Greif of New York City; Malcolm C. Peyton of Princeton, N. J. Joseph Lukewitz of Chicago, Ill.; James T. Anderson of Buffalo, N. Y.

C207

The Berkshire Eagle, Thursday, July 11, 1957

Tanglewood Seeks Hurdy-Gurdies For Brant Piece

TANGLEWOOD — The musical administration of the Berkshire Music Center today announced the performance later in the Tanglewood season of a work by the New York composer, Henry Brant. Entitled "Universal Circus," the work is scored for a number of unusual instruments and since there are no hurdy-gurdies at the school, it is hoped that two owners of this extraordinary instrument can be found somewhere in the Berkshire area to loan them for the performance of the work. Tanglewood will furnish the players.

Inquiries should be addressed to Victor Alpert, librarian of the Berkshire Music Center, at Tanglewood, Lenox.

Berkshire Eagle, Saturday, July 13, 1957

Tanglewood Finds Its Hurdy-Gurdies At Jenifer House

TANGLEWOOD — Jenifer House, Great Barrington Gift Shop, yesterday bailed out Tanglewood.

Responding to an urgent plea of Victor Alpert, Berkshire Music Center librarian, Jenifer House offered its full collection of hurdy-gurdies to the cause of art.

Mr. Alpert had asked for two of the unusual instruments for a Tanglewood performance of Henry Brant's "Universal Circus" later this season.

Eagle, Wednesday, July 31, 1957

'Circus' Is Out, Tchaikovsky In At Tanglewood

"The Grand Universal Circus," a composition by Henry Brant, has been canceled in the program to be given tomorrow night at 8:30 by the student orchestra in the Shed at Tanglewood. In its place will be Tchaikovsky's fourth Symphony conducted by Eleazar de Carvalho.

The program will open with a Cesar Franck symphony conducted by Charles Munch.

Song Recital At Tanglewood Tonight

TANGLEWOOD — The fifth in the series of Wednesday evening chamber music concerts in the theatre-concert hall will be presented tonight at 8:30. Gerard Souzay, the noted French baritone, will give a song recital, assisted by Ralph Berkowitz at the piano. His program will include works by early French composers as well as groups by Schubert, Liszt, Brahms and Ravel.

Mr. Souzay opens his program with a group of early French songs by Machault, Lully and Rameau. These are followed by a Schubert group including "Der Schiffer," "Romanze from Rosamunde," "Der Musensohn" and "Der Doppelganger." Songs by Franz Liszt will include "Uber allen Gipfeln ist Ruh," "Freudvoll und Leidvoll," "Es rauschen die Winde." The first half of the program will conclude with three songs of Brahms: "Sonntag," "Dein Blaues Auge," "O liebliche Wange."

Following the intermission Mr. Souzay will perform two groups of songs by Maurice Ravel in honor of the 20th anniversary of the composer's death. These are "Cinq melodies populaire grecques" and "Trois melodies Hebraiques."

Made Debut in 1943

Mr. Souzay, since his debut in France in 1943, has been heard in many European cities in recitals, opera and with orchestras. He first appeared with the Boston Symphony Orchestra in 1952, both in Boston and New York, and has been soloist with the orchestra on frequent occasions since then. Mr. Souzay made his first Tanglewood appearance last Saturday in a performance of Berlioz' "L'Enfance du Christ" under the direction of Charles Munch.

Proceeds from the Wednesday evening chamber music concerts are donated to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Both Mr. Souzay and Mr. Berkowitz have offered to contribute their fees for the concert to this fund.

Tickets for this next concert and for the final concert in the series by the Zimbler Sinfonietta next Wednesday are available at the Box Office, Tanglewood.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 1 - 1957

Present Fifth Weekly Chamber Music Concert

The fifth in the weekly series of chamber music concerts was presented in the theater-concert hall at Tanglewood in Lenox last night. The artists were baritone Gerard Souzay and pianist Ralph Berkowitz.

The program included songs by old French masters such as the 14th century Machault, Lully and Rameau, followed by a group of works by Schubert, Liszt and Brahms. The final portion of the program was given over to the "Cinq Melodies Populaires Grecques" and "Trois Melodies Hebraique" by Ravel.

The Berkshire Music Festival continues tomorrow night with the first of three weekend shed concerts by the full Boston Symphony. The programs will be devoted mainly to music by Brahms.

The Friday night concert, which will be directed by Carl Schuricht, will include Brahms' "Tragic Overture" and "Symphony No. 1." Also to be heard is the "Sonata for Orchestra," by Egk.

Charles Munch will conduct the concerts Saturday night and Sunday.

Music Review Berkshire Eagle, Aug. 1

Lieder at Tanglewood

By JAY C. ROSENFELD

BARITONE George Souzay devoted an evening to lieder at the concert in the theater-concert hall at Tanglewood last night. He was accompanied on the piano by Ralph Berkowitz.

Souzay had been heard once previously at Tanglewood when he sang the role of Joseph in "L'Enfance du Christ" of Berlioz last Saturday, but that scarcely allowed his audience to discern the vast capabilities of the vocalist as an artist.

* * *

HE STARTED his program with a remarkable, simple 14th century ballad, unaccompanied, "Douce dame jolie," by — De Machault and ended with the Ravel "Kaddisch" in which the piano supplies but occasional soft supports at fairly long intervals. The voice is amply powerful without being robust, but it is capable of stern, commanding ejaculations. At the other pole Souzay keeps the round resonance of his vibrant voice constantly flowing at the most restrained and tender moments. There are no passages without emotional tension except in the rare episodes of his program in which a histrionic factor makes such a spoken phrase valid.

* * *

SOUZAY made each of the twenty-odd songs on his list such a complete picture, to which Berkowitz furnished the beautifully complementary frame, that this reviewer regretted that he had to listen beyond the pleasure of the moment and apply a quasi-analytical ear. The early French group, Lully and Rameau, alternated from gay to sombre, as did the entire program.

Schubert was represented by five songs in which the melodic wealth and the pianistic background found both Souzay and Berkowitz, respectively, extremely happily placed. "Der Doppelganger," nearly the last of Schubert's output, was deeply affecting. Souzay's breath control permitted him to draw long lugubrious lines in which he was able to shape every contour with conspicuous good taste and inflect every detail with his eminent artistic insight.

A group of Liszt included an impressively sung "Uber allen

George Souzay

Gipfeln ist Ruh," and the Brahms group continued the completely gratifying experience.

* * *

AFTER intermission, Souzay devoted his program solely to Ravel. Accidental circumstances turned the late Frenchman's attention to harmonization of folk songs. He was once requested to write accompaniments for Greek folk songs selected to illustrate a lecture. This resulted in the "Cinq melodies populaires grecques" with which Souzay began. These date from 1905, when the composer was 30, and were 20 years before the Madagascar songs which he later wrote on commission of Mrs. Elizabeth Sprague Coolidge and which were heard on last week's Fromm program. The Greek songs are sung with only a pianist's page-turning interval, and are in a diaphanous, distant mood, so opposed to the intimacy of the preceding German lieder.

* * *

FOR THE FINAL group Souzay extracted the "Chanson hebraique" from the 1910 "Chants populaires" and added them to the "Deux melodies hebraiques" for a well-contrasted exposition of traditional Hebrew song. Although Ravel wrote several works on Jewish subjects, the hypothesis that the name can be traced back to Jewish origins is unfounded; yet he afforded Souzay authentic vocal material which he penetrated with moving and deeply-sensed emotion. Ravel gives a singer a nearly insurmountable task in his tone relations. "L'Enigme eternelle" is probably the most formidable in this respect. The concluding "Kaddisch," the prayer for the dead, departs from the tragic wail in Ravel's personal manner and concluded, except for a few encores, an evening of memorably artistic singing.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
AUG 1 1957

Slow Progress For New Music

When they play modern music at Tanglewood the crowds in the big music shed and on the lawn split sharply into those who like it and those who don't, with those who can't take it in the majority. Some of the smaller concerts in the Berkshire Festival, dawing more heavily on those who follow musical developments closely, offer modern music to a more sympathetic audience.

On the whole, the work of new composers has a hard time getting itself heard. What passes for modern at Tanglewood is often the work of older men. The young men can reach only the students and musicians; conductors who play for large popular audiences, don't dare take a chance with them.

Nevertheless in a country where orchestras are on the increase and more and more people are listening to music, either live or on hi-fi, it is unnecessary and unforunate that young composers like some of the young people now studying at Tanglewood can not get a hearing. Concert programs keep repeating the old favorites and for some season concert audiences never indicate that they would like something fresh.

Howard Taubman of the New York Times reports that in the past five years young American composers have had better luck, although they are still working in an uncomfortable silence. Symphony orchestras are playing more American compositions, but they are apt to be trifles of the pop variety. The big orchestras don't give the serious young men much opportunity, although they may perform similar compositions from overseas.

Is the stuff these young men and women, and there are a lot of them, trying their hand at composition these days, any good and worth hearing? Well, the only way to find out is to get someone to play it so a lot of people can hear it.

Gerard Souzay Renders Concert At Tanglewood

By WILLARD M. CLARK

Lenox-Tanglewood, July 31 — Gerard Souzay is a handsome young Frenchman with a nice baritone voice which he handles expertly. He sang tonight in the Chamber Music series before a large and justly enthusiastic audience. Songs by old French masters such as the 14th century Machault, Lully and Rameau, followed by a group of songs by Schubert, Liszt and Brahms. The final portion of the program was given over to the "Cinq Melodies Populaires Grecques" and "Trois Melodies Hebraique" by Ravel.

Mr. Souzay is at his best in songs of romance, or in the romantic vein. His vocal resources are limited, both as to coloration and volume. What Mr. Souzay does with this voice is to be marvelled at, for he makes it a vehicle for most expressive interpretation. He projects expertly, enunciates with wonderful clarity and phrases with the greatest musicality. In such songs as the 18th Century "Tambourin" and Rameau's "Hymn Au Soleil" he caused the music to come to life, the words to vibrate. Schubert's "Der Doppelganger," on the other hand, needed more vocal resources for complete realization. "Der Musensohn" was a sheer delight and so was Liszt's "Freudvoll Und Leidvoll." The songs of Brahms seemed tailor-made for the singer and one heard admirable performances of "Sonntag," "Dein Blause Auge" and "O Liebliche Wangen."

Mr. Souzay had the admirable assistance at the piano of Ralph Berkowitz, a sensitive and fine grained pianist. Back in his native language, Mr. Souzay sang with meticulous care and sensitive approach to Ravel's Greek melodies and Hebrew melodies. Once again, we missed the colorations inherent in these songs and necessary for their full revealment, but Mr. Berkowitz and Mr. Souzay provided interpretations which every singer, student or professional, should have heard. Indeed, Mr. Souzay's approach to his songs, his deportment and artistry are models, as nearly perfection as one may expect these days.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 31 1957

Fifth Chamber Music Concert At Tanglewood

The fifth in the series of Wednesday evening Chamber Music Concerts in the Theater-Concert Hall at Tanglewood, Lenox, will be presented tonight at 8:30. Gerard Souzay, French Baritone, will give a song recital assisted by Ralph Berkowitz at the piano. His program will include works by early French composers as well as groups by Schubert, Liszt, Brahms and Ravel.

Mr. Souzay opens his program with a group of early French songs by Machault, Lully and Rameau. These are followed by a Schubert group including "Der Schiffer", Romanze from "Rosamonde", "Der Musensohn" and "Der Doppelganger". Songs by Franz Liszt will include "Uber allen Gipfeln ish Ruh", Freudvoll und Leidvoll", "Es rauschen die Winde". First half of the program will conclude with three songs of Brahms; "Sonntag", "Dein Blaues Auge", "O liebliche Wange. Following the intermission Mr. Souzay will perform two groups of songs by Maurice Ravel in honor of the twentieth anniversary of the composer's death. These are "Cinq melodies populaire grecques" and "Trois melodies Hebraiques".

Souzay, since his debut in France in 1943, has been heard in many European cities in recitals, opera and with orchestras. He first appeared with the Boston Symphony Orchestra in 1952, both in Poston and New York, and has been a soloist with the orchestra on frequent occasions since then. He made his first Tanglewood appearance last Saturday in a performance of Berlioz' "L'Enfance du Christ" under the direction of Charles Munch.

Proceeds from the Wednesday evening chamber music concerts are donated to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, and both Mr. Souzay and Mr. Berkowitz have offered to contribue their fees for the concert to this fund.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 3 1957

More Than 19,000 Attend Two Tanglewood Concerts

Despite bad weather both Saturday night and yesterday afternoon the weekend concerts of the Berkshire Music Festival attracted more than 19,000 persons to Tanglewood in Lenox. The two concerts were devoted mainly to music by Brahms.

Largest of Season

The Saturday program was attended by 11,238 persons, the largest single audience of the festival so far. Charles Munch conducted the Boston Symphony in Brahms' Violin Concerto and "Variations on a Theme" by Haydn and Samuel Barber's "Medea's Meditation and Dance of Vengeance." Isaac Stern was the violin soloist.

Mr. Munch also conducted the Sunday program, which included the Academic Festival Overture and Piano Concert No. 2 by Brahms and Walter Piston's Symphony No. 5 The piano soloist was Rudolph Serkin.

In Final Week

The festival now moves into its final week, with the usual Wednesday night chamber music program and the weekend series of shed concerts Friday and Saturday nights and Sunday afternoon. In addition there will be the annual Tanglewood on Parade program Thursday evening featuring the Boston Pops Orchestra under the direction of Arthur Fiedler.

For the weekend series, music by Beethoven will be featured. Mr. Munch will conduct Friday night and Sunday afternoon while Carl Schuricht will make his second guest appearance on Saturday.

Hotel & Rest. News
BOSTON, Mass.
Weekly
AUG 3 1957

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 3 - 1957

Brahms Weekend Opens With 6,195 at Tanglewood

The Brahms' weekend of the Berkshire Music Festival opened last night at Tanglewood with Carl Schuricht as guest conductor with the Boston Symphony Orchestra. The program was attended by 6,195 persons.

"Tragic Overture"

The concert opened with Brahms' "Tragic Overture" and closed with his "Symphony No. 1." Also heard was the "Sonata for Orchestra" by German composer Werner Egk.

Mr. Schuricht, who will make a second appearance during the festival's final concert series next weekend, became known in this country the past season when he conducted the Vienna Symphony Orchestra in its tour.

This evening Charles Munch will conduct a program consisting of "Variations on a Theme by Haydn" and "Violin Concerto," both by Brahms, and "Media's Meditation and Dance of Vengeance" by Samuel Barber. Isaac Stern will be violin soloist.

Tomorrow's Program

The concert series will conclude tomorrow afternoon with Brahms' 'Academic Festival Overture" and "Piano Concerto No. 2" and Piston's "Symphony No. 5." Mr. Munch will again conduct and Rudolph Serkin wil be the piano soloist.

Berkshire Eagle, Monday, Aug. 5, 1957–
C2097

25,592 at Weekend Concerts

Despite heavy downpours of rain Saturday night and yesterday afternoon, crowds totaling 25,592 attended the weekend concerts at Tanglewood.

Saturday night's attendance of 11,238 was the highest for a single concert this season. Featured soloist was Isaac Stern, violinist. Yesterday's soloist was Rudolf Serkin, pianist. At Friday night's concert, Carl Schuricht, the German conductor, made his Tanglewood debut. He will be back on the podium Saturday night to conduct the Boston Symphony.

The weekend attendance figures were: Friday, 6,195; Saturday, 11,238 and yesterday afternoon, 8,159.

Berkshire Eagle, Friday, Aug. 2, 1957–

Tourist Business Expected To Top Last Weekend

Tourist business in Berkshire County is expected to be better this weekend than last, a spokesman for the Berkshire Hills Conference said today.

Robert J. Pierce, a staff member, said "This will be a good weekend, better than last week."

Area reports last week reported that business was "rather slow." The one exception was the Curtis Hotel in Lenox, which reported a full house and a greater number of restaurant guests than any other weekend.

The information booth in Lee reported a weekend that was much slower than the previous weekend. Byrne Bauer, owner-manager of the Red Lion Inn in Stockbridge, reported a completely booked house for the next two weekends.

Berkshire Eagle, Tuesday, Aug. 6, 1957–

Tanglewood Tale

To the Editor of THE EAGLE:—

Isaac Stern is a virtuoso on the violin, but any pleasure one may derive from hearing him is quickly dispelled when one sits from 10:30 until midnight in a stationary car in the parking lot on the Stockbridge Bowl side of Tanglewood.

The situation might have been excusable. The storm on Saturday night began almost as soon as did the evening's concert. The powers-that-be at Tanglewood had ample time to summon extra parking officials and state police for a parking lot where they must know, from sad experience, that cars parked on the slope are unable to make the turn up and out on the wet grass. It would seem the situation could have been easily resolved . . .

Let those cars (over one-half) which were parked on the level at the foot of the hill make their unskidding exit. Then those that were trapped at the top could turn down the hill, circle, and come up the road. With more authorities this could have been accomplished quickly and politely. And incidentally, is anyone ruder than when he sits behind the wheel of a car?

I am sure that there are many others who said, as did I, upon returning home at 1 a.m. this morning: "Tanglewood? Never again."

(Miss) ANNE V. DORT.
Tyringham.

Berkshire Eagle, Saturday, Aug. 3, 1957–

Tanglewood Tenor To Sing at First Church

Donald Meyers, tenor, will be the soloist at the First Church of Christ Congregational tomorrow. Mr. Meyers is at Tanglewood this summer as an operatic coach. He is from New York where he is assistant to the music director of the Hunter College Opera Workshop.

He studied voice, dramatics, and accompanying with Maude Curry. In addition to giving several solo vocal recitals in New York City, he has sung professionally with the Turnan Opera Players in Woodstock, N. Y. His solos tomorrow will be "Jesus Fount of Love," Durante, and "The Lord's Prayer," Malotte.

1957 Season Hitting New Peak

First Results From NEWS Survey Shows Excellent Vacation Weather Paying Off

We can paraphrase an age-old statement attributed to this area by saying "if you don't like New England's weather and you are in the vacation-travel industry, just wait a season." It is very evident that, as little as any of us like such a continued drought, it is bringing to all resort operators and related fields the biggest season that New England has had.

In a spot check of key points in the six-state area, the NEWS has been making a survey, to determine conditions at the half-way mark of the summer season.

This part of the response will cover Western Massachusetts and Vermont, with other sections of New England to be covered in following issues.

Berkshires Are Booming

The Berkshire Hills are in the midst of what appears certain to be the most prosperous season for its vacation-travel industry.

"On the basis of increased advanced reservations for the peak summer season, we anticipate a 20 percent boost this year," said John F. Downing, executive director of the Berkshire Hills Conference, [illegible] promotional agency.

A recent report from the Federal Reserve Bank of Boston carries out this forecast, showing a 21 percent gain in guest occupancy for the area for the month of May. Both June and July are showing the same in-

(Please turn to page 4)

based upon complete reports and early reports for July.

Tanglewood Increases

The summer attraction in the Berkshires, as usual, is the Tanglewood Festival at Lenox, where the Boston Symphony closes its annual week ending Aug. 11.

Attendance the first two weeks was 5 percent ahead of 1956, while the Fourth of July weekend showed a 50 percent increase, with 27,480 persons

Year-round resorts in the area report a far better advance reservation through the whole month of August than ever before. Most of them have near-full bookings through September.

The reasons are advanced by the Berkshire Hills Conference for the increase in 1957 tourist business: 1) The opening of the Massachusetts Turnpike; 2) Cooperation by the area vacation-travel industry in tie-ins with Conference advertising schedules; 3) The newly opened office in New York City of the Massachusetts Department of Commerce.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 2 - 1957

Schoep To Sing At St. Stephen's

Arthur Schoep of the Tanglewood Opera Department will sing two Biblical songs by Dvorak at St. Stephen's Episcopal Church Sunday morning 10 o'clock service.

A soloist with the Boston Symphony Orchestra both at Tanglewood and at Boston. Mr. Schoep teaches at the New England Conservatory of Music and also is a soloist at the Trinity Episcopal Church in Boston. He is a charter member of the New England Opera Theater.

Music Center Tenor Church Soloist

DALTON—Lee Fowler, tenor, a student in the opera and composition departments at Tanglewood, will be the soloist at the First Congregational Church tomorrow morning. Mr. Fowler, who is a soloist with the Tanglewood choir, is a resident of Boston. He has appeared as soloist at the Brandeis University Creative Arts Festival and with both the Waltham Symphony Orchestra and the Cambridge Festival Orchestra.

He had the lead role this spring in the New England Conservatory of Music presentation of Puccini's opera "La Rondine." In addition to solo work in various Boston churches he has been featured on Radio Stations WMEX and WCRB.

Berkshire Eagle, Monday, Aug. 5, 1957–

In Brief . . .

The large crowds that braved the rain at Tanglewood for the weekend of the "Three B's" proved once more the drawing power of big names . . . Pittsfield's surprising American Legion junior baseball team, winner of a thriller in the state semifinals yesterday, has given local baseball its best shot in the arm in many a season . . .

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 2 - 1957

Around Berkshire

Indian Hill Faculty Concert

STOCKBRIDGE—Indian Hill Music Workshop will hold its first faculty concert Sunday at 8 p.m. The public is invited.

Pauul Ulanowsky of Interlaken, who teaches piano at the camp, will perform at the concert. Richard Kapuscinski, cellist with the Boston Symphony Orchestra and a teacher of cello and chamber music, will play the Brahms Cello Sonata.

Herbert Resnick will perform an oboe concerto by Cimarosa. Sonya Monosoff, violinist with Pro Musica Antiqua, will play Beethoven's Violin Sonata in D Major.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 5 - 1957

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541
AUG 3 - 1957

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The weekend attendance figures were: Friday, 6,195; Saturday 11,238 and yesterday afternoon 8,159.

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(Miss) ANNE V. DORT.
Tyringham.

Hotel & Rest. News
BOSTON, Mass.
Weekly
AUG 3 - 1957

1957 Season Hitting New Peak

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This part of the response will cover Western Massachusetts and Vermont, with other sections of New England to be covered in following issues.

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(Please turn to page 8)

[illegible] based upon complete reports for June and early reports for July.

Tanglewood Increases

As a summer attraction in the Berkshires, as usual, is the Tanglewood Music Festival at Lenox, where the Boston Symphony closes its annual season Sunday, Aug. 11. The two-week extension during Aug. 11. The attendance the first two weeks was 5 percent ahead of 1956, while the first major weekend showed a [illegible] increase, with 27,180 persons attending.

Five year-round resorts in the Berkshires report a far better advance reservation through the whole month of August than ever before. Most of them have near-full bookings through September.

Three reasons are advanced by the Berkshire Hills Conference for the large increase in 1957 tourist business: 1) The opening of the Massachusetts Turnpike; 2) Cooperation by the area's tourist industry in the [illegible] with [illegible] advertising schedules; 3) The newly opened office in New York City of the Massachusetts Department of Commerce.

Berkshire Eagle, Saturday, Aug. 3, 1957

Tanglewood Tenor To Sing at First Church

Donald Meyers, tenor, will be the soloist at the First Church of Christ Congregational tomorrow. Mr. Meyers is at Tanglewood this summer as an operatic coach. He is from New York where he is assistant to the music director of the Hunter College Opera Workshop.

He studied voice, dramatics, and accompanying with Maude Curry. In addition to giving several solo vocal recitals in New York City, he has sung professionally with the Durand Opera Players in Woodstock, N. Y. His solos tomorrow will be "Jesus Heart of Love," Durante, and "The Lord's Prayer," Malotte.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 23,235
AUG 2 - 1957

Schoep To Sing At St. Stephen's

Arthur Schoep of the Tanglewood Opera Department will sing two Biblical songs by Dvorak at St. Stephen's Episcopal Church Sunday morning 10 o'clock service.

A soloist with the Boston Symphony Orchestra both at Tanglewood and at Boston. Mr. Schoep teaches at the New England Conservatory of Music and also is a soloist at the Trinity Episcopal Church in Boston. He is a charter member of the New England Opera Theater.

Music Center Tenor Church Soloist

Eagle 8/10

DALTON—Lee Fowler, tenor, a student in the opera and composition departments at Tanglewood, will be the soloist at the First Congregational Church tomorrow morning. Mr. Fowler, who is a soloist with the Tanglewood choir, is a resident of Boston. He has appeared as soloist at the Brandeis University Creative Arts Festival and with both the Waltham Symphony Orchestra and the Cambridge Festival Orchestra.

He had the lead role this spring in the New England Conservatory of Music presentation of Puccini's opera "La Rondine." In addition to solo work in various Boston churches he has been featured on Radio Stations WMEX and WCRB.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541
AUG 2 - 1957

Around Berkshire

Indian Hill Faculty Concert

STOCKBRIDGE—Indian Hill Music Workshop will hold its first faculty concert Sunday at 8 p.m. The public is invited.

Pauul Ulanowsky of Interlaken, who teaches piano at the camp, will perform at the concert. Richard Kapuscinski, cellist with the Boston Symphony Orchestra and a teacher of cello and chamber music, will play the Brahms Cello Sonata.

Herbert Reanick will perform an oboe concerto by Cimarosa. Sonya Monosoff, violinist with Pro Musica Antiqua, will play Beethoven's Violin Sonata in D Major.

Berkshire Eagle, Monday, Aug. 5, 1957

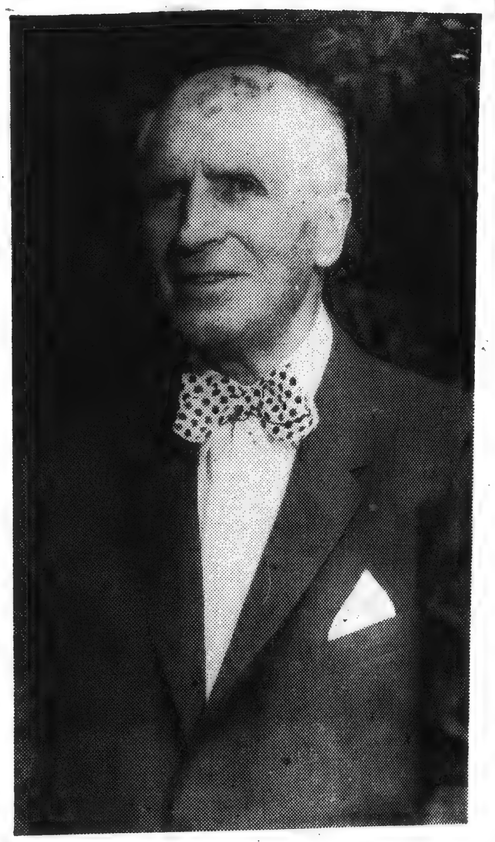
In Brief . . .

The large crowds that braved the rain at Tanglewood for the weekend of the "Three B's" proved once more the drawing power of big names . . . Pittsfield's surprising American Legion junior baseball team, winner of a thriller in the state semifinals yesterday, has given local baseball its best shot in the arm in many a season . . .

[210]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
AUG 1 - 1957

Tanglewood Time



IT'S concert time at Tanglewood's Berkshire Festival in Lenox. At top right, Carl Schuricht who conducted Vienna Philharmonic on U. S. tour, will make his first appearance Friday night with Boston Symphony. At left, Charles Munch (left) chats with pianist Rudolf Serkin, soloist at Sunday afternoon concert. At top left, Aaron Copland, composer, who will conduct Aug. 8. Above, Arthur Fiedler and his Boston Pops Orchestra will give concert Aug. 8.

C211

Society

MARJORIE WATTS SHERMAN *Editor*

FAMILIAR FACES in a far setting—Richard Burgin, Symphony's concert master is at the left, Dr. Munch in the center, with cellist Alfred Zighera just behind, and first violinist Joseph de Pas[illegible] at right.

AT BEAUTIFUL TANGLEWOOD, scores of Boston families are represented in the great audiences that gather for the summer Festival in the Berkshires, founded by the late Serge Koussevitzky. Mrs. Koussevitzky, Mrs. Philip Sherwood, Mrs. William Aldrich, Mrs. Francis B. Crowninshield, are among the noted Bostonians who are box-holders for the concert series continuing through August 11.

A BOXFUL of distinguished guests at Tanglewood, President James Phinney Baxter of Williams College, Dean Roy Lamson, Prof. Robert Allen, and Joseph Johnson, president of the Carnegie Endowment for International Peace, and in front, Mrs. Lamson, Mrs. Allen, and Mrs. Johnson.

The Fashion Of The Week

HARMONY . . . piquant Pat Kelsey of Sharon gracefully perches on a stump at Tanglewood [illegible]es over her Berkshire Festival program. A gay symphony in black and white, Pat is wearing [illegible] and white Thomas cotton and silk dress by Lanz which she found in the Sally Dean Shop in [illegible] Barrington. Perfect for a summer day, the dress was featured on the cover of the July "Made-[illegible]le."

THE LAKEVILLE JOURNAL, Section II, August 1, 1957

Listening

The listening of summertime is something particularly special in this area of ours. Most obvious is the listening at Tanglewood; the surge and roll of symphonic music, spreading like a great tide over the green lawns outside the music shed. Then there is the more delicate listening of Music Mountain, South Mountain, and other places where chamber music weaves a fragile and gleaming web of sound. Jazz at the Music Barn makes listening an exciting, vivid thing; a throbbing in the blood, a tremor in the nerves. Then there are the other summer listenings; the lap of water on lake shore, the sigh of wind in a pine tree, the twilight chirp of birds, the sweet whistle of a love-sick starling, the small thunder of a horse's gallop. Se we dedicate this issue of our *Summertime* '57 to all listeners, and to the things they hear.

Society

MARJORIE WATTS SHERMAN Editor

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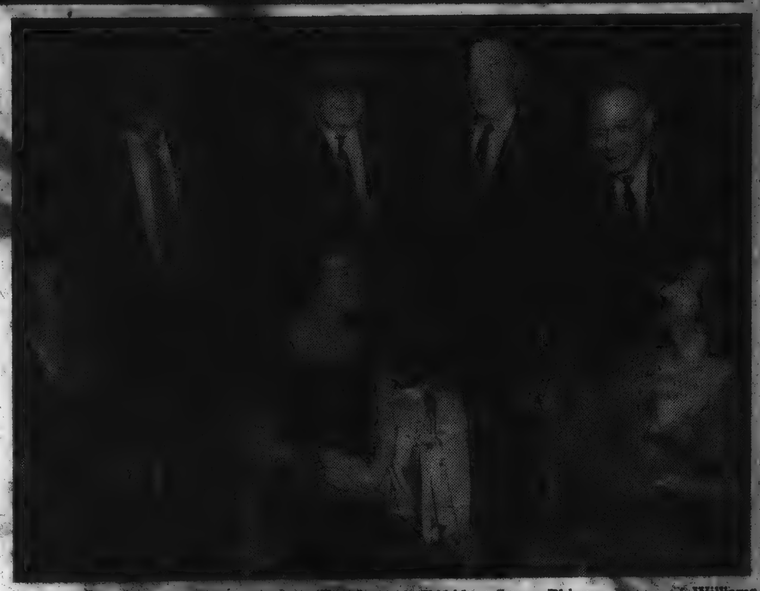

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MUNCHING a tasty sandwich, Maestro Charles Munch chats with John G. W. Mahanna, county editor of The Eagle.

RESTING after looking at paintings, Mrs. Irving Frankel (right), whose husband is in the bass section, and Mrs. Bernice Johnson, a friend, appear impressed.

Eagle Eye on a Party

By William H. Tague

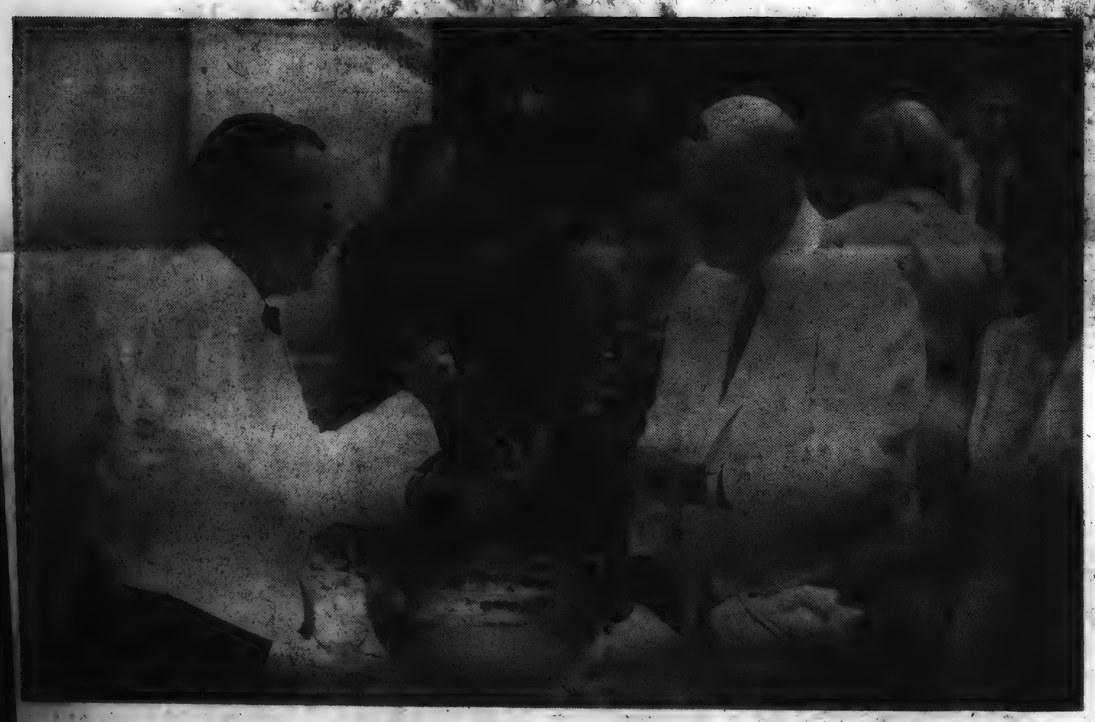
CHARLES MUNCH led members of the Boston Symphony Orchestra on a trip to Williamstown this week for a reception in their honor at the fabulous Clark Art Institute. Surrounded by priceless Renoirs, Van Goghs and Corots, the guests had an exquisite time, eating tenderloin of beef, drinking champagne-cognac punch, and admiring the splendid museum and its treasures. Here are some pictures taken during the party.

TENDERLOIN of beef was served at a special table. Waitresses carried trays of succulent hors d'oeuvres. Caterer for the affair was Williamstown Howard Johnson.

PERCUSSIONIST Arthur [illegible] and his wife were one of youngest couples there. He's been with the BSO one year.

HOSTESS at the reception was Mrs. Peter Guille, wife of the Institute's director. Most of the guests remained within easy reach of refreshment tables set up in the North Gallery although they were free to visit the whole museum.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 3 - 1957



IN THE COURT, biggest of museum's galleries, Henry S. Freeman, bass player, and Alfred Krips, first violinist, hold a conversation amid masterpieces of painting, sculpture.

PUNCH BOWL of silver, part of the museum's collection, was made in Scotland in 1740 by Hugh Gordon. Telesphore Chalfonte replenishes the glass of President James Phiney Baxter III of Williams College.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,541
JUL 25 1957

Munch, Boston Symphony Guests of Art Institute

...us Conductor Reverses Tribute Before Evening Ends

By MAYNARD LEAHEY

Charles Munch, director of the Boston Symphony Orchestra, and several of its members were guests of the Sterling and Francine Clark Art Institute in Williamstown at a reception in their honor last night, but before the evening had ended the distinguished conductor succeeded in reversing the tribute.

150 Attend Party

Some 150 art and music lovers from every section of the county attended the party, arranged by Peter Guille, director of the Institute as a means of bringing together two of the area's finest cultural assets and to afford an opportunity to show appreciation for the pleasure given to thousands by the orchestra at the annual Berkshire Symphonic Festival, now in progress at Tanglewood, Lenox.

The reception, from 5 to 7 o'clock, was informal in nature with the guests strolling through the galleries of the famed Institute chatting with Mr. Munch and the orchestra members and exchanging notes on this season's Tanglewood concerts.

The famous conductor, who succeeded Serge Koussevitsky in 1951 and whose shock of iron-gray hair made him stand out in last night's gathering, talked amiably with all who approached him and obviously enjoyed himself hugely as guests clustered about to laud him and the orchestra for its contribution to summertime pleasures in the Berkshires.

Transcend Praises

But it was not long before Mr. Munch made it clear that, for him, the priceless art treasures to be seen at the Institute transcended the praises heaped upon him, and that he was more disposed to talk of art than of music.

Standing enchanted before some of the works of art in the galleries, Mr. Munch said that it would be necessary to lapse into lyrical French to express properly the charm of the Institute for him.

"Speak of quality and there is nothing like it anywhere," he exclaimed again and again. "New York, Paris, London, anywhere, there is nothing better. I count myself honored to be here."

Mr. Munch also revealed that art, rather than music, is his first love and he minimized his own attainments in the music world while disclosing that he himself is an art collector.

Among the guests on hand was Talcott M. Banks, Jr., of Cambridge, a native and former resident of Williamstown and a graduate of Williams College, who now is a member of the board of trustees of the Boston Symphony Orchestra. Others attending included President James Phinney Baxter III of Williams College, Charles Makepeace, Williams treasurer emeritus, President Julian K. Sprague of the Sprague Electric Co. and Mrs. Sprague, and several members of the Williams faculty and their wives.

ADMIRES TREASURES — Director Munch admires treasures of silver at the Art Institute, reversing the tribute paid him and the orchestra, by saying "There is nothing better. I count myself honored to be here."

ENJOYS PLAUDITS — Dr. Munch obviously enjoys plaudits heaped upon him and Boston Symphony Orchestra for its contribution to summertime in the Berkshires, as he chats with reception guests.

MAESTRO PRAISES ART MUSEUM — Charles Munch (center) world famed conductor of Boston Symphony Orchestra, lauds art works on exhibition at Sterling and Francine Clark Art Institute in Williamstown as he chats with President James P. Baxter III of Williams College (left) and Peter Guille, Institute director, during reception given by Institute for the orchestra yesterday afternoon. In background is one of 32 paintings by Renoir which Institute has on display.

Tasue

Top level chat is held by Williams College president, James Phinney Baxter III, with Boston Symphony conductor Charles Munch and Peter Guille, director of Sterling and Francine Clark Art Institute in Williamstown. The Boston Symphony was entertained at the Art Institute last evening at a party given by Mr. Guille. More than 100 persons attended. Mr. Munch, who is a great admirer of Renoir, is standing in front of Renoir's "Portrait of Mademoiselle Therese Berard," part of the permanent collection at the Clark Art Institute.

NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 25 1957

Reception Planned For Symphony Orch. At Art Institute

Members of the Boston Symphony Orchestra and its conductor, Charles Munch, will be guests at a reception to be given by the Sterling and Francine Clark Art Institute next Tuesday evening at 5 o'clock at the Institute in Williamstown.

Peter Guille, director of the Institute, said no formal program is planned, but that the event will serve to bring together representatives of two of the county's most distinguished cultural assets. The reception will take place in the building on South Street and will be informal in nature, with invitations having been sent to both art and music lovers in the area.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 25 1957

Art Institute To Honor Dr. Munch, Orchestra Members

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The reception will be at 5 Tuesday evening.

[213]

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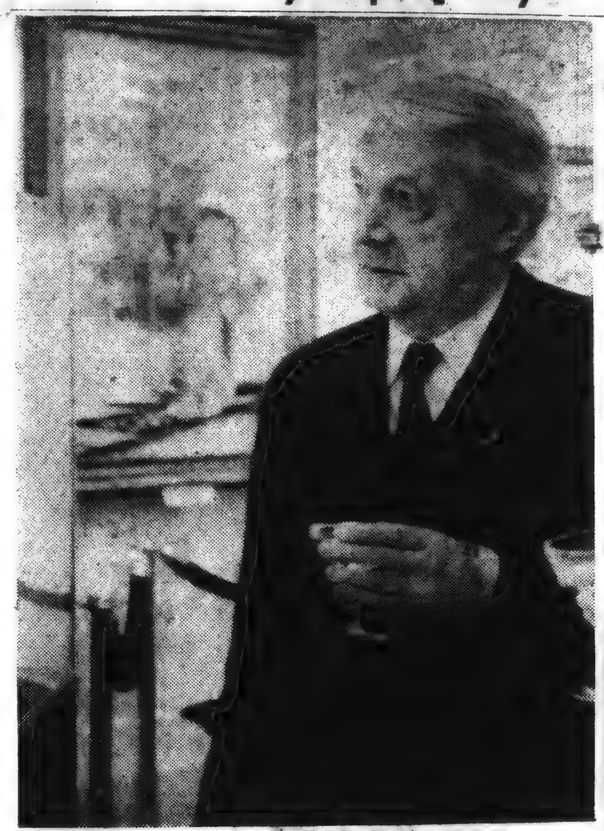

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Cottons and L... Skirts $3.89

Swim Caps 59c
Close Out. Regular 79c and $1.00

Swim Suits by Cole
Values $10.95 to $22.50
$7.00 - $9.00 - $13.00

The riot's end came only a few hours before some 200 Montana National Guardsmen and peace officers were poised to invade Cell Block 8, where the convicts held the guards hostage.

Eight guards were swept up by shouting convicts when the riot broke out in the exercise yard at 3:30 p.m. Two were released shortly afterward, and a third went free minutes before the riot ended when Anderson made his pledge to the prisoner by loudspeaker.

The prisoners freed the five [illegible] said they

Rules N. J. Pupils May Not Say Grace in School Rooms

be no legal or constitutional objection, however, to the reading of passages from the Old Testament or the repeating of the Lord's Prayer immediately prior to the noon meal."

—Controversy rages in this tiny town over whether elementary school children here can say grace before lunch.

EDGEWATER PARK, N.J. (AP)

Ruled Illegal

where they have received expert[illegible] view of the director.

8—The Berkshire Eagle, Wednesday, July 31, 1957

BSO Entertained at Clark Art Institute

Tague

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Sculpture Magic Turns Lady Into Clay

By RICHARD V. HAPPEL

SINCE SUMMER hereabouts is full of a number of remarkable things, it seemed no more than fitting that we should undertake to attend at least one of the more novel of the offerings. This was the first of three demonstrations in clay modeling presented by sculptor Peter Abate (pronounced Ah-Bahty) at Chesterwood in Stockbridge.

His program had all manner of virtues to recommend it. Chief among them was the fact that Mrs. Serge Koussevitzky, widow of the Boston Symphony Orchestra conductor, was to be his model.

The locale, Chesterwood, also was a further attraction since it was the home of the late famous sculptor, Daniel Chester French. His studio and 20 acres of the big estate were given as a public museum to the Trustees of Reservations of Massachusetts in 1955 by his daughter, Mrs. William Penn Cresson, who occupies the large residence on the property.

Illusion Gone

Out-dated as we are, it had been our adamant conviction that all musicians, painters and sculptors, and especially sculptors, were rather a breed apart—dreamy, bearded and quite limp. So when Mr. Abate pulled up in a spanking Pontiac station wagon, jumped out briskly and whipped open the tailgate, our dreamy illusion took to the woods, which are plentiful at Chesterwood.

Introduced by Robert Underwood Johnson, Mr. Abate shook our hand with a grip as solid as a woodchopper's, beamed pleasantly and started to haul a marble sculpture from the car. It was "The Beginning of Life," he told us, a cleverly carved representation of two intertwined figures forming a circle about the size of a 7.10 x 16 tire, if we may be permitted a mundane description.

Scrubbing Up

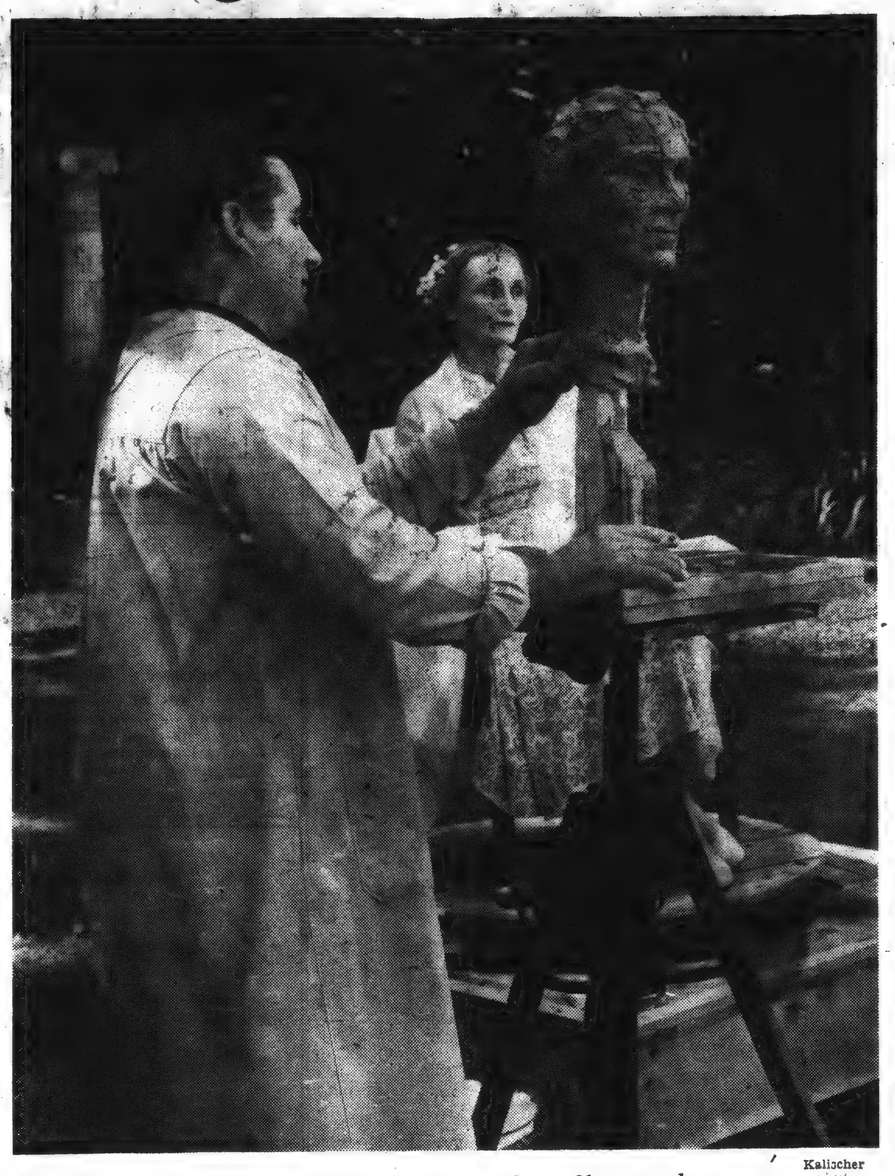
He loaded it carefully into a wheelbarrow provided by a Chesterwood attendant, and wheeled it through an opening in the hedge, past the big studio and out onto the east lawn where the demonstration would take place. He had brought this for atmosphere, we gathered. He set it up on a pedestal well in front of a semicircle of chairs and Indian blankets that had been placed on the grass.

After lingering a few minutes in the lofty studio, we came upon Mr. Abate on the lawn just as he was briskly cleaning the marble with an ordinary scrubbing brush. He told us it would be exhibited later at Tanglewood. His young assistant, David Smith, age 11, of Pittsfield, lugged up a covered galvanized pail that seemed quite heavy. It contained the clay that would be turned into the likeness of Mrs. Koussevitzky, who had not yet arrived.

Gray and Gold

Mr. Abate uncovered the pail, and let us handle the material. We must say in all honesty that it felt slimy. It was slate-color and left a white film on our hands. The sculptor grinned and handed us a turkish towel he carried for cleaning up.

The demonstration was open to the public, and an audience was gathering by now. They were to total 104 before the demonstration closed after more than an hour.



Kalischer

Sculptor Abate and Mrs. Koussevitzky at Chesterwood

Promptly at 3 Mrs. Koussevitzky arrived, a shy, quiet-spoken woman with striking, high cheekbones and deep-set eyes. She wore a light, afternoon dress which Mrs. Cresson kindly explained to us was gray and gold voile.

'Fifth Wheel'

A place for the model had been set up well in advance, a low wooden platform on which rested a sculptor's "fifth wheel," an expression which Mr. Abate told us stemmed from the fact that it revolved on roller bearings so the model might be turned during the work. The wheel was actually a flat dais on which rested a mahogany sidechair with a white coat thrown over it. Mrs. Koussevitzky mounted the platform, settled into the chair, and thenceforth seemed scarcely to breathe. She was, Mr. Abate said later, a wonderful model indeed.

For modeling, there was a sculptor's stand bearing an upright, rough length of wood which Mr. Abate called an armature. This would form the inner structure of the bust he proposed to build on and around it.

Mr. Abate slipped into a spotless smock the exact color of the clay, dug into the pail and formed a rather small knob at the top of the armature. This would fatten, he said, into a full-size head.

Then a peculiar thing happened. As he studied his model and carefully added clay, shaped it and smoothed it, he assumed a dreamy look. No longer was he a youngish, stocky man who might be an insurance salesman. He became an artist, a kind of breed apart. Indeed, the atmosphere on the lawn became charged with the mystic force of an artist at work, and people in his audience began to speak to each other in whispers, if at all.

Rapidly the clay assumed the shape of his model's face, and all of us were so drawn into the work that when he suddenly took his thumb and gouged an eye into the material we, for one, winced and blinked. So, we noticed, did several others, but not Mrs. Koussevitzky. She sat as impassive as would be the final marble bust for which the clay likeness would form the working

After a half hour the artist paused and asked Mrs. Koussevitzky if she were tired and wished to rest. She said no.

"I feel as if I were part of the work; drawn into it," she murmured.

So the modeling continued another half hour, Mr. Abate rolling strips of clay into cylinder-like sausages, pressing them into shape, and adding tiny pinches of clay for nostrils, eyelids and accents.

Then he stepped back, wiped his hands and said so much for that sitting. Two more at least would be required to complete the bust.

"But don't think," he told the audience quickly, "that it requires only three hours to do this. There is a lot of detail besides what you see."

More To Come

Future sessions a week apart would be devoted to refining and smoothing the clay. But already, though criss-crossed with cracks and lines caused by the cylindrical shape of the clay pieces, the work could be taken for no one other than the model.

The entranced audience stirred, rose and crowded around the incomplete bust to marvel at the likeness that in so short a time had emerged. The spell cast by Mr. Abate faded slowly. As we indicated in the beginning, artists—or at least sculptors—when at work are really dreamy and a breed apart.

●

Directory Is a Boon To Chamber Musicians

MUSIC for fun is the object of the Amateur Chamber Music Players of America. Miss Helen Rice, a New Yorker who spends summers in Stockbridge, is secretary.

A national organization, the chamber music outfit has a membership of more than 3,000. It publishes a directory listing players, where they live, what instruments they play and the degree of talent each possesses, according to his own estimate.

Members meet in private homes in groups numbering up to 40 players for evenings of Haydn, Beethoven or modern. Members away from home, and who feel the urge for a musical evening, find the directory priceless for rounding up other players in a strange city.

Notes and Footnotes

RICHARD V. HAPPEL

COINCIDENCE at work: Sculptor Peter Abate who is demonstrating in three sittings at Chesterwood, Stockbridge, how a clay model is made, tells how Mrs. Serge Koussevitzky, his model, first engaged him to do the marble memorial to the late Boston Orchestra conductor in the Lenox Cemetery-on-the-Hill. She was impressed by work of his she had seen, but was unaware that he had studied under Frederick W. Allen at the Boston Museum. Mr. Allen had created some years ago the famous casting of Dr. Koussevitzky's expressive hands.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 8 - 1957

Tanglewood Programs

To the Editor of THE EAGLE:—

I wish to congratulate your columnist Mrs. Katharine Annin on her excellent comments ["Our 'Berkshires," Aug. 6] in reference to programs at Tanglewood.

I think she said, in a very fine way, something which very much needed to be said.

FRANKLIN C. PILLSBURY.
Pittsfield.

6—The Berkshire Eagle, Monday, July 29, 1957

Mrs. Koussevitzky Will Model for Sculptor Abate

A new schedule was announced today for the demonstration by Peter Abate, sculptor, at Chesterwood, Stockbridge studio of the late Daniel Chester French. The demonstration will be at 3 p.m. Wednesday this week and next.

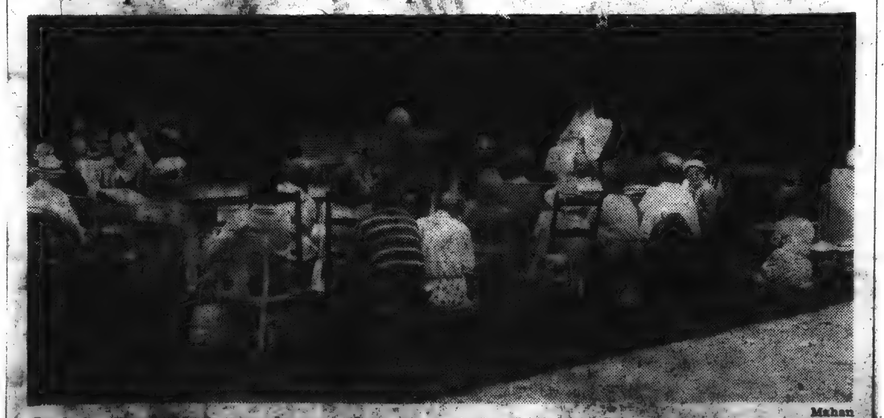
Mrs. Serge Koussevitzky, widow of the noted composer, is model for the public demonstration of the three successive stages required to complete a sculptured head.

Mr. Abate, head of the sculpture department of the Boston Museum School of Art, is conducting sculpture classes this summer at the Berkshire Museum. He is winner of a Prix-de-Rome and a Fulbright Scholarship.

Chesterwood is open daily from 10 a.m. to 6 p.m.

Berkshire Eagle, Friday, Aug. 9, 1957

Sculptor Abate Completes Work on Portrait



Mahan

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The Berkshire Eagle, Tuesday, Aug. 6, 1957

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Sculptor Abate, Prix de Rome and Fulbright scholarship winner, is head of the sculpture department at the Museum School of Fine Arts, Boston. He is conducting classes this summer at the Berkshire Museum.

[214]

Sculpture Magic Turns Lady Into Clay

By RICHARD V. HAPPEL

SINCE SUMMER hereabouts is full of a number of remarkable things, it seemed no more than fitting that we should undertake to attend at least one of the more novel of the offerings. This was the first of three demonstrations in clay modeling presented by sculptor Peter Abate (pronounced Ah-Bahty) at Chesterwood in Stockbridge.

His program had all manner of virtues to recommend it. Chief among them was the fact that Mrs. Serge Koussevitzky, widow of the Boston Symphony Orchestra conductor, was to be his model.

The locale, Chesterwood, also was a further attraction since it was the home of the late famous sculptor, Daniel Chester French. His studio and 20 acres of the big estate were given as a public museum to the Trustees of Reservations of Massachusetts in 1955 by his daughter, Mrs. William Penn Cresson, who occupies the large residence on the property.

Illusion Gone

Out-dated as we are, it had been our adamant conviction that all musicians, painters and sculptors, and especially sculptors, were rather a breed apart—dreamy, bearded and quite limp. So when Mr. Abate pulled up in a spanking Pontiac station wagon, jumped out briskly and whipped open the tailgate, our dreamy illusion took to the woods, which are plentiful at Chesterwood.

Introduced by Robert Underwood Johnson, Mr. Abate shook our hand with a grip as solid as a woodchopper's, beamed pleasantly and started to haul a marble sculpture from the car. It was "The Beginning of Life," he told us, a cleverly carved representation of two intertwined figures forming a circle about the size of a 7.10 x 16 tire, if we may be permitted a mundane description.

Scrubbing Up

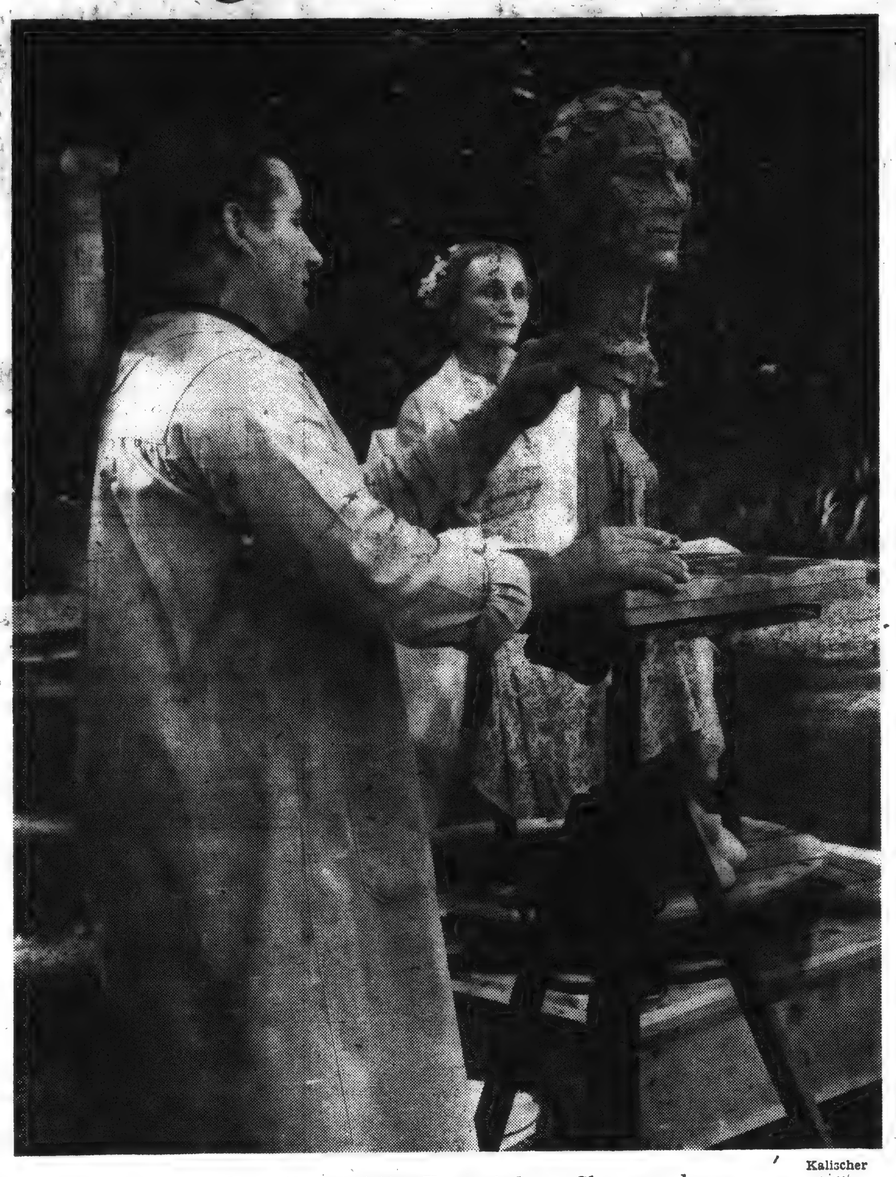
He loaded it carefully into a wheelbarrow provided by a Chesterwood attendant, and wheeled it through an opening in the hedge, past the big studio and out onto the east lawn where the demonstration would take place. He had brought this for atmosphere, we gathered. He set it up on a pedestal well in front of a semicircle of chairs and Indian blankets that had been placed on the grass.

After lingering a few minutes in the lofty studio, we came upon Mr. Abate on the lawn just as he was briskly cleaning the marble with an ordinary scrubbing brush. He told us it would be exhibited later at Tanglewood. His young assistant, David Smith, age 11, of Pittsfield, lugged up a covered galvanized pail that seemed quite heavy. It contained the clay that would be turned into the likeness of Mrs. Koussevitzky, who had not yet arrived.

Gray and Gold

Mr. Abate uncovered the pail, and let us handle the material. We must say in all honesty that it felt slimy. It was slate-color and left a white film on our hands. The sculptor grinned and handed us a turkish towel he carried for cleaning up.

The demonstration was open to the public, and an audience was gathering by now. They were to total 104 before the demonstration closed after more than an hour.



Kalischer

Sculptor Abate and Mrs. Koussevitzky at Chesterwood

Promptly at 3 Mrs. Koussevitzky arrived, a shy, quiet-spoken woman with striking, high cheekbones and deep-set eyes. She wore a light, afternoon dress which Mrs. Cresson kindly explained to us was gray and gold voile.

'Fifth Wheel'

A place for the model had been set up well in advance, a low wooden platform on which rested a sculptor's "fifth wheel," an expression which Mr. Abate told us stemmed from the fact that it revolved on roller bearings so the model might be turned during the work. The wheel was actually a flat dais on which rested a mahogany sidechair with a white coat thrown over it. Mrs. Koussevitzky mounted the platform, settled into the chair, and thenceforth seemed scarcely to breathe. She was, Mr. Abate said later, a wonderful model indeed.

For modeling, there was a sculptor's stand bearing an upright, rough length of wood which Mr. Abate called an armature. This would form the inner structure of the bust he proposed to build on and around it.

Mr. Abate slipped into a spotless smock the exact color of the clay, dug into the pail and formed a rather small knob at the top of the armature. This would fatten, he said, into a full-size head.

Then a peculiar thing happened. As he studied his model and carefully added clay, shaped it and smoothed it, he assumed a dreamy look. No longer was he a youngish, stocky man who might be an insurance salesman. He became an artist, a kind of breed apart. Indeed, the atmosphere on the lawn became charged with the mystic force of an artist at work, and people in his audience began to speak to each other in whispers, if at all.

Rapidly the clay assumed the shape of his model's face, and all of us were so drawn into the work that when he suddenly took his thumb and gouged an eye into the material we, for one, winced and blinked. So, we noticed, did several others, but not Mrs. Koussevitzky. She sat as impassive as would be the final marble bust for which the clay likeness would form the working model.

After a half hour the artist paused and asked Mrs. Koussevitzky if she were tired and wished to rest. She said no.

"I feel as if I were part of the work; drawn into it," she murmured.

So the modeling continued another half hour, Mr. Abate rolling strips of clay into cylinder-like sausages, pressing them into shape, and adding tiny pinches of clay for nostrils, eyelids and accents.

Then he stepped back, wiped his hands and said so much for that sitting. Two more at least would be required to complete the bust.

"But don't think," he told the audience quickly, "that it requires only three hours to do this. There is a lot of detail besides what you see."

More To Come

Future sessions a week apart would be devoted to refining and smoothing the clay. But already, though criss-crossed with cracks and lines caused by the cylindrical shape of the clay pieces, the work could be taken for no one other than the model.

The entranced audience stirred, rose and crowded around the incomplete bust to marvel at the likeness that in so short a time had emerged. The spell cast by Mr. Abate faded slowly. As we indicated in the beginning, artists—or at least sculptors—when at work are really dreamy and a breed apart.

●

Directory Is a Boon To Chamber Musicians

MUSIC for fun is the object of the Amateur Chamber Music Players of America. Miss Helen Rice, a New Yorker who spends summers in Stockbridge, is secretary.

A national organization, the chamber music outfit has a membership of more than 3,000. It publishes a directory listing players, where they live, what instruments they play and the degree of talent each possesses, according to his own estimate.

Members meet in private homes in groups numbering up to 40 players for evenings of Haydn, Beethoven or modern. Members away from home, and who feel the urge for a musical evening, find the directory priceless for rounding up other players in a strange city.

Notes and Footnotes

RICHARD V. HAPPEL

COINCIDENCE at work: Sculptor Peter Abate who is demonstrating in three sittings at Chesterwood, Stockbridge, how a clay model is made, tells how Mrs. Serge Koussevitzky, his model, first engaged him to do the marble memorial to the late Boston Orchestra conductor in the Lenox Cemetery-on-the-Hill. She was impressed by work of his she had seen, but was unaware that he had studied under Frederick W. Allen at the Boston Museum. Mr. Allen had created some years ago the famous casting of Dr. Koussevitzky's expressive hands.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 8 - 1957

Tanglewood Programs

To the Editor of THE EAGLE:—

I wish to congratulate your columnist Mrs. Katharine Annin on her excellent comments ["Our 'Berkshires," Aug. 6] in reference to programs at Tanglewood.

I think she said, in a very fine way, something which very much needed to be said.

FRANKLIN C. PILLSBURY.
Pittsfield.

Mrs. Koussevitzky Will Model for Sculptor Abate

A new schedule was announced today for the demonstration by Peter Abate, sculptor, at Chesterwood, Stockbridge studio of the late Daniel Chester French. The demonstration will be at 3 p.m. Wednesday this week and next.

Mrs. Serge Koussevitzky, widow of the noted composer, is model for the public demonstration of the three successive stages required to complete a sculptured head.

Mr. Abate, head of the sculpture department of the Boston Museum School of Art, is conducting sculpture classes this summer at the Berkshire Museum. He is winner of a Prix-de-Rome and a Fulbright Scholarship.

Chesterwood is open daily from 10 a.m. to 6 p.m.

Sculptor Abate Completes Work on Portrait

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BSO CONDUCTOR Dr. Charles Munch is greeted by Mr. and Mrs. Bruce W. Sanborn of Lenox at annual party given by Miss Gertrude Robinson Smith to honor members of Boston Symphony. Party was held after yesterday's concert at Miss Robinson Smith's home, Stockbridge.

NOTED VIOLINIST Zino Francescatti of Monterey with Mrs. Alexander Brailowsky, wife of noted pianist summering in Richmond.

Photos by Tague

HOSTESS Miss Robinson Smith visits with Carl Schuricht, well-known German conductor, and Mrs. M. Giovanni Bagarotti of Seal Harbor, Maine. Mr. Schuricht made his first appearance at Tanglewood last week and will conduct again at the Festival concert on Saturday evening.

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Eagle, Thursday, July 25, 1957

Miss Smith To Entertain for Boston Symphony

Miss Gertrude Robinson Smith will entertain Sunday, Aug. 4, at a garden party in honor of members of the Boston Symphony Orchestra at her home, the Residence, in Glendale.

The party will be held after the Boston Symphony concert at the Berkshire Music Festival, Tanglewood.

LAST WEEKEND at Tanglewood many folks who were active in the Pittsfield General Hospital capital fund campaign two years ago were happy to meet Miss Gwendolyn Zosel, one of the professional staff who helped make the effort a success. Miss Z is now running a $350,000 hospital campaign in Claremont, N. H. Claremont couldn't have a better person helping them.

—o—

SOMETHING new may have been added by the railroads in their unremitting efforts to discourage passenger travel. An anonymous writer after attending the Tanglewood programs reports that soon after leaving Springfield in a day coach, a real, live bat began soaring about the car. Wonders if it was a "plant."

RICHARD V. HAPPEL.

Berkshire Eagle, Friday, Aug. 2, 1957

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 5 - 1957

Miss Smith Hostess at Party

LENOX — Miss Gertrude Robinson Smith, founder of Tanglewood music festival, entertained yesterday at a garden party in honor of members of Berkshire Symphony Orchestra, at her home "The Residence," Glendale. The party followed the Boston Symphony concert at Berkshire Music Festival, Tanglewood.

ire Eagle, Tuesday, July 30, 1957

Dr. Munch To Meet Berkshire Night Group

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, will meet members of the Berkshire Night Committee at a reception Friday evening after the concert at Tanglewood. The reception will be in the chamber music hall.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

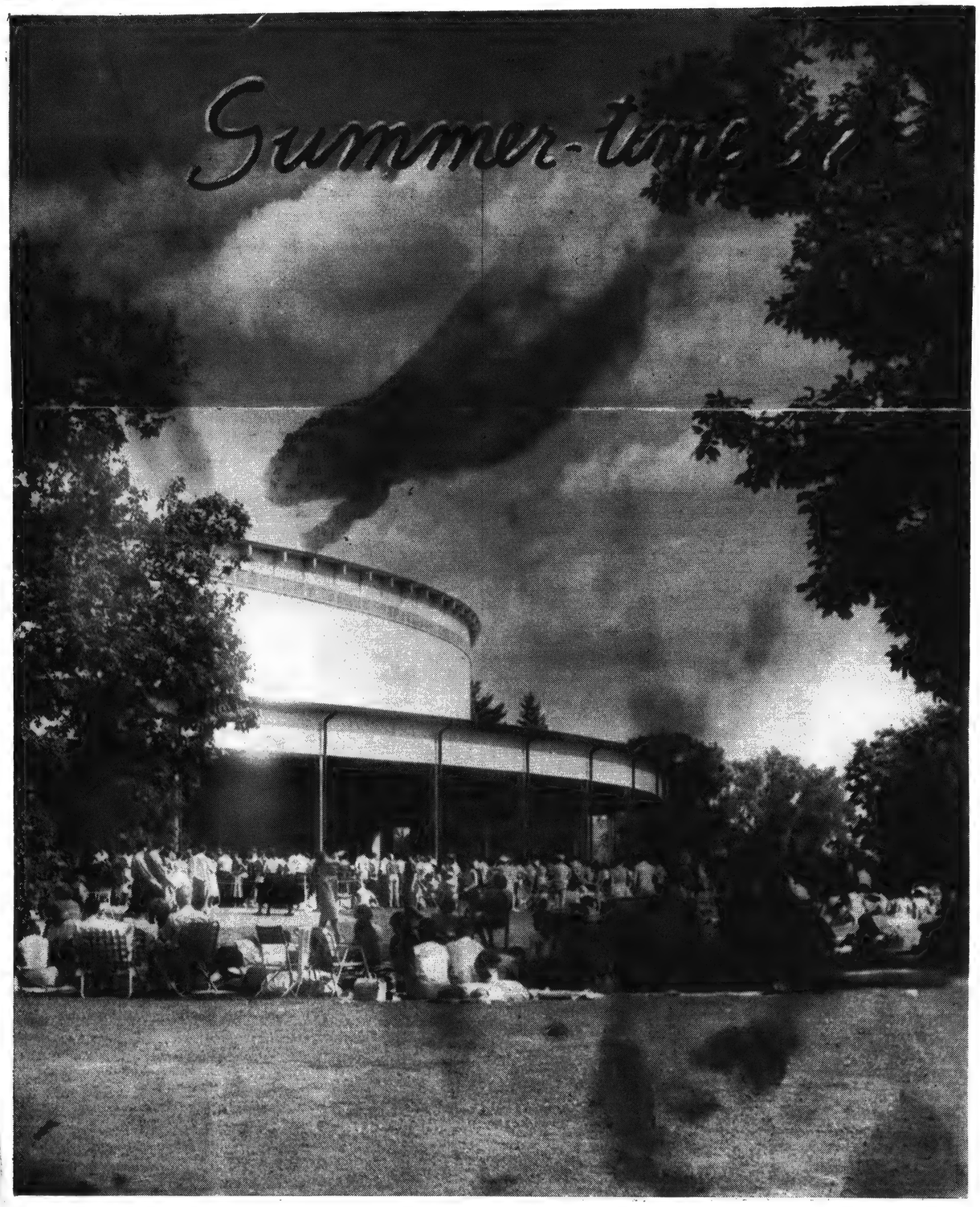
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 8 - 1957

Stockbridge Bowl Assn. Honors Contributors

Clark

Mrs. Thomas D. Perry Jr., wife of the Boston Symphony Orchestra manager, and Miss Sara Hempel of the Boston Symphony staff, with the dedicatory bowl of the Stockbridge Bowl Assn., which is being exhibited in the Glass Reception Room at Tanglewood. The bowl has been awarded to those who have contributed to the preservation of the Stockbridge Bowl area: Dr. Serge Koussevitzky, the Rev. Arthur Phelps Stoker, George E. Judd, and Mrs. William Norton Bullard. The 200 members of the Stockbridge Bowl Assn. include residents of Stockbridge, Lenox, Lee and Pittsfield.



Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,196

AUG 17 1957

By ELIZABETH KIRKNESS

For more than 30 years the dream of seeing a music shell in unique Battery Park has lingered in the mind of Dr. "Joe" Lechnyr, beloved Burlington musician and band director.

A shell which could be used not only for summer band concerts but also for symphony orchestras, theatrical productions, folk dancing, special speakers, choral groups—the possibilities would be almost limitless, said Dr. Lechnyr, his face lighting up.

"Even when I came to Burlington, in the early '20s, we had park bandstands—circular affairs with no top," he recalled.

"But I had played in places with shells—my home town of Cleveland, Ohio, and in El Paso, Tex., and I knew the advantages of having proper acoustics."

In an open stand, music goes up in the air or is distorted by the breeze, he explained.

"It's impossible to give a good rendition because the music goes in every direction. Even with amplifiers we don't hit the crowd."

Lechnyr thought of the Boston's Hatch Shell on the Charles River Bank, where thousands gather on summer evenings along the Esplanade to enjoy beautiful music in beautiful surroundings.

'Burlington Ideal'

"I believed then and believe now, more strongly than ever, that Burlington would be ideal for such programs if we had the shell," he affirmed.

"Musical interest has always been strong here and is growing every year.

"And where could one find a lovlier natural setting than Battery Park with the panorama of Lake Champlain and the Adirondacks?"

Lechnyr's comments on the shell were at first made incidentally in an interview on his work in community music.

Meeting responsive interest from a number of persons he warmed to the subject with the enthusiasm of a man who has sound ideas behind his idea.

"I even went so far as to get blueprints from the Conn Band Instrument people, pictures of the Hatch shell from Boston and sent copies and a letter to each alderman," he said, "trying to explain what could be done and how fine it would be.

"That was years ago, during Mayor Jackson's administration. At that time the idea didn't even get to first base."

Several fine music shells have been built in New England, in addition to the Hatch Shell in Boston.

Summer music programs under the stars at Tanglewood, Lenox, Mass., attract visitors from all over the country.

At New England Music Camp in Maine, where many Burlington young people have studied, hundreds of music lovers flock to Sunday concerts performed in a woodland setting.

Both places have the excellent acoustics afforded by shells.

Would Be Costly

Lechnyr has no figures as to the probable cost of such a project at the present time. It would undoubtedly be costly, he said.

But with renewed interest in waterfront improvement and in attracting people to Burlington through special programs, a way might be found if sufficient interest were developed.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 3 - 1957

Tanglewood Opera Teacher Writes Book on Costuming

By JAY C. ROSENFELD

"Costuming for the Modern Stage" by Laura Zirner of the Berkshire Music Center opera department is a short, compact, ring-bound book which applies a practical touch to a highly imaginative subject.

Published by the University of Illinois Press in Urbana at three dollars a copy, the book proposes a fresh approach to theatrical costuming "as the premise for a fresh approach to theatrical production." The author has not only been on the Tanglewood staff for six years, where her husband, Ludwig Zirner, is department head, but also is on the faculty of the opera workshop of the University of Illinois. She also taught at the Institute of Design in Chicago from 1947 to 1951. By theory and by application she knows whereof she speaks.

Mrs. Zirner is concerned mainly with ventures in which inexhaustible funds are not available, and thus she speaks of matters in which thrift is essential and expenses are decidedly limited.

That she can show, within these hampering bounds, such latitude of design and such a wealth of possibilities is the mark of the book and its author. The main thesis of the book is the explanation of one of Mrs. Zirner's original projects, a convertible costume, which can be varied by the use of different materials and of color, embellished by small and inexpensive trimming details, to serve school and community theatrical groups in any drama where contemporary dress is not required.

Simple Design

Mrs. Zirner is not a visionary author but speaks from intimate knowledge of her craft. She realizes that costumes may be required to express every manner of differentiation, such as social rank, character, age, etc. The costumes she proposes are marked by simplicity, and yet there is no suggestion of meagerness in her planning.

The book is illustrated by photographs, drawings and color graphs. These latter Mrs. Zirner uses to portray what she considers one of the most important factors in her basic costume designing. This part of her subject is developed with the greatest emphasis and should interest those of us whose participation in theatrical matters is from an audience viewpoint almost as much as it will those working on the other side of the footlights.

[216]

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192

AUG 8 - 1957

Visit Tanglewood

Mr. and Mrs. Leslie S. Smith of Park street, recently returned from a camping trip in the Berkshire Mountains. During their trip they attended a performance of at Tanglewood. Tanglewood is a the Boston Symphony Orchestra former estate, located at Lenox, and is now the summer home of the Boston Symphony Orchestra.

Gazzetta
del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,857

AUG 9 - 1957

PATRICIA L. CAPONE A FESTIVAL MUSICALE

La signorina Patricia L. Capone, soprano, diciottenne figlia di Mr e Mrs Louis P. Capone, del 251 Lowell St., é elencata nell'Albo d'onore degli studenti che si sono distinti per speciali meriti nei loro corsi al New England Conservatory of Music.

Ella veniva invitata alla Mme. Lorna Cooke de Varon, Direttrice del Coro del detto Conservatorio di Musica, a partecipare [illegible] mana, in "Tanglewood, [illegible] Berkshire Music Festival [illegible] mantenuto dalla Boston Symphony Orchestra, sotto la direzione del maestro Charles Munch.

Berkshire Eagle, Friday, Aug. 2, 1957

In Brief

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[216]

C2173

BOX OFFICE attendants at Tanglewood include George Bagley of Pittsfield, left, and Robert Edwards of Lenox.

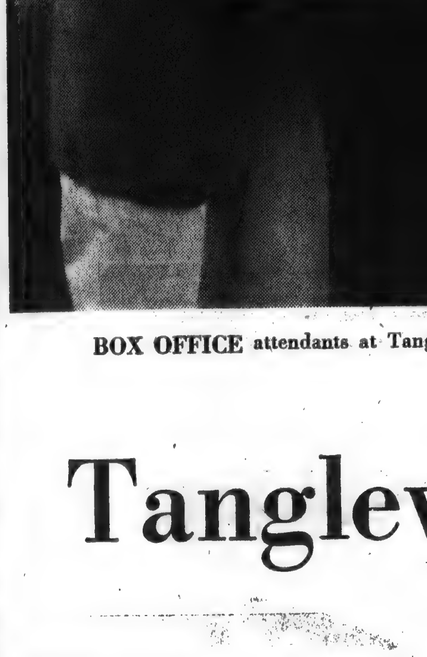
PRESS DEPARTMENT personnel includes, in foreground, Walter Howard of Tyringham and Miss May Thayer of Pittsfield.

Tanglewood's Berkshire Staff

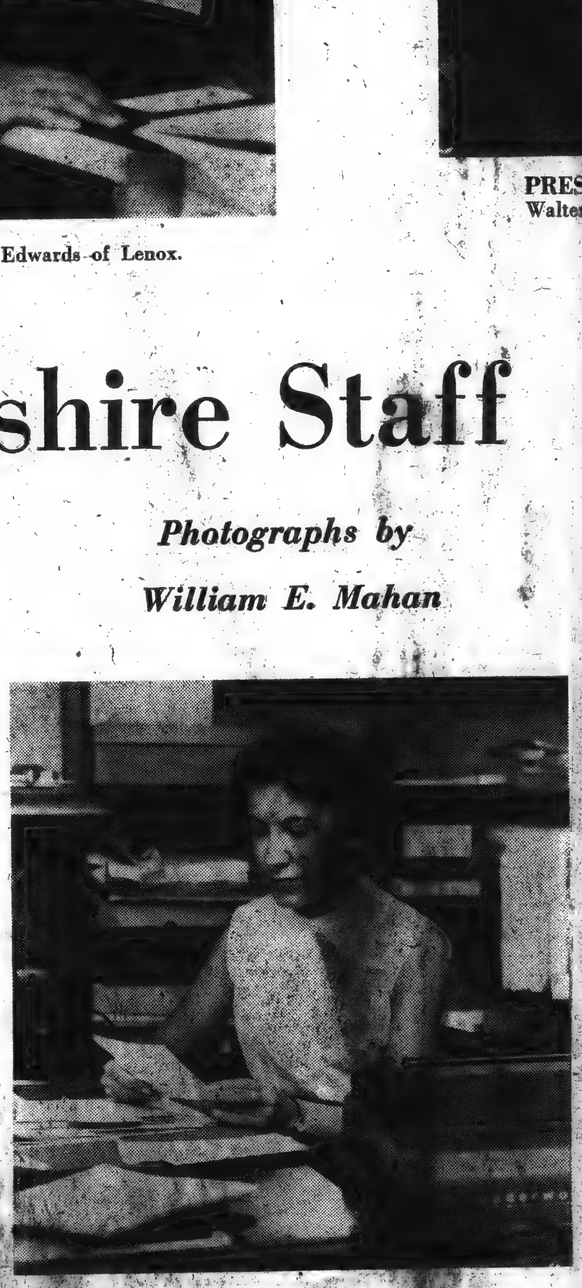
Photographs by

William E. Mahan

BACK IN THE DAYS when Tanglewood was a quiet, modest estate, known mostly for its historic connection with Nathaniel Hawthorne, comparatively few Berkshire people ever set foot on the premises. Since 1937, however, when the property was given to the Boston Symphony Orchestra by Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks, county residents have played an important part in its development as a great musical center. A few members of the staff have been identified with the operation since 1934, when the Berkshire Symphonic Festival was founded by a small group of Berkshire residents, headed by Miss Gertrude Robinson Smith of Stockbridge. Today, the staff includes 35 Berkshire people, some of whom are pictured at their jobs on this page.



SECRETARY to dean of Music Center is Mrs. Nora Dailey, Lenox.



MUSIC CENTER secretary to administrator of the school is Miss Josephine Testa, Pittsfield.

WRITING down reservations for a concert is David J. Haylon of Pittsfield, a teacher.

OPERATOR of the switchboard at Tanglewood is Robert Kanzler, a Richmond resident.

FRIENDS of the Berkshire Music Center get their information on student events from these two members of the staff, Miss Margo Miller, left, and Miss Susan Connors, both of Pittsfield, who are discussing the programs with Michael Nieland of Boston.

ASSISTANTS to Harvey Genereux, stage manager of the BSO, are Frederick Vohr Jr. of Lee, left, and Roger Clapp of Tyringham, who keep busy moving seats in the $100,000 Music Shed.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794

AUG 7 - 1957

[218]

The New England Scene

Lenox and Lee, Mass., Offer Treats in Music and Dancing

By CAL CAMERON

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PETERSBURG, VA.
PROGRESS-INDEX
Circ. D. 17,445 - S. 17,641

JUL 17 1957

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Over the years its permanent Michigan home has spread over 700 acres, embracing two lakes. The camp now has buildings and equipment valued at $2 million. More than 1200 students will attend this year, forming seven orchestras, five bands and 12 choruses.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 10 1957

More Summer People Than Ever

Berkshire Hills Bustling With City Folk, But Emphasis Is On Country-Style Ways

By A STAFF REPORTER

Lenox, Aug. 9—From a dandelion dell in the Berkshires one day last week rose the citified clatter of too many people reaching for the aspirin.

Cluttered Byway

These harried folk were Manager Jule Foster and his 35 helpers at the Music Barn, barely a good millstone's throw south of Tanglewood. The honeysuckled byway leading to the barn was suddenly a clutter of fins and fumes. Lowslung cars richocheted in over a highslung country lane. At the entrance to the barn itself, only a frail white picket storm barrier, erected more for decor than defense, held off a full siege by matinee-goers who had seen sturdier gates than these crashed.

More than 2000 vacationers were jostling for position in the tiny, 960-seat Music Barn to hear a group of folk singers, the Weavers. Manager Foster, a slim 25-year-old Texan, who teaches [illegible] Tech in the winter, recalls the afternoon with something akin to a cringe.

"It was shattering, absolutely shattering. I've never been through anything like that before. They were ready to knock me down to get in here. We've got to expand next year, that's all there is to it."

Foster's cry echoed in varying degrees all over Berkshire Coun-

See BERKSHIRE HILLS
Page Nine

hillsides, the Berkshires may take the summer play away from Cape Cod.

Berkshire County is a mere two hours drive from the heart of New York City. The opening in May of the Massachusetts Turnpike has brought the Berkshires within 130 straight-arrow, six-lane miles of Greater Boston and even closer to Worcester and Springfield.

In fact, business is so good, men like John Downing already have started some calculated worrying, lest the Berkshire boom boomerang. They know only too well the secret of the region's lure for harassed city people: city-slick culture served up country style.

Culture entertainment in the Berkshires already is slick [illegible] it country style.

The almost ultra-picturesque Music Barn, only three years old, offers a blue-ribbon lineup of advance-guard and traditional jazz artists, big names like Dave Brubeck, Ella Fitzgerald, Gerry Mulligan, Ethel Waters, Lionel Hampton, Woody Herman and Duke Ellington. The Barn is bidding fair to overshadow Newport, R. I.'s highly-touted and also brand new jazz festival.

School for Dancers

Also in Lenox, Tanglewood, in its 24th season, offers the Berkshire Music Festival, with the Boston Symphony Orchestra and other aristocrats of American music in concerts al fresco. In the tiny town of Becket, Ted Shawn, the combination Ted Williams and Ted Mack of American ballet, is presenting his 25th season of choeography in a country jewel box, Jacob's Pillow, plus a school for young dancers.

On Great Barrington's Lake Buel, meanwhile, amateur talent mogul Ted Mack has started a summer camp for young, would-be popular music and dance performers. His campers have played to big crowds in outdoor shows at the camp every Wednesday night for the past five weeks. Other talent camps are Beaupre (music and art) in Lenox and Indian Hill Music Workshop in Stockbridge.

Two major cultural attractions have grown up in Williamstown over the past three years. One is the Sterling and Francine Clark Art Institute, with a startlingly good collection of French impressionists, including 33 Renoirs. The other, the Williamstown Summer Theater, already vying with Stockbridge's 26-year-old perennial, the Berkshire Playhouse, in summer-svelt, 14-carat-cast renditions of Broadway hits.

But Berkshire business men are the first to tell you that not all the Ted Shawns, Dave Brubecks, Renoirs and Boston Symphonies in the world will keep tourists streaming over the Berkshires' Indian-file highways, once the country charm itself is spoiled.

Same Old Assets

The greatest asset of the Berkshires today is the same mountain air, mountain greenery, low humidity and low pressure living that made the Berkshires such a popular summer grazing place for the Astors, Roosevelts, Webbs, Goelets, Harrimans, Pulitzers, Colliers, Sargents, Saltonstalls, Amorys and Biddles in the late 19th century.

Lush to the point of plush, the Berkshire greenery is everyman's Hollywood concept of an American countryside. If anything, the splitrail fences are almost too preciously warped; the clapboard houses in trim, prim Stockbridge, pure white with more permaplex than old-fashioned rural purity.

But withal, Berkshire towns have changed remarkably little for the past 70 years. The county population in 1880 was about 74,000. It is only 130,000 today, even with two giant electrical plants, General Electric in Pittsfield and Sprague in North Adams.

So far, the towns have held up well under the heavier and heavier influx of summer people. Tourist tradesmen like John Downing of the Berkshire Hills Conference have taken a slight croquet-malleting from the older, socially elite Berkshire townspeople who object to so many city folk stripped down to Bermuda shorts for a summer of haute culture in the highlands.

"But when I tell them that tourism is our second biggest industry (the electrical plants are number one)," says Downing, "our people are generally only too willing to try to make the summers here a success for everybody."

For one thing, Downing and his Berkshire Hills Conference are watch and warders as well as tub thumpers. This summer, more than ever, they have kept a jittery, dollarwise eye on their priceless countryside. In one campaign, they co-operate with state conservation authorities to keep Dutch elm disease and other natural blights out of the Berkshires' rolling greeneries. In another, they fight off money grubs along the roadside.

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ADRIAN, MICH.
TELEGRAM
Circ. D. 15,600

JUL 26 1957

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The growth of music in the life of the nation can be found in many places: in summer concert programs at municipal parks, in successful community concert programs during the winter, in the interest shown in high school and college music circles and of course over the air waves. There's no telling where it will end. It may even produce an American Beethoven if we continue to play and sing at the present tempo.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794

AUG 7 - 1957

[21F]

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By CAL CAMERON

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PETERSBURG, VA.
PROGRESS-INDEX
Circ. D. 17,445 - S. 17,641

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Union
SPRINGFIE
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KELLEY'S LOBSTER
Holyoke, Mass. Appleton and Race Sts. Tel.
OPEN SHRIMP PRIME RIBS OF BEER AU JUS
PRIME SIRLOIN STEAK SANDWICH
PRIME SIRLOIN STEAK WITH FRESH Mushro

Berk... Dining

Continued From Pa...

ty this week. From Pittsfield, John Downing, executive secretary of the Berkshire Hills Conference (a chamber of commerce for the Berkshire tourist business), announced the heady results of a survey he has just completed. Business in the Berkshires jumped a bustling, full-bin 20 per cent in July over the same period last season.

Shift to West

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See BERKSHIRE HILLS
Page Nine

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TELEGRAM
Circ. D. 15,600

JUL 26 1957

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England Newsclip Agency, Inc.
2078, Boston 6 • Richmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931

UG 15 1957

Soaking Up

By Martha Cliffo...

...ll this cloud-seeding and rain-m...
...waste of time, if you ask me.
...make it rain is for me to plan ...
...doorsy, like washing my car or ...
...going to Tanglewood.

Be Sporting

Tanglewood, as every New En...
...musical event that comes in t...
...door forms. You can buy an ...
...t entitles you to both a chair ar...
...concert, but this is not really ...

This is what I had planned to ...
rained.

Apparently one should also ...
...ber boots and umbrellas a...
...o tents, if available. This is ...
...d this is probably the main ...
It did not rain immediately, ...
...til hordes of us sporting ...
ready spread out our blanke...
...om shelter, and then it raine...
The more experienced Tangl...
...raftily brought slickers and ...
...ut their foul-weather gear and ...
...had no choice but to bundle ...
...viches and thermos jug and lun...
...blanket and sprint for The She...

I was not alone; there were l...
...apparently as improvident as I ...
...fied men wearing lunch boxes ...
...dignified ladies paddling in ba...
were all kinds of people wea...
...milling around eating their lu...

The smug people out on th...
...ing under their tents and u...
...each other that maybe it wil...
...it over with, but it did not. It ...

Once the concert began it ...
...the acoustics are not too goo...
...tarpaulin, because one by ...
...folded up their gear and slunk ...

The Tanglewood people mad...
...us would-be lawn-sprawlers, ...
...men with official badges kept ...
...forth clearing aisles and telling ...
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Off-Beat Raindrops

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The worried-looking me...
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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931

AUG 15 1957

Soaking Up Music At Tanglewood

By Martha Clifford

All this cloud-seeding and rain-making and stuff is a waste of time, if you ask me. The surest way to make it rain is for me to plan to do something outdoorsy, like washing my car or going swimming or going to Tanglewood.

Be Sporting

Tanglewood, as every New Englander knows, is a musical event that comes in both indoor and outdoor forms. You can buy an indoorsy ticket that entitles you to both a chair and a roof during the concert, but this is not really sporting.

The sporting way to go to Tanglewood is to pack up sandwiches and goodies and thermos jugs and folding chairs and blankets, and go camp on the lawns outside The Music Shed, soaking up song and sunshine.

This is what I had planned to do, and this is why it rained.

Apparently one should also pack raincoats and rubber boots and umbrellas and tarpaulins and pup tents, if available. This is what I did not do, and this is probably the main reason it rained.

It did not rain immediately, of course. It waited until hordes of us sporting music-listeners had already spread out our blankets and goodies far from shelter, and then it rained like mad.

The more experienced Tanglewooders, who had craftily brought slickers and pup tents, broke out their foul-weather gear and smugly stayed put. I had no choice but to bundle up my soggy sandwiches and thermos jug and lunch bag in my soggy blanket and sprint for The Shed.

I was not alone; there were lots of soggy people apparently as improvident as I. There were dignified men wearing lunch boxes for hats; there were dignified ladies paddling in barefooted, and there were all kinds of people wearing tarpaulins and milling around eating their lunches standing up.

The smug people out on the lawn kept cowering under their tents and umbrellas and telling each other that maybe it will rain hard and get it over with, but it did not. It just rained hard.

Once the concert began it became apparent that the acoustics are not too good inside a rained-on tarpaulin, because one by one the lawn-sitters folded up their gear and slunk into The Shed.

The Tanglewood people made standing room for us would-be lawn-sprawlers, but worried-looking men with official badges kept prowling back and forth clearing aisles and telling people with chairs and camp stools that they would have to fold them up.

This was too bad, because even though I had not thought to bring a camp stool, it soon became clear that music sounds less good when you are standing up than it does when you are sitting down.

Off-Beat Raindrops

I tried to remedy this by sitting on my thermos jug for a while. However, my field of vision was occupied entirely by the hip pocket of a large man in Bermuda shorts; on my left was a lady whose stole dangled at just the right height to swat me in the nose; on my right was a young man with an umbrella which dripped completely out of time with the music, and right behind me was a connoisseur who kept tapping his foot against my thermos jug.

The worried-looking men with official badges could not seem to decide whether my thermos qualified as a chair and should be folded up or not, but I finally had to give it up and stand up anyway. By that time the standing room was so thoroughly occupied that I could rest my arches now and then by surreptitiously leaning into the crowd.

The remarkable thing is that in spite of all this the music still sounded very good, and at the end everybody jumped onto the benches and chairs and bravoed the orchestra.

Except me. I jumped up on my thermos jug and fell off before I could even yell bravo once.

Immediately after the last curtain call the rain stopped and the sun came out, but it was too late—Tanglewood had already had the best rain it's gotten all summer, thanks to me, no doubt.

I must admit, though, that Tanglewood's music is worth standing in the rain to hear. I'm going back again next week end, and I'm warning you, don't plan any picnics or anything.

HUNTINGTON, W. VA.
ADVERTISER
Circ. D. 21,969

JUL 17 1957

MISCELLANY—talk

Honor Trai

By Catherine Bliss Enslow

Jean Thomas, the Traipsin' Woman who is the founder of the American Folk Song Festival, will leave Ashland, Ky., July 30 for Denver, Colo., to attend the opening of the play "The Traipsin' Woman" written by Dan Totheroh, playwright, who attended the festival here several years ago.

"The Traipsin' Woman" is a heartwarming folk drama with music involving an indomitable woman of the hills to be played by Beulah Bondi, motion picture, stage and TV actress. This renowned character actress was also a visitor here a few years ago for the festival in Ashland.

The play will be presented at the University theatre of the University of Denver during the seventh annual Terrace Theatre Festival, August 1, 2, 3 and 4.

Dan Totheroh, playwright, novelist, screen writer, director and actor is one of the outstanding theatre men of our times. Guthrie McClintock, husband of Katherine Cornell, produced one of Dan's plays "Distant Drums," with Beulah Bondi in it and several other plays written by Dan. At 30 Dan Totheroh was named one of American's 10 leading playwrights.

Jean will visit in Phoenix, Ariz., with Golda Mathie, sculptress formerly of Akron, O., widely known here. Mrs. Mathie recently completed a bronze of the late Marion Kirby and Beulah Bondi.

After her visit in Denver and Phoenix, Jean will go to Hollywood and will be a guest at the home of the late Miss Kirby who was a close friend. Living there is Hado Langworthy Jackson, a former Huntingtonian.

—o—

Dr. Walter H. Perl of the Marshall faculty just told me about an ideal spot for a nice vacation in a beautiful place with artistic events for lovers of music, theatre and dance, which is about 150 miles north of New York in the Berkshires in the little town of Lee, Mass.

It is only about four miles south of Lenox the Tanglewood, the heart of the Americans summer music life, where every year the respected Boston Symphony orchestra under Charles Munch plays six weeks of unforgettable music.

Nearby is Jacob's Pillow, Ted Shawn's famous dance-school, also called, the University of the Dance, which had its silver-anniversary this year. At this occasion even Shawn, age 66 and his Wife Ruth St. Denis, 78, will be on the stage and dance.

Dr. Perl attended the opening week in both places, heard a magnificent Bach - cycle at Tanglewood with all Brandenburg - concerti, several Bach-suites and as climax the performance of the St. Matthews Passion at the great Tanglewood shed, with Adele Addison, Donald Gramm, Frances Kopleff and John McCullum as soloists, an unforgettable impression.

At Jacob's Pillow Maria Talchief and Andre Eglewsky danced marvellous Pas de Deux, Tom Tom Arrows brought exciting American Indian dances and Bruce McClure delighted the audience with fine Scottish Highland and Sword dances. The following week brought 8 solo dancers from the Danish ballet.

Tanglewood is playing until August 11, Jacob's Pillow has shows until September 1st. Numerous summer theatres as Stockbridge, Malden, Williamstown are in the neighborhood and make a trip to the Berkshires a most delightful summer event, nicely blending nature, a pleasantly cool and dry summer climate with marvellous art and music events.

Lovers of the seashore can easily cross Massachusetts in a few hours on the new exciting Turnpike and go to cool breezy Cape Cod with its many colorful resorts. One can also take a very pleasant boat - ride from Boston over to Province town in about 3 hours on the Boston Belle; the nice excursion boat.

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PARENTS' MAGAZINE
NEW YORK, N. Y.

JUL 1957

MASSACHUSETTS

Lenox

BERKSHIRE FESTIVAL at Tanglewood takes place July 3 through August 11 and features the Boston Symphony Orchestra, directed by Charles Munch. Pierre Monteux and Carl Schuricht will be guest conductors. Prices for three concerts in any one of the Music Shed series range from $6 to $15. A series is held each weekend on Friday and Saturday eves. at 8:30 and Sun. at 2:30 P.M. Subscription for three Chamber Orchestra Concerts in the Theatre-Concert Hall is $10 or $12. Single admission, $4 or $5. Subscription for six Wed. eve. Chamber Music Concerts in the Hall is $8 or $10. Single admission, $2 or $3. For lodgings for more than one night write to the Berkshire Hills Conference, Pittsfield 26, Mass., or call Pittsfield 2-7437. Write to the Festival Office, Symphony Hall, Boston 15, Mass., for further information.

July 5-7—*All-B*

July 12-14—*Al* tre.

July 19-21—*To* ith Isaac Stern, Shed.

July 26-28—*Berlioz*, Shed.

MT. VERNON, N. Y.
ARGUS
Circ. D. 17,580
JUL 23 1957

C219

Many New Expressways Opening For Travelers

Some people go to Broadway openings or collect new postage stamps for kicks. Others—a lot more—like to be among the first to travel on the USA's ever-increasing number of fabulous new highways.

The National Association of Travel Organizations says this is an especially good Summer for Americans to auto-adventure on brand new roads.

Massachusetts, for instance, has a spanking new turnpike extending from Boston's suburbs to the New York state line. It's expected a lot of proper Bostonians this year will get a sudden urge to visit the Berkshires. This may not be so much because of the attraction of the Berkshire Music Festival—desirable as that may be—as to keep from being left out of the conversation when Massachusetts' new toll-road is compared with the thruways of neighbor states.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Advertiser
PITTSFIELD, Maine
Weekly Independent
Circ. 1,453
AUG 29 1957

Vacation High[illegible]s

Throughout New England there are hundreds of beautiful places that are "musts" for everyone to see. Of these we have picked out only one in each state, an area that has been tried by thousands of delighted vacationers over a number of years and has fully lived up to their expectations.

Picturesque Piscataquis County in the north central part of Maine is better known as the "county of lakes." It's the home of the largest lake in Maine and one of the loveliest in the state — Moosehead Lake. The Moosehead Lake region rates as one of Maine's most popular hunting, fishing and vacation areas. Forty miles long and twenty miles wide, the lake has several large islands, many bays and inlets, and is fed by scores of streams and lesser lakes. Hemmed in by rugged mountains and forests the lake is perfect for sailing and fishing. Every year it draws thousands of vacationers who love the great outdoors. Around the shores of Moosehead Lake, dozens of hotels and camps provide excellent accommodations of every kind.

047

High, cool and delightful to the eye, New Hampshire's White Mountains offer scenery and vacation facilities hard to beat anywhere in the Northeast. Throughout the mountain area there are countless wonders for the visitor to discover — Alpine flowers, the Flume, Lost River, Glacial Park, and the famous mountain Notches (Franconia, Kinsman, Crawford, Dixville, Oliverian, Pinkham, Evens and Bear). And of course, there is the unsurpassed beauty of the mountains themselves, headed by Mt. Washington. There is a variety of things to do in the way of outdoor sports and activities, and there are special attractions for the younger set—Santa's Village in Jefferson, the wild-life menagerie at Crawford Notch State Park, Story Land at Glen, and many others. The accommodations are very good, making the mountain region of New Hampshire ideal for a happy vacation.

The natural beauty of the Vermont countryside needs little advertising in New England. In fact, it was difficult to select any one region as being the most outstanding — Lake Champlain is beautiful, so is Lake Willoughby and so are many others. Therefore, in Vermont we have chosen an area for you to see which is unusual and interesting rather than just scenic. It is Barre, "The Granite Center of the World" in the hill country of north central Vermont. The granite quarries and the new plant of the Rock of Ages Corporation outside of Barre as well as the many plants in the city are worth visiting. The interesting operations in the quarries attract tourists from all over the country.

(continued on page 8)

The wooded, gracious Berkshire hills in western Massachusetts are both a playground as well as a cultural center during the summer season. The area has over 73,000 acres of beautiful state forests, 13 rivers, 69 lakes, 23 camping sites and 14 golf courses, so that opportunities for outdoor activities of every kind are limitless. Massachusetts' highest mountain, Mt. Greylock, is in this part of the state, as well as scenic Mohawk Trail. During July and August, music lovers can enjoy the finest, presented by the Boston Symphony Orchestra in their summer camping grounds in Tanglewood. The best in art, dancing and drama are within easy reach. And true New England hospitality greets every visitor in every pleasant inn, guest house and motel in the Berkshires.

BALTIMORE, MD.
SUN (Sunday)
Circ. S. 321,709
AUG 11 1957

Visitors Go Native

PITTSFIELD, MASS.

YOU don't have to know a Guernsey from a Hereford to enjoy going native in the Berkshires.

Even those travelers who came here especially for such attractions at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood or Ted Shawn's Jacob's Pillow Dance Festival find that the strictly local culture is just as entertaining.

Many repeat summer visitors to the Berkshires are finding it is a lot of fun to take part in the affairs put on by local social and civic organizations.

For example, Hose Company No. 1 (there's only one in the town) of Stockbridge for years has been attracting many tourists to its annual ball. This year it will be held August 23. For those who have never attended a volunteer fire company's annual fling, this is not an event to be lightly turned aside as lacking in culture.

And, more than one happy woman visitor has found the answer to her Christmas shopping problems in the various hand-made articles on sale.

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ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
AUG 4 1957

Berkshire Valley Nourishes the Arts

By ORMONDE PLATER

IN the mountains that separate New York State from Massachusetts lies a long, high valley. It stretches 35 miles from Williamstown in the north to Lee in the south. This thin ribbon, as green as English countryside, is alive with the arts.

The Berkshire region, virtually snowbound in winter, in summer turns into one of this country's most spirited centers of music, drama, art and the dance. Financed largely through the patronage of summer residents, who came there in the first place because of the valley's beauty, the cultural events, by their merit, have renewed and even increased the summer influx.

America's chief summer music event, the Berkshire Festival, moved into the valley in 1936 when the late Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan gave their 210-acre estate, Tanglewood, near Lenox, to the Boston Symphony Orchestra.

Begun while the late Sedge Koussevitsky was conductor of the orchestra, the festival emerged as a major musical event. Charles Munch, the present conductor, plans and directs the six-week season.

If the Berkshire Festival is the leading musical event in the country, Jacob's Pillow Dance Festival, a few miles east of Lee, holds the same place for the dance. Ted Shawn founded the festival just 25 years ago this coming Tuesday, and its summer programs include leading classical, modern and ethnic dancers from throughout the world.

If your taste runs to chamber music, there is the South Mountain Temple, on a mountaintop outside of Pittsfield, where small ensembles play on Saturday afternoons.

And if you are a jazz fiend, there is the Berkshire Music Barn, where top jazz and folk music artists make merry. Sunday night is jazz night.

Two summer theaters furnish drama in the valley. One is at Williamstown, and the other — the Berkshire Playhouse—is at Stockbridge, in the southern end.

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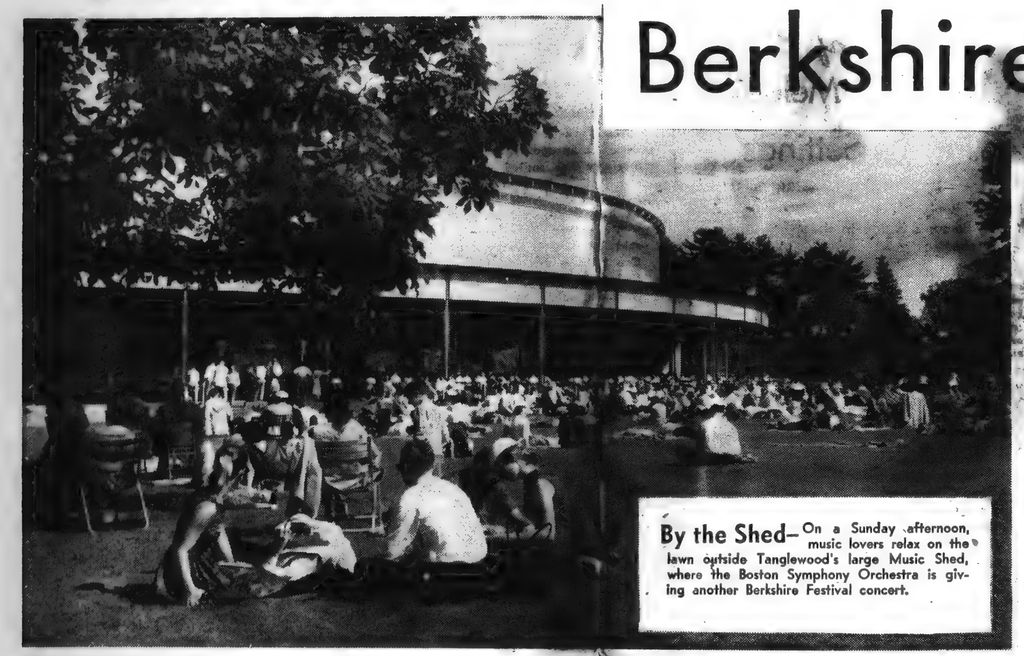
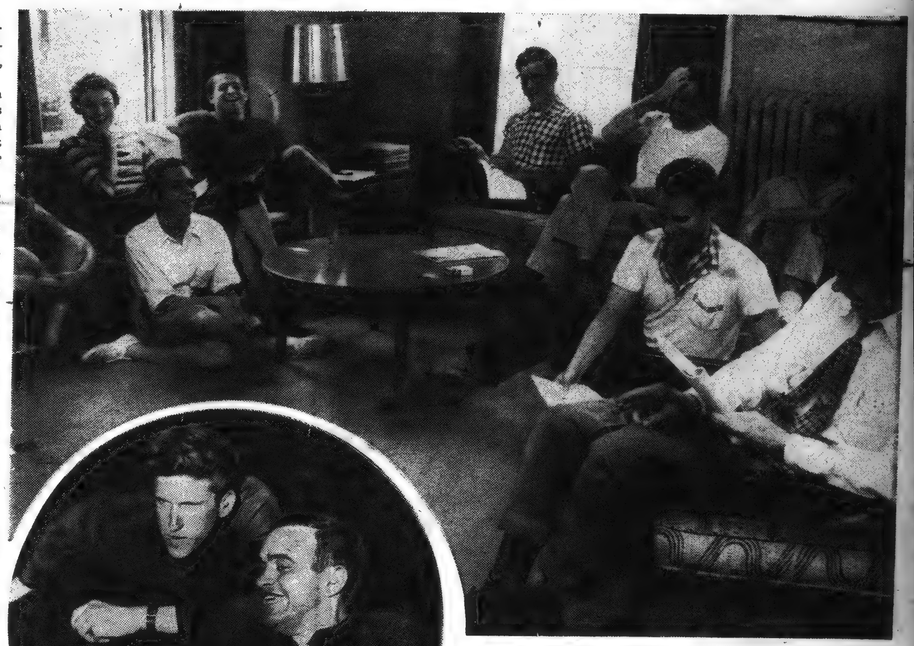


By the Shed— On a Sunday afternoon, music lovers relax on the lawn outside Tanglewood's large Music Shed, where the Boston Symphony Orchestra is giving another Berkshire Festival concert.



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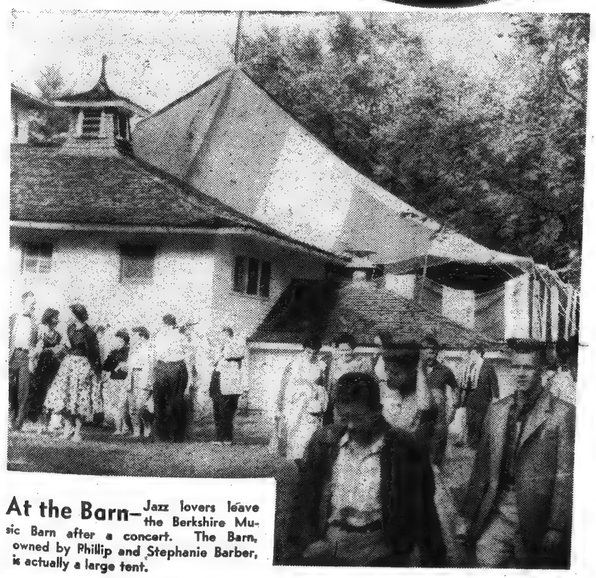

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1303 Geneva Avenue
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[220]

ALBANY, N. Y.
Knickerbocker News
Circ. [illegible]
AUG 4 1957

Berkshire Valley

By ORMONDE PLATER

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The Berkshire region, virtually snowbound in winter, in summer turns into one of this country's most spirited centers of music, drama, art and the dance. Financed largely through the patronage of summer residents, who came there in the first place because of the valley's beauty, the cultural events, by their merit, have renewed and even increased the summer influx.

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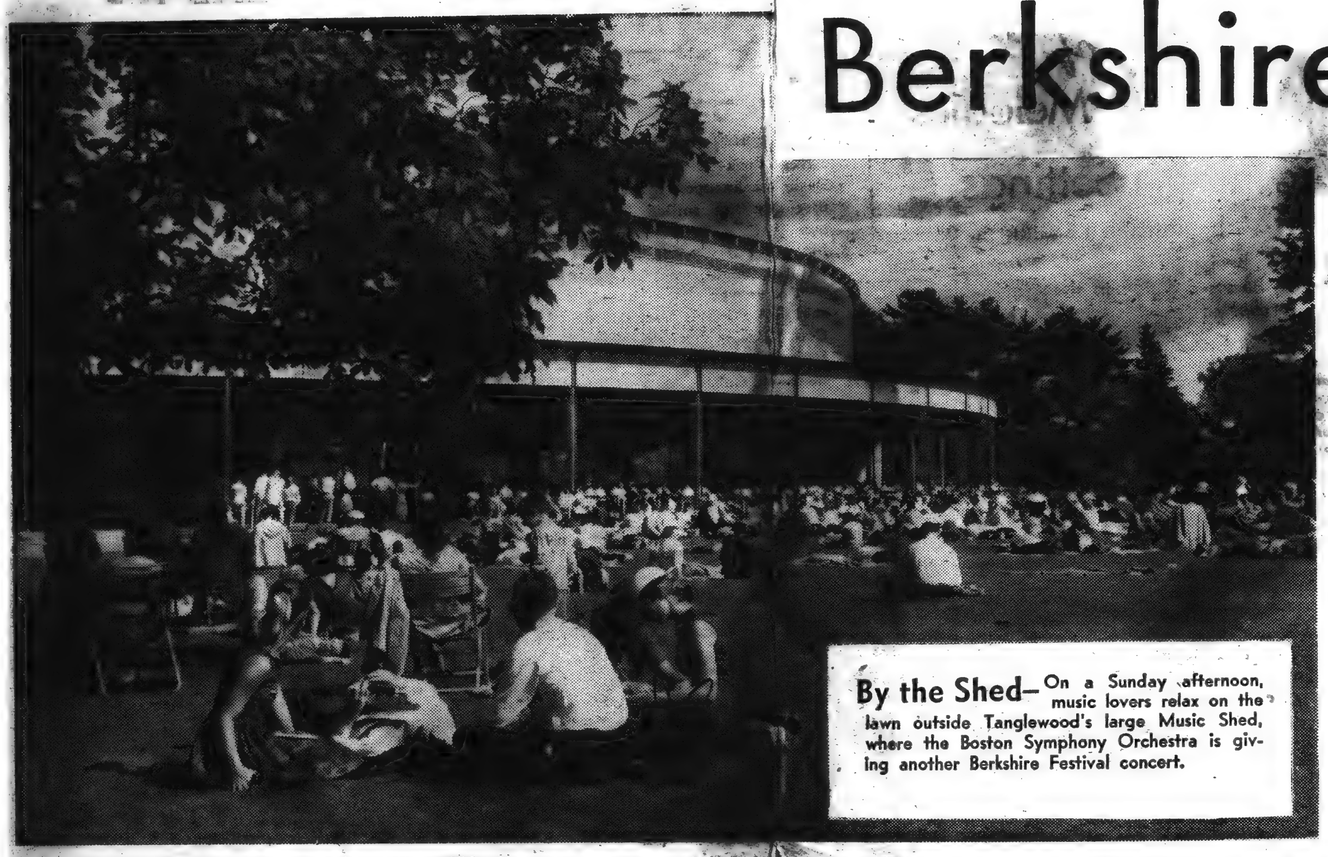

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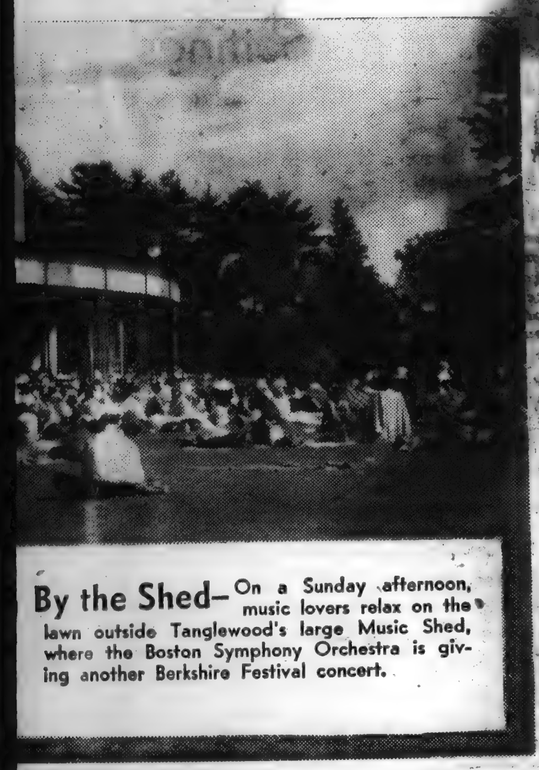

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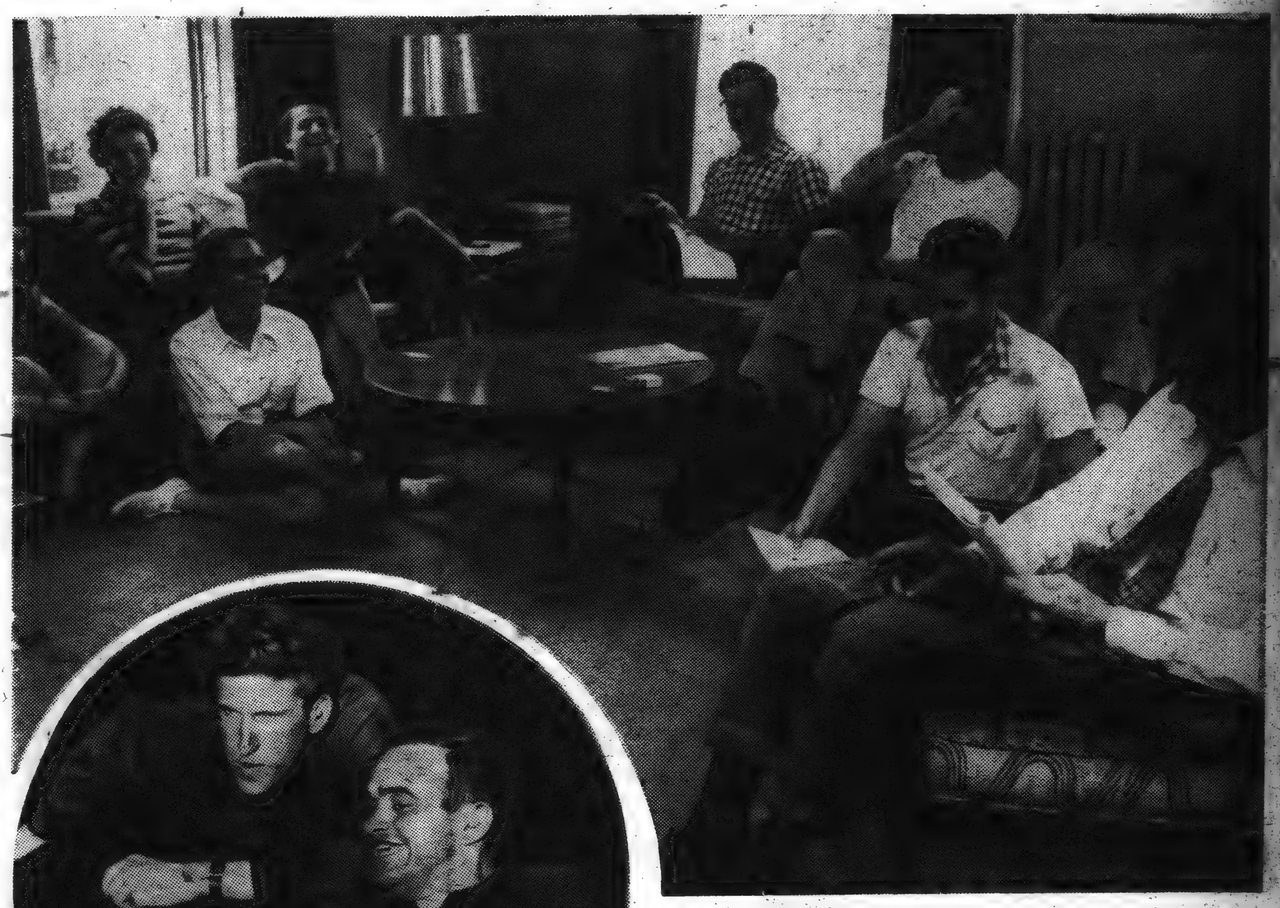

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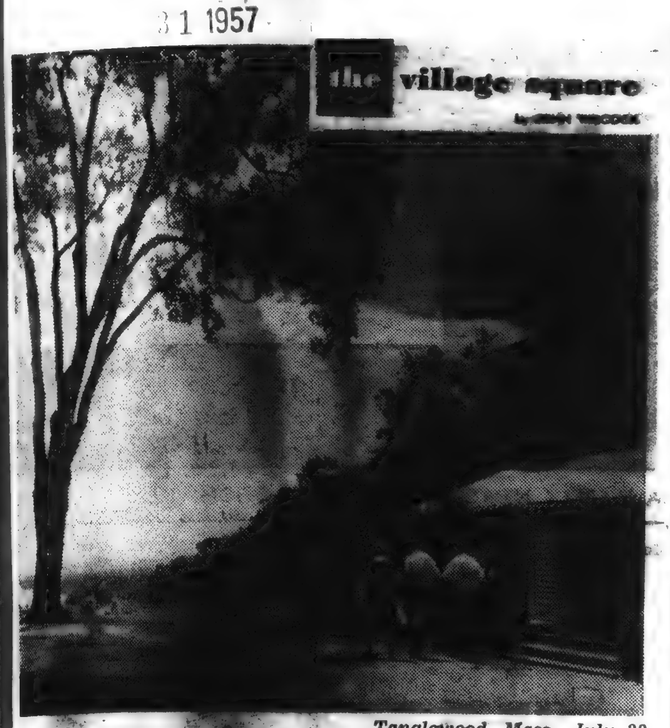
Young Singer— An attentive audience listens as a young, untried singer named Barbara Lee makes an appearance on the Music Barn stage. Among others there this summer have been Duke Ellington, Dave Brubeck and Ella Fitzgerald.

NEW YORK, N. Y.
VILLAGE VOICE
W.

3 1 1957

the village square



Tanglewood, Mass., July 28

A noisy airliner roared overhead during the performance of some Berlioz last night, and conductor Charles Munch promptly halted the orchestra until the spluttering intruder had passed by. It wouldn't happen in New York, even with such a reverent attitude toward the music. Too many airliners.

Apart from this minor interruption, last night's concert went off without a visible hitch. Concerts at Tanglewood have been apt to be for 20 summers. I can't imagine more pleasant conditions under which to listen to music than this: lying comfortably on blankets under the stars, with a faint breeze rustling through the trees and canned beer at one's elbow.

They are the sort of conditions, in fact, that sometimes bring up to 20,000 visitors here on a week-end, and with such support you would imagine that the Boston Symphony Orchestra would be one of the few able to break even on a year-round operation.

It doesn't, though. Like most symphony orchestras, the Boston's degree of public-spiritedness is far beyond its means, and an excellent (money-losing) music school coupled with the massive operations of the symphony itself keep it consistently in the red. Ironically, the popularity of the open-air concerts in the orchestra's summer home contribute to the deficit, but ocials philosophically shrug it off with the consoling thought that it does at least keep the musicians working for more of the year than an otherwise possible.

The people who attend these concerts somehow seem to have a commoner bond than love of music. The only way I can describe it is to say that they seem like representatives of an "in-group" from the four neighboring states. Intelligent, alert, and, mainly, young, they are of a type I would unhesitatingly seek out in any corner of the world I happened to find myself. (But they wouldn't be found dead in the places that you and I dislike).

Among the few interlopers that had crept in were a couple of cigar-smoking refugees from the clubroom of some local racetrack, along with their middle-aged, bejewelled wives. To prove they were squares, they'd brought folding chairs.

As most of you undoubtedly know, there are many fringe activities taking place near here during the summer, among them being ballet at Jacob's Pillow and jazz at the Berkshire Music Barn. A well-planned week-end therefore can offer a great deal of variety in what the travel agents like to call "relaxed surroundings."

My own relaxation has extended to airing a tent and cooking meals over an outdoor grill at adjoining October Mountain state park, and although I'm getting a little old for Boy Scout activities (I'll be 30 next Sunday), it *does* same money.

ALBANY, N. Y.
TIMES UNION
Circ. D. 119,412

AUG 7 1957

AROUND TOWN:

Enjoy 'The 3 B's' At Tanglewood Site

By EDGAR S. VAN OLINDA

We are continually surprised by having people say to us: "I have never been to Tanglewood," implying that they have set up a defense mechanism against the "Three Bs," Bach, Beethoven and Brahms. We confess, that some of the modern composers leave us, not only baffled but cold when the Boston Symphony Orchestra or any other major organization sneaks in one of the dissonant works as a kind of guinea pig for future generations. The youngsters eat up this new music, but the box-holders, the "Proper Bostonians" are conspicuous by their absence.

IN BACKYARD

Here, virtually in our back yard, is the finest musical festival in the world, which brings music lovers to the Berkshires from every state in the Union, Canada and Mexico each July and August, and has been doing it, yearly, for 20 years. It all began on the old Hanna Farm, with members of the N. Y. Philharmonic Orchestra, conducted by the late Henry Hadley, through the ministrations of the late Serge Koussevitzky, to its highest point of perfection under Charles Munch. The original audiences of some 1,800 persons have grown to the understandable Sunday afternoon masses of some 14,000 if the weather is propitious 6,000 in the shed and 8,000 on the beautiful lawns outside. The most heartening thing about the Tanglewood Music Festival is the great number of young people, armed with scores, blankets and raincoats, who defy the elements, much the same as Beethoven is pictured in many of his symphonies.

However, the management of the festival, cognizant of the fact that there are "squares" and "pounds" among the public who only need exposition to the best music—Walter Damrosch once truly said: "Popular music is merely familiar music"—have arranged a pageant of music which they call: "Tanglewood on Parade," an all-out music gala, from 6 to 11 P. M. tomorrow, rain or shine.

WIDE VARIETY

At that time, one can hear the complete Boston Symphony Orchestra, under Charles Munch; the Boston Pops Orchestra, conducted by Arthur Fiedler (and his inimitable encores); the Festival Chorus, directed by Aaron Copland; grand and light opera, with something taking place continuously in the Theatre-Concert Hall, the Big Shed and on the steps of the Administration Building. As a special attraction, Odgen Nash, master of humorous verse, will read his owned rhymed commentaries of the various bi and quadrupeds in the Saint-Saens delightful tone painting: "The Carnival of the Animals," with the Pops.

DOVER, N. J.
LAKE LAND NEWS
Circ. W. 6,726

JUL 25 1957

Music Makers

By HAROLD T. PLARTEY

News And Views About Music And The People Who Make It

Tanglewood Tales

Want to spend a pleasant vacation weekend? Ask a silly question and get, in this case, an intelligent answer. Pack your weekend case and head for Lenox, Mass., in the Berkshire Hills. Here in the murmering pines and hemlocks is a 210-acre tract of land known as "Tanglewood" which was laid out by William Aspinwall Tappan in 1849. Nathaniel Hawthorne lived at Tanglewood in 1851-53 and here he planned his "Tanglewood Tales" and wrote "The Wonder Book" and assembled the material for "The House of Seven Gables."

In the winter of 1936 the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan. The Berkshire Music Festival had started in the summer of 1934, so the gift to the organization started things on the way to where we find them today.

The Music Shed, inaugurated Aug. 4, 1938, seats 6,000. Shaped like a huge piece of pie, the shed is open all around. The orchestra shell is acoustically perfect so that the slightest pianissimo carries to the farthest seat, and even out across the vast lawn in front of the shell.

Symphony Under The Stars

It is here that hundreds of people stretch out on blankets or sit in their own folding chairs and listen to the symphony under the stars.

We attended an all Mozart concert on a Saturday night. A large yellow moon hung in the sky behind the shed like a tremendous cheddar cheese. Six thousand people were so deathly quiet while Charles Munch directed The Boston Symphony Orchestra that you could hear a toad noisely hopping across the grass.

The festival runs from July 1 to Aug. 11, so get going. Cross the George Washington Bridge and head for the Merritt Parkway. Exit at function of Rt. 7 and follow through to Danbury, Conn., and all the way up to Lenox on 7. The Toconic Parkway is an alternate route that will take you through some of New York's scenic mountains to the Berkshires in Mass.

The Curtis Hotel seems to be the big operation in Lenox or there are a great many Motels and tourist homes. This year, or next, plan a trip to Lenox.

Connecticut
Western News
NORTH CANAAN,
Conn.
Weekly Non-Partisan
Circ. 2,604

SEP 26 1957

irst festival.

Music At Tanglewood, Lenox, Mass.

The Berkshire Festival grew from a local project for outdoor concerts in Lenox, Massachusetts, first undertaken in 1934 by the citizens of Berkshire County. At first an orchestra from the New York Philharmonic Symphoney Society was engaged and two years later the entire Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky was imported from Boston, with a shell for the musicians and hired tent for the audience.

In 1938 the present Music Shed, shown on the calendar page, was erected. The shed seats 6,000 and by virtue of the open sides and back, permits good hearing on the lawns outside for the thousands more. The annual attendance during the six-week period through July and early August exceeds 150,000.

In 1940 the Berkshire Music Center at Tanglewood was established and holds its annual session with the Festival. The school was the realization of the lifelong ambition of Serge Koussevitzky to bring into being a center of the arts where talented young people, especially musicians on the thresholds of their careers, could meet with the best of professional musicians, work with them, broaden themselves as artists, and develop their insight as interpreters.

Charles Munch, the Conductor of the Boston Symphony, after the death of Dr. Koussevitzky, became the Director of the Festival and the Berkshire Music Center in 1951.

Maplewood-S. Orange, N. J.
NEWS-RECORD
Circ. W. 5,282

AUG 22 1957

Music Notes

By Gertrude H. Hale

A humorous New York columnist claims that "the biggest, most diverse and concentrated culture klatch in the nation is in New England!

"Barn doors open on box offices, also barns where we expect to be placed herds to locate, are now filled with actors, musicians, ballet dancers, writers, painters etc.

"In the beautiful Berkshire hills, there is something for everyone, from the long hair to the crew cut."

The Boston Symphony Orchestra has just concluded its 8-week season in the Berkshire Shed, or Barn, with nearly 15,000 paying customers. This Berkshire Music Center, connected with the Boston Symphony's season, was a great exhibition of Serge Koussevitsky, the orchestra's late conductor. Its program this summer has been devoted to the 3 B's — Beethoven, Bach, Brahms—music which seems to be loved in these poetic hills. The Tanglewood Revolving Scholarship Fund has aided more than 5000 musicians.

The above-mentioned columnist speaks of another trio of Bs that looms almost as large. 'In order of importance they are Blankets, Beer and Baskets; also instead of paying good money for seats into the Tanglewood Music Shed, which seats 6000, she could have had seats for $2.00. and thereby acquires squatter rights to the acres of tree shaded lawns that surround the Shed."

Shed listeners sit on proper seats as decorous as any Carnegie Hall audience, but nature-loving boys and girls cheerfully set up housekeeping on the grass and equate with Bach.

"The $2.00 audience begins to arrive 2 or 3 hours before a concert and comes laden with enough camp equipment to cross the continent. Besides folding chairs, blankets, packs of beer, lunch baskets filled with fried chicken, sandwiches, potato salad and cake; thermos bottles of martinis and hot coffee, small portable ice boxes are lugged into Tanglewood and help support the inner man while his soul feasts on music.

"When 6000 to 8000 music lovers are thus spread over Tanglewood with their gear, it might take on the look of a refugee camp, or maybe an Elks' picnic with long-haired Musah.

"This outdoor audience was as decorous as the indoor, during the music and equally as quiet. Anyway, for next season; I have already taken an option on Blanket, Basket and Beer, and the $2.00."

The press accounts of music summer festivals, national and international, are startling. Such an increase of great music heard everywhere. And new American compositions coming, for our native music fared well in relation to imported music this past season.

Robert McFerrin, 28-year-old baritone, appearing with many of our symphonies, won the Metropolitan Opera Auditions of the Air, by unanimous vote of the judges, and is the first Negro singer to be given a scholarship in the K. T. Long Opera Course. He has given his second Town Hall recital.

[222]

MUSICAL LEADER
CHICAGO, ILL.

JUL 1957

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Speaking of the Boston Symphony brings to mind the delightful summer home of the orchestra, **Tanglewood.** This will be the 20th season of the **Berkshire Festival,** July 3 to Aug. 11. The six weekends of concerts will be under the direction of Dr. Munch, Pierre Monteux and Carl Suricht. Each weekend will highlight a particular composer. The first two, by an orchestra of chamber size, will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last 4 weekends, by the full Boston Symphony, will feature Tschaikowsky, Berlioz, Brahms, and Beethoven, and contemporary works by such composers as Stravinsky, Hindemith, Egk, Barber, Piston, Honegger, Blacher and Copland. A special feature will be a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20). Dr. Munch will direct 3 large choral works: Part II of Bach's St. Matthew's Passion, July 7, Berlioz' "L'Enfance du Christ," July 27, and Beethoven's Ninth Symphony at the closing concert, Aug. 11. The Festival also will include six Wednesday evening chamber music concerts.

Concurrent with the Berkshire Festival is the **Berkshire Music Center,** now under the leadership of Charles Munch, the Orchestra's Music Director, and Aaron Copland, who is Chairman of the faculty. The Music Center consists of 5 major departments: instrumental music, choral music, composition, opera, and the Tanglewood Study Group.

CHICAGO, ILL.
NEWS
Circ. D. 588,576
AUG 22 1957

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613
AUG 17 1957

ALLENTOWN, PA.
CHRONICLE
Circ. D. 21,563
AUG 16 1957

CAMDEN, N. J.
COURIER-POST
Circ. D. 77,080
AUG 16 1957

TRENTON, N. J.
TIMES
Circ. D. 63,062
AUG 20 1957

RUTLAND, VT.
HERALD
Circ. D. 20,336
AUG 16 1957

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502
AUG 16 1957

LYNCHBURG, VA.
NEWS
Circ. D. 14,591 - S. 22,720

EASTON, PA.
EXPRESS
Circ. D. 47,940
AUG 16 1957

FORT MYERS, FLA.
NEWS-PRESS
Circ. D. 9,345 - S. 9,345

THE NASHVILLE TENNESSEAN, Sunday Morning, Aug. 11, 1957 3-E

Our Artists Aren't Resting

Instead of Summering at Shore or Mountain, They're Busy Catering to Musical Tastes

By LOUIS NICHOLAS, TENNESSEAN Music Critic

FOR MOST musicians, summer used to be a time for rest and vacations—in Europe, at the seashore or in the mountains—or of quiet preparation for the coming season's program.

Nowadays, with the tremendous upsurge in outdoor concert series and the growing number of summer music camps and festivals, many of the more important soloists keep busy through the summer.

Nicholas

Among those who have appeared in Nashville in recent years the following important summer engagements have been noted: Alexander Brailowsky (Nashville Symphony — '55) opened both the Lewisohn Stadium (NYC) and Robin Hood Dell (Philadelphia) series, Tossy Spivakovsky (Community Concerts—'47, N.S.—'53), Eileen Farrell (N. S.—51, C. C.—'57), and Erica Morini (last presented here in '46 by David Lipscomb college, and to be soloist with the symphony in January) were also stadium soloists.

Jennie Tourel (C. C. — '46) opened the Chicago Grant park series, and Eugene Istomin (C. C.—'45, Ward Belmont—'46, N.S.—'50) the Ravinia park series in Evanston.

Tanglewood soloists have included Cesare Valletti (N.S.—'57), Isaac Stern (N. S.—'52), Rudolf Serkin (C.C.—'43-'44 season), and Florence Kopleff, the black-velvet-voiced contralto soloist with the Robert Shaw Chorale on its last three visits here. And again Boris Goldovsky (Ward Belmont—'51) has been doing exciting things as head of the opera department at Tanglewood.

For Music Under The Stars

By Inez Robb

STOCKBRIDGE, Mass. — Temples to the muses cover the Berkshires. Any music buff, whether a Bartok or a Bix Biederbecke aficionado, can find something to his taste. (Come to think of it, if there is a temple to rock 'n' roll, it has so far mercifully escaped my attention. Fans talk learnedly of everything from Stravinsky to Jellyroll Morton, but I have heard no mention so far of E. Presley.)

I have cased the Berkshire Music Barn, dedicated to the serious disciples of jazz. But I am a real square myself who worships at Tanglewood, the Summer home away from home of the Boston Symphony Orchestra. I came here for the final concerts of the orchestra's six-week season and can report that the three Bs of classical music, Beethoven, Bach and Brahms, are very big in these poetic hills.

But there is another trio of Bs that looms almost as large. In order of importance they are blankets, beer and baskets (lunch). And thereby hangs the tale of the major blooper I made in my arrangements to hear the Boston Symphony at Tanglewood.

For the final performances, I made the mistake of buying seats in the Music Shed, the big, wedge-shaped auditorium, open to the elements on three sides, that houses the orchestra and seats 6,000. In the future, a pox on seats in the Shed! I shall simply join the other thousands of music-lovers who pay $2 for admission to Tanglewood and thereby acquire squatter's rights to the acres of tree-shaded lawns that surround the Shed.

Bock With Bach

The outdoor contingent always rivals and often surpasses the size of the SRO audience in the Shed. The Shed audience sits on proper seats, as decorous as any Carnegie Hall audience, while the nature boys and girls cheerfully set up light housekeeping on the grass and equate bock with Bach.

The $2 audience begins arriving two to three hours before a concert. It comes laden with enough camp equipment to cross the continent. Many bring folding chairs, but the majority carry heavy blankets on which to sprawl and enjoy the music, which wells from the open Shed and fills the countryside.

Packs of beer, lunch baskets filled with fried chicken, sandwiches, potato salad and cake; thermos jugs of Martinis and hot coffee and small, portable iceboxes are lugged into Tanglewood and help support the inner man while his oversoul feasts on music.

When 6,000 to 8,000 music lovers are thus spread over Tanglewood with their goods and gear, it takes on the look of a refugee camp, or maybe an Elks' picnic with long-hair Muzak.

And there is another "B" that I have failed to mention so far because it still puzzles me. This "B" stands for bassinets. Whether the occupants are musical moppets or their young parents drug or slug them, deponent knoweth not. But I never heard a peep out of any of these infant listeners.

Decorous As Indoors

There were a few young couples, carried away by the beauty of the night and music under the stars, who might well have included a screen as well as a blanket and beer among their equipment. But otherwise the outdoor audience was as decorous as the indoor during the music and equally as quiet. And I think it had a lot more fun.

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[222]

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CHICAGO, ILL.
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NEWS
Circ. D. 588,576
AUG 22 1957

RUTLAND, VT.
HERALD
Circ. D. 20,336
AUG 16 1957

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502
AUG 16 1957

ALLENTOWN, PA.
CHRONICLE
Circ. D. 21,543
AUG 16 1957

LYNCHBURG, VA.
NEWS
Circ. D. 14,591 - S. 22,720
AUG 16 1957

CAMDEN, N. J.
COURIER-POST
Circ. D. 77,080
AUG 16 1957

EASTON, PA.
EXPRESS
Circ. D. 47,940
AUG 16 1957

TRENTON, N. J.
TIMES
Circ. D. 63,062
AUG 21 1957

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NEWS-PRESS
Circ. D. 9,345 - S. 9,345
AUG 18 1957

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Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,150

AUG 15 1957

EVANSVILLE, IND.
PRESS
Circ. D. 48,496

AUG 15 1957

EASTON, PA.
EXPRESS
Circ. D. 47,940

AUG 15 1957

CEDAR RAPIDS, IOWA
GAZETTE
Circ. D. 60,037 - S. 60,572

AUG 15 1957

FORT MYERS, FLA.
NEWS-PRESS
Circ. D. 9,345 - S. 9,345

AUG 17 1957

TRENTON, N. J.
TIMES
Circ. D. 63,062

AUG 16 1957

HOUSTON, TEX.
PRESS
Circ., D. 120,736

AUG 16 1957

LYNCHBURG, VA.
NEWS
Circ. D. 14,591 - S. 22,720

AUG 15 1957

NORRISTOWN, PA.
TIMES HERALD
Circ. D. 23,467

AUG 17 1957

LOS ANGELES, CALIF.
MIRROR-NEWS
Circ. D. 319,636

AUG 16 1957

BATTLE CREEK, MICH.,
ENQUIRER & NEWS

AUG 15 1957

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502

AUG 15 1957

New England And The Arts

By Ines Robb

STOCKBRIDGE, Mass. — American citizens who yearn to be couth and cultured have only to head the family car into New England to find themselves in the midst of the biggest, most diverse and concentrated culture klatch in the nation.

Knock on any barn door north of Greenwich, Conn., and it opens on a box office. In the good, old Summertime, displaced herds wind slowly o'er the lea, their barns filled with actors, musicians, ballet dancers, writers, painters, composers and assorted artists.

Here in the lyric embrace of the beautiful Berkshire Hills is something for everyone, from the longhair to the crewcut. It is all rather wonderful and something to which the American can point with pride.

The music, for example, ranges from the Boston Symphony Orchestra, whose six-week season (just concluded) drew audiences of as many as 18,000 paying customers, to the Berkshire Music Barn, where huge audiences of jazz aficionados gather to worship at this temple of modern jive. (As a change of pace at the Barn, Mahalia Jackson is singing her marvelous spirituals and gospel songs.)

For those who dig chamber music, there is the Berkshire Quartet playing at Music Mountain. For dance fans, there is Jacob's Pillow, now celebrating its 25th year as the shrine of modern dance under the aegis of Ted Shawn. It does not require the talents of a Delphic oracle to predict that Jacob's Pillow will be mobbed this weekend when that indestructible high priestess of the dance, Ruth St. Denis, now 78, gives two recitals.

Theatre Everywhere

As for the Summer theater, the woods are full of them. They — the woods — are also full of students. The visiting fireman who takes a stroll through the lovely woods hereabouts must be prepared to flush a violinist playing to a clump of birches, or an embryo. Markova doing ballet nip-ups in a sunny glade.

The Berkshire Music Center, an offshoot of the Boston Symphony's Berkshire season, was founded in 1940 to fulfill the ambition of the orchestra's late, great conductor, Serge Koussevitsky. Since then, more than 5,000 musicians have studied at Tanglewood, often aided by the Tanglewood Revolving Scholarship Fund.

Aaron Copland, distinguished American composer, is chairman of the center's faculty and head of its composition department. (His own work, "Quiet City," received an ovation when it was played in one of the symphony orchestra's final concerts.) The Lenox-Stockbridge sector provides a great teaching as well as looking-and-listening center of the arts.

If the barns are full of artists and the woods of students, then every spare room in this area is filled with a patron. Inns, hotels, motels, restaurants and bars are jammed with customers drawn here by the arts.

Rooms must be booked weeks in advance. The license plates on cars tell a fine story of pilgrims from as far away as California and Florida, all eager to enjoy fine music, dance and theatre.

Backed By Public

In Winter, Boston may lay claim to the title of "The Athens of America." But in Summer, the title passes to the Stockbridge-Lenox sector, where the seven lively arts are active to the point of St. Vitus and where they find ardent support from the American public.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850
JUL 21 1957

Stratford Shakespearean Festival in Ontario Rates Well Musically

By Herbert Elwell

In the last few years summer music festivals throughout the United States and Canada have multipled to an astonishing degree. Vacation travelers who can trek as far as the Berkshire Festival of the Boston Orchestra at Tanglewood, Mass., or to the Aspen Festival in Colorado, are, of course, lucky.

HERBERT ELWELL

Yet to hear good music in summer, it is no longer necessary to go so far away. Musical attractions of exceptional interest are now sprinkled throughout the Middle West and Ontario. Several programs of unusual interest, for example, are offered in August in an unlikely sounding place called Fish Creek, Wis., where for the last four years the Peninsula Music Festival has been successfully operating under the direction of Thor Johnson, conductor of the Cincinnati Orchestra.

One of the most distinguished festivals within a reasonable distance of Cleveland is the Shakespearean Festival at Stratford, Ont., which for the third year is offering a series of concerts and opera in connection with the production of Shakespearean drama. Perhaps it was this example which led to the inclusion of music in "Shakespeare Under The Stars" at Antioch College, Yellow Springs, O., of which I wrote in this column last Sunday.

I have not attended the music festival at Stratford, but expect to do so before the summer is over. This festival opens Wednesday, July 31, and continues through August. Four concerts will be given by the Canadian Broadcasting Corporation Orchestra, of which there have been reliable reports that compare it favorably with the former NBC Orchestra. On Aug. 20 a new opera by Benjamin Britten, "The Turning of the Screw," will have its premier at Stratford, and subsequent performances of it are billed. Full information about this festival may be had by writing to publicity headquarters at 109 Erie Street, Stratford, Ont., Canada.

Organized in 1952

The CBC Orchestra was organized in the fall of 1952. It has won high repute in its weekly broadcasts, which include performances with CBC Opera Company. Outside the standard repertoire in the summer of 1954, the orchestra presented 14 major contemporary compositions. It appears under various well known conductors. At the opening concert in Stratford, July 31, the conductor will be Heinz Unger, the soloist Lois Marshall.

Walter Susskind, who succeeded Sir Ernest MacMillan as conductor of the Toronto Symphony Orchestra in 1956, will conduct Aug. 7. Geoffrey Waddington, director of music for CBC, and one of the leading figures of Canadian radio, will appear Aug. 14, with John Boyden, baritone, as soloist. On Aug. 21 the orchestra will be under the direction of Thomas Mayer. The soloist on that date will be the Canadian-born violinist, Betty-Jean Hagen, who has appeared with the Cleveland and other major orchestras here and abroad.

Mayer, conductor of the Halifax Orchestra, was born in Germany and educated in Berlin. He has conducted extensively in Europe and South America. He was assistant to Fritz Busch at the Metropolitan Opera in 1947, and led the Cincinnati Summer Opera. He has had guest appearances in Havana, Buffalo and Chicago, and last year he conducted Britten's "The Rape of Lucretia" at Stratford.

Miss Marshall has had a rapid rise to fame. It was only about eight years ago that I heard her in one of her first performances with the Toronto Orchestra under Sir Ernest. At that time she was unknown outside Canada. Since then, she has had enormous success, not only in the United States but in Europe. Last year, she appeared with the Royal Philharmonic under Sir Thomas Beecham in London's Festival Hall, also with Barbirolli at Halle, England, at the famous Eisteddfod in Wales, and in Hamburg, Germany. She has especially endeared herself to the Bach Festival at Baldwin-Wallace College, Berea, where last May she was given a standing ovation.

Stratford is about equi-distant from Buffalo and Detroit, so it does not much matter which way you go, if you travel by automobile. There is a ferry boat between Sandusky and Leamington, Canada, which could be used.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
AUG 4 1957

Public Lacks Musical Daring

By MILES KASTENDIECK

CONSERVATISM in the public's taste for music can be frustrating. The artistic success of the Empire State Music Festival is unquestioned, but the public did not attend in sufficient numbers to assure financial stability. Producing Strauss' "Elektra" was undoubtedly a bold stroke. When the report came through that "only a handful of people" attended the third performance, the management had a right to be disheartened.

Natural curiosity and the knowledge that the performance was good should have given people the impetus to find out what this forty-year-old masterpiece was like. People go to the movies with less motivation. Why should they hesitate to hear a recognized musical masterpiece?

The Berlioz weekend at the Berkshire Festival qualified as an artistic success, but the attendance was the poorest to date. Yet a few years ago Berlioz's "Harold in Italy" ranked as the top-selling record for Columbia that year.

Won an Ovation

Numerous recordings exist of the "Fantastic" Symphony. Yet listening to any of these recordings could not compare with being present when both works were played on one program. A tremendous ovation at the end confirmed that fact.

When Stokowski combined Stravinsky's "Canticum Sacrum" with Orff's "Carmina Burana" at Ellenville, he created an ingenious program. Through the magic of his name the attendance swelled, but the event was far from a sell-out. People were suspicious of the Orff, to say nothing of the Stravinsky.

This hesitancy to accept "new" music that is 20 to forty years old — or even a hundred in the case of Berlioz — constitutes one of the most curious phenomena of the present day. New books, new plays, new movies, are all better risks than new music. Is it any wonder that impresarios become frustrated?

Actually the new music is no more daring than other forms of art. Why is it that people show such hesitancy in accepting it along with the rest of contemporaneous living? How serious to be at least a half-century behind the times!

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
JUL 21 1957

A POLICY WANTED

Strauss Opera at Empire State Festival Shows Need for Long-Range Planning

By HOWARD TAUBMAN

THE Strauss-Hofmannsthal version of "Elektra" is concentrated in its fury and terror. Even to habitual operagoers it is strong meat. A man who sat through the performance presented at Ellenville, N. Y., some days ago by the Empire State Music Festival remarked ruefully, "I'm sure glad the thing didn't have another act."

Though it was a proud and courageous gesture for the Empire State people to produce "Elektra," they might well have asked themselves whether their choice was wise. There was no doubt that many of those who attended the presentation found the piece difficult to assimilate. Nor could there be any question that a more popular opera such as "Carmen" or "Traviata" or "Aida" would have drawn larger audiences.

Where does the obligation of a festival lie? Should it arrange programs that will attract sophisticated listeners? Or should it impress a repertory of well-established, familiar works and hope to reach a large audience which will make the enterprise profitable?

Program Problems

Music festivals, of course, have no problems of program. Bayreuth is committed to the music-dramas of Wagner. Salzburg has been built on the genius of Mozart. Edinburgh, which has the great guardian spirit to depend upon, combines the attractiveness of the city and country with a far-ranging selection of the performing arts from all over the Western world. Tanglewood, which is also blessed with a beautiful setting, has based itself on the reputation of the Boston Symphony Orchestra and its distinguished conductors.

The Empire State Festival is relatively new, and it has an agreeable locale. Now in its third season, the festival is still seeking to orient itself and to find a consistent frame of reference. It has attempted opera, symphonic and dance programs and dramatic works like Shakespeare's "A Midsummer Night's Dream" with Carl Orff's musical setting instead of Mendelssohn's. It is seeking to appeal to many different tastes.

Abresch
Frank Forest.

Civic-minded citizens of Ellenville and hotel owners in the Catskills have rallied to the support of the festival. But it remains fundamentally the special baby of Frank Forest, its general manager. He helped to found it, and he has carried the principal burden of arranging the programs and seeing to it that they were carried out. It is no secret that he has poured substantial sums of money into the enterprise.

The Empire State Festival has used the Symphony of the Air as its resident orchestra since [illegible] years ago. But the orchestra unhappily still lacks a powerful musical personality to give it leadership and a unified artistic policy. Its participation in the festival is valuable but does not carry with it that extra something that the Boston Symphony under a Serge Koussevitzky could bring to the dramatization of the Berkshire Festival.

Mr. Forest's aims have been high, and he has sought the cooperation of distinguished musicians. At the Empire State Festival's opening concerts in 1955 the conductor was Eduard van Beinum, one of the ablest in the middle-aged group, who deserves to be better known in New York. Leopold Stokowski, Igor Markevitch, Heitor Villa-Lobos and Laszlo Halasz are among this year's conductors.

To obtain the services of men of reputation the Empire State Festival must offer inducements beyond fees. It must give them the opportunity to do works they have a burning desire to conduct. Markevitch wishes to lead Beethoven's Ninth; Stokowski wants to conduct Stravinsky and Orff; Villa-Lobos naturally is interested in his own music; Halasz is eager to do "Elektra."

There is nothing wrong with any of these preferences. But they do not automatically add up to a coherent festival scheme. Nor are they guaranteed to cause the permanent and temporary residents of this area in the Catskills to storm the festival box office.

"Elektra," for example, is rarely performed even in the major opera houses. When it is produced, it must have an exceptional performance to enjoy a modest run.

Strong Points

The performance under the Empire State Festival's tent had impressive elements. Virginia Copeland, a young American soprano, sang the enormously exacting title role with unremitting vocal power. If she did not achieve the final vengeful ferocity and almost insane ecstasy that make Elektra one of the most challenging parts in the repertory, she accomplished enough to make one feel that she is growing as an artist. Elisabeth Hoengen was a striking figure of evil and corruption as Klytemnestra. Ellen Faull was touching as Chrysothemis. The Symphony of the Air played resourcefully, and Mr. Halasz conducted forcefully.

An "Elektra" of this caliber would be news in New York, and it is certainly an extraordinary accomplishment for a young festival. If it was not good box office, the Empire State Festival can console itself with the artistic achievement.

This consolation, however, cannot be a substitute for the funds needed to meet the deficits of such a festival. Deficits are likely to be recurrent, in any case, but those who meet them will probably do so more readily if they see that the enterprise is reaching an expanding public.

The Empire State Festival has not yet arrived at the point where it draws its audiences from people who come from large centers like New York just for the music. Nor has it made serious inroads into the summer resort clientele, which generally has all the entertainment it wants on the grounds of the hotels.

Artistic Direction

It is to be hoped that the Empire State Festival will continue to work hard to establish itself firmly. But to do so, it must take some uncompromising positions. It must find an artistic director with the drive and imagination of a Koussevitzky, and encourage him to give the programs a consistent point of view.

It must plan for the long view. If it wishes to undertake a work as demanding as "Elektra," it might be more rewarding to commission and mount a new American opera, possibly one reflecting the traditions of the Catskills. The result might not be a masterpiece like "Elektra," but it would begin to give the festival a character of its own.

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TIGHT BINDING

[224]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 5 - 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

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The Berkshire Eagle, Thursday, Aug. 8, 1957

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W. P. MOONEY Tel. 83

Tanglewood Soloists To Sing Sunday At First Church

GREAT BARRINGTON — Three Tanglewood soloists will sing at the 10:30 service at the First Congregational Church Sunday.

The trio will consist of Adele Addison, soprano; Mac Morgan, baritone; and John McCollum, tenor. Mrs. Mac Morgan will be organist.

The program will be divided into three numbers. Miss Addison and Mr. Morgan will sing the first, "Widow Scene" from "Elijah," by Mendelsohn.

The three will join in "My Soul Doth Magnify," from Christmas Oratorio," by Saint-Saens. Mr. McCollum will climax the program with a solo rendition of "Then Shall the Righteous Shine Forth," from "Elijah," by Mendelsohn.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 6 - 1957

Miss Dunn Named Accompanist Of St. Cecilia Group

Miss Florence A. Dunn, daughter of Mrs. Harland Dunn of 13 Thomas St. and the late Mr. Dunn, has been reappointed accompanist of the St. Cecilia Society of Boston, the second oldest choral organization in the United States.

Miss Dunn, who is on the faculty of the Berkshire Music Center, Tanglewood, a position she has held for six summers, is also accompanist for the Appollo Club of Boston and is a member of the choir of Trinity Church, Boston. Miss Dunn teaches voice at the New England Conservatory of Music.

28 A THE BOSTON HERALD, TUESDAY, AUG. 6, 1957

'A Small, Primly Pruned Retreat'

Magazine for Reds Features Public Garden, Berkshires

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The agency publishes a magazine entitled "America" which is distributed throughout the Soviet Union under an exchange agreement with the Russians. The Russians send a similar magazine to the United States.

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The Russian language text begins, "In summertime, the arts in America move outdoors" and goes on to say that the two Massachusetts festivals are among the most famous of such events in America. In a note scaled especially to Russian readers, the former private estate in the Berkshires where Tanglewood is held is described as being "eighty four hectares" in size. Russians don't use acreage measurements.

Adhering to the policy for "America" laid out by the USIA, the article on Massachusetts is devoid of any political reference or propaganda. "America" purports to present a factual picture of life in the United States without garnishment.

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"But now," the article continues, "that calm has been disturbed and the swanboats are an adjunct to a greater attraction—the Boston Arts Festival." The "America" story goes on to call the festival "a sturdy city institution at the age of only five." It tells of how Publisher Jerome Rosenfield and his wife were driving by the Public Garden one night and the inspiration for the Arts Festival struck them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 28 1957

Music Results In Low Fares

"MUSIC Sundays" will be featured by the New Haven Railroad, from now until Aug. 11 inclusive, when the road launches special low trip fares in connection with the famous Tanglewood programs of the Boston Symphony Orchestra at Lenox, Mass.

These famous outdoor musical programs are under the direction of Charles Munch.

The New Haven's special round-trip fare is at a package price including railroad transportation to Pittsfield, Mass., and return from Pittsfield, general admission to the music sites and transportation from and to the railroad station, and admission taxes. Tickets may be obtained either at the Grand Central Terminal, 125th st., or Stamford ticket office.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 8 - 1957

TWELVE

Expect Local Tourist Places To Be Jammed This Weekend

Operators of inns, motels and cabins are looking forward to another excellent week-end comparable to that of July 19 when parents' week-end was observed by many children's camps in this area.

While the number of overnight guests for the beginning of this week fell below the number stopping last week at many places offering overnight accommodations, another parents' week-end plus the fact this is the last week of the Tanglewood season, is expected to fill all available rooms. Some motels reported that all rooms for Friday and Saturday nights have been reserved for sometime.

Last Saturday night found overnight accommodations scarce with the attendant at the Board of Trade information booth stating that [illegible] the requests at the booth [illegible] rooms in places regularly [illegible] overnight guests were filled.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

AUG 6 1957

Academy Hosts Tanglewood Day

The Brooklyn Academy of Music, the host for an annual five-concerts subscription series by the Boston Symphony Orchestra, is to sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, next Sunday.

The program on that Sunday, closing day of the festival, features Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City." Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano; Jan Peerce, tenor, and Donald Gramm, baritone. The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

"Sunday in Tanglewood" is a round trip transportation ticket on the New Haven Railroad, admission to the grounds of the Tanglewood estate, including a visit to the Hawthorne Cottage, a luncheon consisting of a buffet, relishes, beverage, dessert, plus, of course, the general admission to the concert. Should the concert-goer wish to obtain a reserved seat, he may apply two dollars of the "Sunday at Tanglewood" price toward location seats at $2.50, $3, $3.50, $4, $5.50 or $6.

The "Sunday at Tanglewood" special leaves Grand Central Terminal August 11 at 8:30 a.m. (DST), returning at 11 p.m. Reservations may be made at the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn, N.Y. (STerling 3-6700).

BROOKLYN, N. Y.
KINGS COURIER

AUG 3 1957

Bklyn Academy Sponsors Berkshire Day, Aug. 11th

"Sunday at Tanglewood," a one-day excursion, will be sponsored by the Brooklyn Academy of Music on Sat., Aug. 11. It is the final day of the Berkshire Music Festival.

Tickets are $10. Included are railroad fare, a guided tour of the grounds, a luncheon, a visit to Hawthorne Cottage and general admission to the concert. The concert willfeatureBeethoven's Ninth Sympony.

BROOKLYN, N. Y.
Brooklyn Daily
Circ. D. 36,575

JUL 23 1957

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Independent
Circ. 13,541

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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The agency publishes a magazine entitled "America" which is distributed throughout the Soviet Union under an exchange agreement with the Russians. The Russians send a similar magazine to the United States.

In the tenth edition of "America" which went on sale last week in the Soviet Union, a lead article covers the Berkshire Music Festival at Tanglewood, near Lenox, and the annual Boston Arts Festival. The article is a handsome, six-page spread, heavily illustrated with photographs that range from an air view of the festival grounds at Tanglewood to pictures of Bostonians staring perplexed at sculpture in the Public Garden and watching an artist with his back to Boylston Street doing a painting of the Public Garden.

The Russian language text begins, "In summertime, the arts in America move outdoors" and goes on to say that the two Massachusetts festivals are among the most famous of such events in America. In a note scaled especially to Russian readers, the former private estate in the Berkshires where Tanglewood is held is described as being "84 hectares" in size. Russians don't use acreage measurements.

Adhering to the policy for "America" laid out by the USIA, the article on Massachusetts is devoid of any political reference or propaganda. "America" purports to present a factual picture of life in the United States without garnishment.

The magazine has been published since last autumn. It is not issued on a regular basis because of distribution problems in the Soviet Union. The current edition is the tenth. Fifty thousand copies are printed at a time and the United States Embassy in Moscow says they sell like hotcakes.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 28 1957

Music Results In Low Fares

"MUSIC Sundays" will be featured by the New Haven Railroad, from now until Aug. 11 inclusive, when the road launches special low trip fares in connection with the famous Tanglewood programs of the Boston Symphony Orchestra at Lenox, Mass.

These famous outdoor musical programs are under the direction of Charles Munch.

The New Haven's special round-trip fare is at a package price including railroad transportation to [illegible]bridge and return from Pittsfield, general admission to the music site, transportation from and to the railroad station, and all taxes. Tickets may be obtained either at the Grand Central Terminal, 125th st., or Stamford ticket office.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 8 - 1957

TWELVE

Expect Local Tourist Places To Be Jammed This Weekend

Operators of inns, motels and cabins are looking forward to another excellent week-end comparable to that of July 4 when parents' week-end was observed by many children's camps in this area.

While the number of overnight guests for the beginning of this week fell below the number stopping last week at many places offering overnight accommodations, another parents' weekend plus the fact this is the last week of the Tanglewood season is expected to fill all available rooms. Some motels reported that all rooms for Friday and Saturday nights have been reserved for some time.

Last Saturday night found overnight accommodations scarce with the attendant at the Board of Trade [illegible] stating that [illegible] the records at the booth [illegible] rooms in places regularly [illegible] overnight guests were filled.

BROOKLYN, N. Y.
Brooklyn Daily
Circ. D. 36,575

JUL 23 1957

Brooklyn Acad... 'Sunday a...

Brooklyn Academy of Mu... host for an annual fi... subscription series ... ston Symphony Orchest... sponsor "Sunday at Tang... a special one-day exc... the Berkshire Festival, ... August 11th.

The program on that Sund... day of the festival, fe... thoven's Ninth Sympho... ed by Aaron Copl... City." Charles Mun... director of the Bost... hony, will conduct, and ... ts in the Ninth Symph... e Adele Addison, ... ce Kopleff, contra... lum, tenor, and ... m, baritone. The ... al Chorus, trained ... will be heard in ... to Joy" during ... ment.

Sunday in Tan... round trip ... e New Haven ... ur of the ... cluding a visit to ... ottage, a luncheon ... roiled half-chiken, ... age and dessert, plus ... e general admission ... rt. Should the concert ... obtain a reserved se... pply two dollars of the ... re" price toward ... 2.50, $3, $3.50, $4, $5. ... The "Sunday at ... special leaves Grand ... minal August 11 at ... (DST), returning at 1 ... ervations may be m... the Brooklyn Academ... 10 Lafayette Avenue, ... N.Y. (STerling 3-670...

BROOKLYN ...
BROOKLYN ...
Circ. W. ...

JUL 26 19...

Tanglewood Excursion ... Academy L...

The Brooklyn Ac... the host for an ... certs subscription ... Boston Symphony ... sponsor "Sunday ... special one-day exc... Berkshire Festival, ... August 11th.

The program on ... closing day of the ... tures Beethoven's ... phony, preceded by ... "Quiet City." Cha... Munch, music director of ... Boston Symphony, will cond... and the soloists in the N... Symphony will be Adele A... son, soprano, Florence Kop... contralto, John McCol... tenor, and Donald Gramm, b... tone.

NEW YORK CITY, N. ...
JOURNAL AMERICA...
Circ. D. 653,991 - S. 855,847

AUG 6 1957

Academy Hosts Tanglewood Day

The Brooklyn Academy ... Music, the host for an annu... five-concerts subscription ser... by the Boston Symphony O... chestra, is to sponsor "Sund... at Tanglewood," a special o... day excursion to the Berks... Festival, next Sunday.

The program on that Sund... closing day of the festival, ... tures Beethoven's Ninth Sy... phony, preceded by Aaron C... land's "Quiet City." Cha... Munch, music director of ... Boston Symphony, will cond... and the soloists in the N... Symphony will be Adele A... son, soprano, Florence Kop... contralto, John McCol... tenor, and Donald Gramm, b... tone.

of Music on Sat., Aug. 11. It is ... the final day of the Berkshire ... Music Festival.

Tickets are $10. Included are ... railroad fare, a guided tour of ... the grounds, a luncheon, a visit ... to Hawthorne Cottage and gen... eral admission to the concert. ... The concert willfeatureBeethov... en's Ninth Sympony.

TIGHT BINDING

[227]

...ALD, TUESDAY, AUG. 6, 1...

...uned Retreat'

...Features

...Berkshires

...n citizens are going to get a ...and Boston's Public Garden ... Information Agency.

...covers the Berkshire Music F...val at Tanglewood, near L... ...the annual Boston Arts ... The article is a hands... ...spread, heavily illus... ...with photographs that r... ...an air view of the fes... ...ds at Tanglewood to pict... ...musicians staring perplex... ...culpture in the Public Garden ...watching an artist with his ... Boylston street doing a p... ...t of the Public Garden. The Russian language text ...ing, "In summertime, the ... America move outdoors" ...oes on to say that the two M... ...usetts festivals are among ...most famous of such event... ...America. In a note scaled e... ...ly to Russian readers, the f... ...r private estate in the Berk... ...here Tanglewood is held i... ...cribed as being "eighty four ...res" in size. Russians don't ...reage measurements.

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...AUTIOUS TEXT

The text of the articles on ...ems a little overly-cautio... ...egins, "Until five years ... ...ublic Gardens is small, ...rushed retreat in the bus... ...wn—was best known ... ...van boats which used t... ...children around its lake, ...ipping the calm.

"But now," the ... ...ues, "that calm has b... ...rbed and the swanboats ...jected to a greater natu... ...e summer Arts Festival ...America's story grows ot... ...ly fiv... ...ersfield and his wife we... ...by the Public Gard... ...ght and the inspiration ...ts Festival struck them

NEW YORK CI... JOURNAL AM... Circ. D. 653,991 - S...

AUG 6 ...

Academy H... Tanglewood

The Brooklyn Ac... Music, the host for ... five-concerts subscrip... ...by the Boston Symp... ...chestra, is to sponso... ...at Tanglewood," a sp... ...day excursion to the ...Festival, next Sunda...

The program on th... closing day of the fe... ...tures Beethoven's N... ...phony, preceded by A... ...land's "Quiet City." ...Munch, music direc... Boston Symphony, w... and the soloists in ... Symphony will be A...

BROOKLYN, N. ... KINGS COURIE... W.

AUG 3 195...

...Academy Sp... ...shire Day, Aug... ...nday at Tanglew... ...y excursion, will ... ...by the Brooklyn A... ...sic on Sat., Aug. ...day of ...

...luncheon ...Cottage ... to the ...willfeature... ...mpony.

BROOKLYN, N. Y.
Brooklyn Daily
Circ. D. 36,575

JUL 23 1957

...klyn Academy To Sponsor ...Sunday at Tanglewood

...klyn Academy of Mus... ...t for an annual five-... ...subscription series by ... Symphony Orchestra, ... "Sunday at Tangle... ...special one-day excur... ...Berkshire Festival, on ...August 11th.

...gram on that Sunday, ...y of the festival, feat... ...ven's Ninth Symhony, ... by Aaron Copland's ...Quiet City." Charles Munch, ...ector of the Boston ... will conduct, and the ...in the Ninth Symphony ...dele Addison, soprano, ...Kopleff, contralto, John ... tenor, and Donald ...baritone. The Berkshire ...Chorus, trained by Hugh ...be heard in Schiller's ..."Joy" during the final ...t.

...r in Tanglewood," in... ...round trip transportation ...New Haven Railroad, a ...our of the Tanglewood ...including a visit to the ...ne Cottage, a luncheon ...g of a broiled half- ...relishes, beverage and ...plus, of course, the gen... ...ission to the concert.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

JUL 21 1957

Plan 'Sunday Music Tour'

A special one-day excursion to the Berkshire Festival, "Sunday at Tanglewood," will be sponsored by the Brooklyn Academy of Music on Aug. 11, closing day of the Festival.

Leaving Grand Central at 8:20 A.M., the trip includes travel on the New Haven Railroad, a guided tour of the Tanglewood grounds, luncheon and general admission to the concert. The total cost is $10.

The program includes Beethoven's Ninth Symphony, Charles Munch conducting the Boston Symphony Orchestra. Aaron Copland's "Quiet City" also will be performed.

The Brooklyn Academy plays host annually to the Boston Symphony with a five-concert subscription series.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502

JUL 27 1957

Brooklyn SOCIETY

By RUTH G. DAVIS.

OFF ON A ONE-DAY EXCURSION to hear the Boston Symphony Orchestra play at Tanglewood, Mass., on Sunday, Aug. 11, will be a group of friends of the orchestra and the Brooklyn Academy of Music. "Sunday at Tanglewood," as the event is called, has a two-fold purpose, to make new friends for the orchestra and new friends for the music lovers.

Among the early subscribers to this Berkshire Festival jaunt are Mrs. Donald M. Crawford, Mr. and Mrs. Benjamin B. Waters, Dr. Joseph Dalven, Dr. Nathan Krinsky, Stanley Mager, Sylvia Spindel, Edith G. Hardwick, Tessie Fogler, Phoebe H. Walker, Tilly Belford, M. Aaron Orrange, Rose Crystal, Mrs. M. A. Maze, Mrs. E. Vega Belvieau, Louis Cohen, Elizabeth Gelles, Sophie Koehler, Jeanette List, Mrs. Bernard Malbert, Mr. and Mrs. J. J. Payson, Harry A. Richardson, Karsten Roedder, L. Rose, Mrs. Isaac Rosenberg, and Mrs. Maria F. Willis.

Ruth G. Davis

The musical program will include Beethoven's "Ninth Symhpony" in which the Boston Symphony Orchestra, conducted by Charles Munch, will be joined by soloists and the Berkshire Festival Chorus.

The excursion will include a round-trip railroad ticket, a guided tour of Tanglewood groups, including a visit to the Hawthorne cottage, luncheon and general admission to the concert.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502

AUG 1 1957

Brooklyn SOCIETY

(Miss Ruth G. Davis is on vacation.)

MORE THAN EIGHTY BROOKLYNITES are expected to travel to Tanglewood Aug. 11 to attend the final concert of the Berkshire Music Festival.

The excursion, an all-day affair, is being sponsored by the Brooklyn Academy of Music. Included in the $10 admission fee will be train and bus transportation, a tour of the concert grounds, admission to the concert, and lunch.

The Brooklyn contingent will leave Grand Central Station at 8:20 a.m. and return home at 11:30 p.m. The Academy already has received 80 reservations. Persons may still get aboard by writing the Academy and enclosing a check or money order.

* * *

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

AUG 6 1957

Tanglewood Trip Scheduled Sunday

The Brooklyn Academy of Music is accepting reservations for its trip to Tanglewood Sunday for the final performance of the Berkshire Festival. Charles Munch will conduct the Boston Symphony.

The excursion will include round trip by rail, a guided tour of the Tanglewood estate, lunch and admission to the concert. The charge is $10 a person.

BROOKLYN, N. Y.
BROOKLYN RECORD
Circ. W. 9,300

JUL 1957

Tanglewood Excursion On Academy List

The Brooklyn Academy of Music, the host for an annual five-concerts subscription series by the Boston Symphony Orchestra, is to sponsor "Sunday at Tanglewood," special one-day excursion to the Berkshire Festival, on Sunday, August 11th.

The program on that Sunday, closing day of the festival, features Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City." Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone. The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

"Sunday in Tanglewood," costing only ten dollars ($10), includes round trp transportation on the New Haven Railroad, a guided tour of the Tanglewood grounds including a visit to the Hawthorne Cottage, a luncheon consisting of a broiled half-chiken, relishes, beverage and dessert, plus, of course, the general admission to the concert. Should the concert-goer wish to obtain a reserved seat, he may apply two dollars of the $10 "package" price toward locations at $2.50, $3, $3.50, $4, $5.50 or $6.50.

The "Sunday at Tanglewood" special leaves Grand Central Terminal August 11 at 8:20 a.m. (DST), returning at 11:30 p.m. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, N.Y. (sterling 3-6700).

NEW YORK, N. Y.
AMSTERDAM NEWS
Circ. W. 38,992

JUL 27 1957

Plan Tanglewood Trip

"Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival on Sunday, Aug. 11, will be sponsored by the Brooklyn Academy of Music, the host for an annual five-concerts series by the Boston Symphony Orchestra.

The closing-day festival will feature Charles Munch and the Boston Symphony, playing Beethoven's Ninth Symphony, with soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502

AUG 9 1957

200 Signed Up For Tanglewood Trip

More than 200 persons have signed up for the Brooklyn Academy of Music's excursion to Tanglewood Sunday for the last concert of the Berkshire Music Festival.

For a $10 fee the music lovers will get round-trip train tickets, admission to the concert, lunch and a guided tour of the Tanglewood estate.

Because of the success of the trip, the Academy plans to repeat it several times next season and to have excursions to other cultural events.

New York, N.Y.
New York Mirror

July 28, 1957

Brooklyn Academy Backs Concert

The Brooklyn Academy of Music, host for an annual concert subscription series by the Boston Symphony Orchestra, will sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival at Lenox, Mass., on Aug. 11.

A special train will leave Grand Central at 8:20 a.m. returning at 11:30 p.m. A $10 charge covers transportation, guided tour of the grounds, luncheon and a general admission ticket to the concert.

The program will feature Beethoven's "Ninth Symphony," preceded by Aaron Copland's "Quiet City," with Charles Munch, music director of the Boston Symphony, conducting.

BROOKLYN, N. Y.
KINGS COURIER
W.

AUG 3 1957

Special 1-Day Trip To Tanglewood Set

The Brooklyn Academy of Music, the host for an annual five-concerts subscription series by the Boston Symphony Orchestra, is to sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, on Sunday, August 11th.

The program on that Sunday, closing day of the festival, features Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City." Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone. The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 4 1957

TO TANGLEWOOD

A special one-day excursion to the Berkshire Festival at Tanglewood, Mass., is being offered for next Sunday, Aug. 11, the closing day of the festival. Price of the tour is $10 and includes round-trip rail fare; admission to the concert, at which will be heard Beethoven's Ninth Symphony, Charles Munch conducting; a guided tour of Tanglewood grounds and lunch. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenues, Brooklyn 17, N. Y. Telephone number is ST. 3-6700.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502

AUG 12 1957

Music Lovers Spend Perf... On Academy Trip to Tang...

By NAT CHRZAN,
Staff Writer.

The music lovers on the all-day outing to Tanglewood yesterday agreed only one thing was wrong with the trip—there won't be another until next year.

In every other respect, the excursion sponsored by the Brooklyn Academy of Music was just perfect.

The weather, the musicians, the lunch, the transportation—each surpassed the high expectations of 233 culture-seekers from the metropolitan area who journeyed to the closing concert of the 1957 Berkshire Festival in Tanglewood, Mass.

They and more than 15,000 others composed the largest crowd at the festival this summer.

Jubilant Close.

The trip opened on a borrowed note, $5 bill, as an elderly woman borrowed the money from William McKelvy Martin, academy director, just before the special train pulled out of Grand Central Station at 8:20 a.m. The unidentified lady explained that, in her haste to make subway connections, she had neglected to take any cash.

It closed on a jubilant note when Mr. Martin announced the names of the five winners in a drawing for long playing records.

Among the winners, who were picked as the train neared New York City at 11:30 p.m., was a lone Brooklynite, Clara Dowdell, 2366 E. 15th St.

The excursionists arrived in Tanglewood at 12:45 p.m. after a scenic bus ride from Stockbridge, Mass. They helped themselves to a luncheon and a self-conducted tour of the grounds before the concert began at 2:30 p.m.

Fabulous Lunch.

Virtually every member praised the meal, which included a heaping portion of fried chicken, potato salad, a roll, a peach, a brownie and milk.

"It was a fabulous lunch and put us in a receptive mood for the music," said Jerry Siegel, 31, of 20-65 18th St., Long Island City. Mr. Siegel was on the tour with Hy Cohen, 30, a friend who returned to his home in Los Angeles today.

The two bachelors [illegible] up the social angle of the trip. "A terrific way for people to get together," Mr. Cohen commented. "We met three women who gave me the name of a beautiful blonde ballet dancer in Los Angeles and you can be sure I'll look her [illegible]."

Mr. Cohen [illegible] Siegel bumped into another friend whom they hadn't seen in four years, Nathan Reisel, [illegible] E. 52nd St. Although Mr. Reisel didn't [illegible] the academy tour [illegible] for tickets, the [illegible] did make the trip, [illegible] as the result of the academy's publicity campaign of [illegible].

Quiet Atmosphere.

It was the first trip to Tanglewood [illegible] of the people. [illegible] 1859 E. 26th St., [illegible] her initial excursion with her friend, Frieda Krasner, 2021 [illegible] 24th St., was impressed by the quiet atmosphere and the picturesque surroundings at Tanglewood.

Ahmet Gursoy, of 535 W. 111th St., Manhattan, nodded his agreement. A native of Turkey, Mr. Gursoy said he enjoyed the informality of the audience, which relaxed in chairs in the huge music shed and sprawled on blankets on the grass outside.

"My friend and I," Mr. Gursoy said, "just met these people and I feel like we're old companions." He smiled at the Misses Jaffe and Krasner across the aisle and they smiled back.

The concert itself had a distinct Brooklyn flavor. The opening selection, "Quiet Horn," was composed by Aaron Copland, a native Brooklynite.

Arrangements Praised.

It was followed by Dr. Charles Munch conducting the Boston Symphony Orchestra in Beethoven's Ninth Symphony. And back among the white-suited performers was Arthur Press, a former Williamsburg lad who has played with the Boston Symphony for more than a year.

Mr. Press, incidentally, will appear with the Boston Symphony this winter when it performs at the Brooklyn Academy on a once-a-month basis for five months, starting Nov. 15.

The excursionists were unanimous in praising Mr. Martin and his staff for the smoothly-run tour.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 19 1957

Academy 'Off' To Berkshires

The Brooklyn Academy of Music, host for an annual five-concerts subscription series by the Boston Symphony Orchestra, will sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, on Sunday, Aug. 11.

The program, on the closing day of the festival, will feature Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City."

Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone.

The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

The "Sunday at Tanglewood" special New Haven [illegible] will leave Grand Central [illegible] Aug. 11, [illegible] at 11:30 p.m. [illegible] may be made through the Brooklyn Academy of Music, 30 Lafayette ave., telephone STerling 3-6700

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

AUG 7 1957

Tanglewood Trek Deadline

Advance reservations for the special Sunday excursion to the Berkshire Music Festival at Tanglewood, sponsored by the Brooklyn Academy of Music, will close today.

The Boston Symphony Orchestra will perform Beethoven's Ninth Symphony. More than 100 Brooklynites are expected to join the caravan, leaving Grand Central at 8:20 A.M. and returning at 11:30 P.M.

The package fee of $10 includes admission to the concert, round-trip rail fare, a tour of the festival grounds and lunch.

FOREST HILLS, N. Y.
POST
Circ. W. 9,131

JUL 25 1957

...or Sunday in Tanglewood

...e Brooklyn Academy of Music, ...st for an annual five-concerts ...ription series by the Boston ...phony Orchestra, will sponsor ... at Tanglewood," a special ...y excursion to the Berkshire ...l on Sunday, August 11.

TIGHT BINDING

PASTE OVER

C227]

...ALD, TUESDAY, AUG. 6, ...

...uned Retreat'

...Berkshires

...citizens are going to get a look ...nd Boston's Public Garden this ...Information Agency.

...vers the Berkshire Music Festi... ...l at Tanglewoood, near Le... ...nd the annual Boston Arts Fes... ...f. The article is a hands... ...page spread, heavily illus... ...with photographs that ... ...an air view of the fes... ...nds at Tanglewood to pic... ...cians staring perplex... ...ipture in the Public Garden ...tching an artist with his ... Boylston street doing a p... ...of the Public Garden.

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NEW YORK CI...
JOURNAL AM...
Circ. D. 653,991 - ...
AUG 6

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NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
JUL 27 1957

Brooklyn SOCIETY

By RUTH G. DAVIS.

OFF ON A ONE-DAY EXCURSION to hear the Boston Symphony Orchestra play at Tanglewood, Mass., on Sunday, Aug. 11, will be a group of friends of the orchestra and the Brooklyn Academy of Music. "Sunday at Tanglewood," as the event is called, has a two-fold purpose, to make new friends for the orchestra and new friends for the music lovers.

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Ruth G. Davis

The musical program will include Beethoven's "Ninth Symhpony" in which the Boston Symphony Orchestra, conducted by Charles Munch, will be joined by soloists and the Berkshire Festival Chorus.

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NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
AUG 1 1957

Brooklyn SOCIETY

(Miss Ruth G. Davis is on vacation.)

MORE THAN EIGHTY BROOKLYNITES are expected to travel to Tanglewood Aug. 11 to attend the final concert of the Berkshire Music Festival.

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* * *

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502
AUG 12 1957

...anglewood Trip Scheduled Sunday

The Brooklyn Academy of Music is accepting reservations for its trip to Tanglewood Sunday for the final performance ...shire Festival ... approved ... good faith." ... pleased ... costume ... federal courts ... deserved ... shameful ... prepare ... has been ... to ...

Music Lovers Spend Perfect Day On Academy Trip to Tanglewood

By NAT CHRZAN,
Staff Writer.

The music lovers on the all-day outing to Tanglewood yesterday agreed only one thing was wrong with the trip—there won't be another until next year.

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The trip opened on a borrowed note, $5 bill, as an elderly woman borrowed the money from William McKelvy Martin, academy director, just before the special train pulled out of Grand Central Station at 8:20 a.m. The unidentified lady explained that, in her haste to make subway connections, she had neglected to take any cash.

It closed on a jubilant note when Mr. Martin announced the names of the five winners in a drawing for long playing records.

Among the winners, who were picked as the train neared New York City at 11:30 p.m., was a lone Brooklynite, Clara Dowdell, 2366 E. 15th St.

The excursionists arrived in Tanglewood at 12:45 p.m. after a scenic bus ride from Stockbridge, Mass. They helped themselves to a luncheon and a self-conducted tour of the grounds before the concert began at 2:30 p.m.

Fabulous Lunch.

Virtually every member praised the meal, which included a heaping portion of fried chicken, potato salad, a roll, a peach, a brownie and milk.

"It was a fabulous lunch and put us in a receptive mood for the music," said Jerry Siegel, 31, of 20-65 18th St., Long Island City. Mr. Siegel was on the tour with Hy Cohen, 30, a friend who returned to his home in Los Angeles today.

The two buddies played up the social angle of the trip. "A terrific way for people to get together," Mr. Cohen commented. "We met these women who gave me the name of a beautiful blonde ballet dancer in Los Angeles and you can be sure I'll look her up."

Mr. Cohen and Mr. Siegel bumped into another friend whom they hadn't seen in four years, Arthur Weisel, 26 E. 52nd St. Although Mr. Weisel didn't [illegible] Academy tour [illegible] for tickets, the trip did make the trip, [illegible] as the result of the academy's publicity campaign.

Quiet Atmosphere.

It was the first trip to Tanglewood for many of the people. Jeanette Katz, 1859 E. 26th St., who made her initial excursion with her friend, Frieda Krasner, 2021 E. 24th St., was impressed by the quiet atmosphere and the picturesque surroundings at Tanglewood.

Ahmet Gursoy, of 535 W. 111th St., Manhattan, nodded his agreement. A native of Turkey, Mr. Gursoy said he enjoyed the informality of the audience, which relaxed in chairs in the huge music shed and sprawled on blankets on the grass outside.

"My friend and I," Mr. Gursoy said, "just met these people and I feel like we're old companions." He smiled at the Misses Jaffe and Krasner across the aisle and they smiled back.

The concert itself had a distinct Brooklyn flavor. The opening selection, "Quiet Horn," was composed by Aaron Copland, a native Brooklynite.

Arrangements Praised.

It was followed by Dr. Charles Munch conducting the Boston Symphony Orchestra in Beethoven's Ninth Symphony. And back among the white-suited performers was Arthur Press, a Williamsburg lad who has played with the Boston Symphony for more than a year.

Mr. Press, incidentally, will appear with the Boston Symphony this winter when it performs at the Brooklyn Academy on a once-a-month basis for five months, starting Nov. 15.

The excursionists were unanimous in praising Mr. Martin and his staff for the smoothly-run tour.

BROOKLYN, N. Y.
Brooklyn Daily
Circ. D. 36,575
JUL 23 1957

...klyn Academy To Sponsor ... Sunday at Tanglewood'

...klyn Academy of Mus... ...s for an annual five-... subscription series by ... Symphony Orchestra, ... "Sunday at Tangle... special one-day excur... Berkshire Festival, on ...August 11th.

...gram on that Sunday, ...y of the festival, feat... ...ven's Ninth Symhony, ... by Aaron Copland's ...Sky." Charles Munch, ...ector of the Boston ... will conduct, and the ... the Ninth Symphony ...ble Addison, soprano, ...leff, contralto, John ... tenor, and Donald ...itone. The Berkshire ...Chorus, trained by Hugh ...d be heard in Schiller's ...Joy" during the final ...t.

...r in Tanglewood," in... ...round trip transportation ...New Haven Railroad, a ...our of the Tanglewood ... including a visit to the ...e Cottage, a luncheon ...g of a broiled half-... relishes, beverage and ...plus, of course, the gen... ...ission to the concert.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
JUL 27 1957

Plan 'Sunday Music Tour'

A special one-day excursion to the Berkshire Festival, "Sunday at Tanglewood," will be sponsored by the Brooklyn Academy of Music on Aug. 11, closing day of the Festival.

Leaving Grand Central at 8:20 A.M., the trip includes travel on the New Haven Railroad, a guided tour of the Tanglewood grounds, luncheon and general admission to the concert. The total cost is $10.

The program includes Beethoven's Ninth Symphony, Charles Munch conducting the Boston Symphony Orchestra. Aaron Copland's "Quiet City" also will be performed.

The Brooklyn Academy plays host annually to the Boston Symphony with a five-concert subscription series.

BROOKLYN, N. Y.
KINGS COURIER
W.
AUG 3 1957

Special 1-Day Trip To Tanglewood Set

The Brooklyn Academy of Music, the host for an annual five-concerts subscription series by the Boston Symphony Orchestra, is to sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, on Sunday, August 11th.

The program on that Sunday, closing day of the festival, features Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City." Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone. The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

BROOKLYN, N. Y.
BROOKLYN RECORD
Circ. W. 9,300
JUL 1957

Tanglewood Excursion On Academy List

The Brooklyn Academy of Music, the host for an annual five-concerts subscription series by the Boston Symphony Orchestra, is to sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, on Sunday, August 11th.

The program on that Sunday, closing day of the festival, features Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City." Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone. The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

"Sunday in Tanglewood," costing only ten dollars ($10), includes round trip transportation on the New Haven Railroad, a guided tour of the Tanglewood grounds including a visit to the Hawthorne Cottage, a luncheon consisting of a broiled half-chiken, relishes, beverage and dessert, plus, of course, the general admission to the concert. Should the concert-goer wish to obtain a reserved seat, he may apply two dollars of the $10 "package" price toward locations at $2.50, $3, $3.50, $4, $5.50 or $6.50.

The "Sunday at Tanglewood" special leaves Grand Central Terminal August 11 at 8:20 a.m. (DST), returning at 11:30 p.m. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, N.Y. (Sterling 3-6700).

NEW YORK, N. Y.
AMSTERDAM NEWS
Circ. W. 38,992
JUL 27 1957

Plan Tanglewood Trip

"Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival on Sunday, Aug. 11, will be sponsored by the Brooklyn Academy of Music, the host for an annual five-concerts series by the Boston Symphony Orchestra.

The closing-day festival will feature Charles Munch and the Boston Symphony, playing Beethoven's Ninth Symphony, with soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502
AUG 9 1957

200 Signed Up For Tanglewood Trip

More than 200 persons have signed up for the Brooklyn Academy of Music's excursion to Tanglewood Sunday for the last concert of the Berkshire Music Festival.

For a $10 fee the music lovers will get round-trip train tickets, admission to the concert, lunch and a guided tour of the Tanglewood estate.

Because of the success of the trip, the Academy plans to repeat it several times next season and to have excursions to other cultural events.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
AUG 4 1957

TO TANGLEWOOD

A special one-day excursion to the Berkshire Festival at Tanglewood, Mass., is being offered for next Sunday, Aug. 11, the closing day of the festival. Price of the tour is $10 and includes round-trip rail fare; admission to the concert, at which will be heard Beethoven's Ninth Symphony, Charles Munch conducting; a guided tour of Tanglewood grounds and lunch. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenues, Brooklyn 17, N. Y. Telephone number is ST. 3-6700.

New York, N.Y.
New York Mirror
July 28, 1957

To Berkshires

The Brooklyn Academy of Music, host for an annual five-concerts subscription series by the Boston Symphony Orchestra, will sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, on Sunday, Aug. 11.

The program, on the closing day of the festival, will feature Beethoven's Ninth Symphony, preceded by Aaron Copland's "Quiet City."

Charles Munch, music director of the Boston Symphony, will conduct, and the soloists in the Ninth Symphony will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone.

The Berkshire Festival Chorus, trained by Hugh Ross, will be heard in Schiller's "Ode to Joy" during the final movement.

The "Sunday at Tanglewood" special New Haven train will leave Grand Central Terminal Aug. 11, at 8:20 a.m., returning at 11:30 p.m. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette ave., telephone STerling 3-6700

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
AUG 7 1957

Tanglewood Trek Deadline

Advance reservations for the special Sunday excursion to the Berkshire Music Festival at Tanglewood, sponsored by the Brooklyn Academy of Music, will close today.

The Boston Symphony Orchestra will perform Beethoven's Ninth Symphony. More than 100 Brooklynites are expected to join the caravan, leaving Grand Central at 8:20 A. M. and returning at 11:30 P. M.

The package price of $10 includes admission to the concert, round-trip rail fare, a tour of the festival grounds and lunch.

FOREST HILLS, N. Y.
POST
Circ. W. 9,131
JUL 25 1957

...or Sunday in Tanglewood

...Brooklyn Academy of Music, ...st for an annual five-concerts ...cription series by the Boston ...phony Orchestra, will sponsor ...day at Tanglewood," a special ...-day excursion to the Berkshire ...Festival on Sunday, August 11.

Brooklyn Academy Backs Concert

The Brooklyn Academy of Music, host for an annual concert subscription series by the Boston Symphony Orchestra, will sponsor "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival at Lenox, Mass., on Aug. 11.

A special train will leave Grand Central at 8:20 a.m. returning at 11:30 p.m. A $10 charge covers transportation, guided tour of the grounds, luncheon and a general admission ticket to the concert.

The program will feature Beethoven's "Ninth Symphony," preceded by Aaron Copland's "Quiet City," with Charles Munch, music director of the Boston Symphony, conducting.

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TIGHT BINDING

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 5 - 1957

Berkshire Festival Closes Its 20th Season This Week

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place this week.

To Feature Beethoven

Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, just prior to its departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place Thursday evening and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday night Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 "Liturgique" which was performed by the Orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra Saturday evening, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who was composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Munch To Close Festival

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, Soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January, 1941.

The final concert of the Wednesday evening Chamber Music series will be presented at 8:30 Wednesday evening. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce, Triptych by Tansman, Flute Concerto by Boccherini (Soloist: James Pappoutsakis), Mozart's Serenata Notturna for two String Orchestras and the Shostakovitch Piano Concerto with Trumpet Obligato (Soloists: Menahem Pressler, piano; Roger Voisin, trumpet). The Zimbler Sinfonietta, which is made up of members of the Boston Symphony Orchestra under the direction of Josef Zimbler, will leave immediately after the Tanglewood season on a two months tour of Central and South America.

Annual Benefit

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held on Thursday. Following two special performances by the Opera Department and the Tanglewood Study Group at 4 p.m., the ceremonies will open with a Fanfare and Welcome at 5.45. Simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers, and opera department will take place at 6. At 7 o'clock there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds.

At 8.30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra will conduct the Fourth Symphony of Schumann. Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land." After the intermission Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Liskin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

The second of two concerts of Modern Chamber Music presented under the auspices of the Fromm Music Foundation of Chicago will be heard tomorrow evening at 8.30, and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky.

A concert by Fromm Fellows, young musicians who are working with contemporary music at Tanglewood this summer also under the auspices of the Fromm Foundation, will be given on Friday afternoon at 2.30 and will include works by William Denny, Edgard Varese and Karl Kohn, a member of the school's faculty.

Two Final Lectures

In addition to these concerts the two final lectures in the Seminar in Contemporary Music will be held on Monday and Wednesday afternoons at 3.15. Irving Fine and Aaron Copland will discuss Contemporary Americans. All these events are open to members of the Friends of the Berkshire Music Center.

Friends may also attend the final concert of the Student Orchestra in the Music Shed Saturday afternoon at 3 o'clock, and the final Chamber Music Concert on Sunday morning at 10 o'clock in the Theatre-Concert Hall.

The Saturday morning rehearsal of the Boston Symphony Orchestra 10 o'clock will be open to the public, the proceeds going to the Orchestra's pension fund.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

AUG 3 - 1957

Busy Week Winds Up Season At Tanglewood; Gala On Thursday

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, August 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, will take place on Thursday evening, Aug. 8, and in addition to student performances, will feature the Boston Symphony orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops orchestra conducted by Arthur Fiedler.

At the concert of Friday (Aug 9) Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique"). The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday (Aug. 10), closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for orchestra by the German composer Boris Blacher. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn.

The final concert of the Wednesday evening Chamber Music series will be presented on Aug. 7. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce, Triptych by Tansman, Flute Concerto by Boccherini (Soloist: James Pappoutsakis), Mozart's Serenata Notturna for two string orchestras and the Shostakovitch Piano Concerto with Trumpet Obbligato (Soloists: Menahem Pressler, piano; Roger Voisin, trumpet).

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade", will be held on Aug. 8. Following two special performances by the opera department and the Tanglewood Study Group at 4 P. M., the ceremonies will open with a fanfare and welcome at 5:45, and 6:00 simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers, and opera department. At 7 p.m. there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds. At 8:30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops orchestras will bring the evening to a close. Charles Munch, will conduct the Fourth Symphony of Schumann. Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works, the Suite from "Our Town", and excerpts from the opera, "The Tender Land". After the intermission Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville", Tchaikovsky's "Marche Slave", Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Liokin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 9 - 1957

Concert Tonight At Tanglewood

Music of Beethoven will be featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director. Concerts this and Saturday evening at 8:30 and Sunday afternoon at 2:30 will be presented in the 6,000-seat music shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Tonight's concert will be conducted by Charles Munch and will include, in addition to the Bethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht will present the Konzertante Musik of Boris Blacher (several years ago composer in residence at the Berkshire Music Center), Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

AUG 2 - 1957

Preparing for Beethoven Ninth at Tanglewood

The friendly, informal spirit of the Berkshire Music Festival at Tanglewood is not confined to the concertgoers alone, as the above picture attests. These are the soloists and conductor who will take part in the performance of Beethoven's Ninth Symphony in the Music Shed, Sunday afternoon, the 11th, at 2. Left to right, they are, Donald Gramm, bass; John McCollum, tenor; Florence Kopleff, contralto; Charles Munch, Boston Symphony conductor, and Adele Addison, soprano.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 6 - 1957

Final Tanglewood Concerts To Feature Beethoven Wor[k] Under Munch, Schuri[cht]

Johannes Brahms was the honored composer for the fifth weekend of the Boston Berkshire Festival at Tanglewood, with Egk, Barber and Piston respectively sharing the three programs.

Friday evening introduced the distinguished guest conductor, Carl Schuricht, who visited this country last year with the Vienna Philharmonic Orchestra, and earlier this summer conducted concerts at Ravinia Park in Chicago. Slight, almost frail in stature, his forceful and penetrating control of the Boston Symphony revealed an experienced and dedicated artist. The Tragic Overture was all that one could desire; and although the first Symphony of Brahms was given unorthodox treatment, especially tempi-wise, the whole was effectively gratifying. Mr. Schuricht's paucity of directive movement was no deterrent to the orchestra's understanding of his interpretation, the results clearly evident in their keenly responsive performance. The contemporary contribution was Werner Egk's "Georgica," based on folk-tunes of his native Bavaria. These rollicking, lusty melodies and gentle waltz were agreeably intriguing clothed in modern and sometimes quite dissonant harmonies. This was the only time Mr. Egk used a score. The audience was completely unrestrained in their approval of this modest conductor, who seemed quite touched by their wild enthusiasm.

Saturday evening, though a fearsome one weatherwise, saw Dr. Munch back on the podium opening the concert with Brahms' first mature orchestral composition, "Variations on a Theme By Haydn"; followed by Samuel Barber's "Medea's Meditation and Dance of Vengeance" originally a ballet, and first danced by Martha Graham. As if part of the score, a mellifluous roll of thunder reverberated through the Shed with the darkly tragic opening, contributing its own special coloring to an intensely interesting score. Isaac Stern made his second appearance of the season in a superb performance of the violin Concerto in D major; a powerful yet sensitive violinist, at one with his instrument, neither thunder, lightning nor rain deterred his concentration, nor dimmed the lustre of his tone, his virtuosity superceding that of the elements, which served only to intensify the pleasure of the whole program.

Sunday afternoon brou[ght] total number of attendanc[e] the 25,000 mark, and this [was] continued rainy weather[.] Munch conducted [the] Boston Symphony Orchestra [in] Overture as fresh and spo[n]tous as a first dealing [with] Pisson's Fifth Symphony, [a] profound composition. Worked out the various [ele]ments used precisely and [ca]refully, but nonetheless with[out] ing of transparent susp[ense] was the contemporary con[trast] the finished profundit[y] Brahms.

Rudolf Serkin was the [soloist] in the final number, the [Brahms] piano concerto in B flat. A [work] a symphony for piano [and] chestra, the piano is much time subservient to the [or]tra. Mr. Serkin's vigorou[s] and caressing tone was an [excel]lent match for the orc[hestra] which Dr. Munch compelle[d] marvellous sensitivity, the clearly heard when [the] though at times the [piano] seemed muffled, due no d[oubt] atmospheric conditions. T[he] last movements were str[ong] beautiful; the cello solo [in] Andante by Samuel Maye[r] soribantly touching. Its [re]ference against constantly [ris]ing trills and soft arpeg[gios] the piano left one breathle[ss] audience seemed desirous [of] longing their applause in[to] ly, recalling Mr. Serkin a[nd] Munch, both of whom sha[red] stage with Mr. Mayes, in[to] able times.

The final concerts of th[is] val will include the Zimb[ler] fonietta on Wednesday [with] in works by Boyce, Ta[ns]Boccherini, Mozart and Sh[os]vitch; the annual "Tan[gle]on Parade" Thursday [with] Charles Munch and Aar[on] land conducting the Bost[on] phony and the Boston P[ops] ducted by Arthur Feidler Nash narrating his ver[sion] Saint-Saens' "Carnival [of] mals"; simultaneous con[certs] student orchestra, opera [and] composers, and the Tan[glewood] Study Group, starting [at] reserved ticket holders [at] 5:45 for all admissions. [On] and Saturday evenings [and] day afternoon will [be] music of Beethoven and [Brahms] conducted by the music [director] Charles Munch and by g[uest] ductor, Carl Schuricht.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 1 - 1957

Final Concerts At Tanglewood Shed Aug. 9, 10, 11

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place in the coming week. Concerts by the Boston Symphony Orchestra tomorrow and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, Aug. 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place on Thursday evening, Aug. 8, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert tomorrow Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique") which was performed by the orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor of the orchestra on Saturday evening, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterso, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January 1941.

[...]ncert of modern chamber [...] will be presented by the [...] Fellowship Players in the [...]r Music Hall at Tanglewood [...]day afternoon at 2:30. The [...] features works by William [...]Carese, Roussel, Karl Kohn [...]rinsky. The concert is open [...] of the Berkshire Music [...]

[...] Fellowship Players [...] professional musicians [...]

[...] sponsoring the summer work[...] a contemporary music at the [...]ire Music Center under the [...]s of the Fromm Music Foun[...] of Chicago, Paul Fromm, [...]ident. They perform works by [...]ent composers at weekly Com[...]r Forums, work in association [...] the Music Center's composition [...]rtment, and give two concerts [...]dern chamber music during the [...]sion of the school.

[...]e opening work on the pro[...], William Denny's String Quar[...] was commissioned by the Fromm [...]e Foundation. Following this, [...]ent conductor Gustav Meier of [...]ich, Switzerland, will conduct a [...]formance of Edgard [...]arese's "Oc[...]ne." Also on the program are [...]nn's "Serenade [...] Karl [...]n's Concert [...] Twelve [...]ds, which will be [...] by [...] composer, who is [...] of [...] Berkshire Mu[...] cul[...] The program [...] with [...]erformance of [...] "Pri[...]ntil," conducted [...] Maz[...] of the Boston Symphony, with [...]so soloist Naomi Farr.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
AUG 1 1957

Final Concerts At Tanglewood Shed Aug. 9, 10, 11

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place in the coming week. Concerts by the Boston Symphony Orchestra tomorrow and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonetta will be heard on Wednesday evening, Aug. 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place on Thursday evening, Aug. 8, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert tomorrow Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique") which was performed by the orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor of the orchestra on Saturday evening, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer, Boris Blacher, who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January 1941.

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held this evening. Following two special performances by the Opera Department and The Tanglewood Study Group at 4:00 p. m., the ceremonies will open with a Fanfare and Welcome at 5:45, and 6:00 simultaneous performances by the various departments of the school, the student orchestras, Tanglewood composers, and opera department. At 7:00 o'clock there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds.

At 8:30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Fourth Symphony of Schumann. Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land."

After the intermission Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

A concert of modern chamber music will be presented by the Fromm Fellowship Players in the Chamber Music Hall at Tanglewood on Friday afternoon at 2:30. The program features works by William Denny, Carese, Roussel, Karl Kohn and Stravinsky. The concert is open to Friends of the Berkshire Music Center.

The Fromm Fellowship Players are 11 young professional musicians who are spending the summer working in contemporary music at the Berkshire Music Center under the auspices of the Fromm Music Foundation of Chicago, Paul Fromm, president. They perform works by student composers at weekly Composers' Forums, work in association with the Music Center's composition department, and give two concerts of modern chamber music during the 1957 session of the school.

The opening work on the program, William Denny's String Quartet, was commissioned by the Fromm Music Foundation. Following this, student conductor Gustav Meier of Zurich, Switzerland, will conduct a performance of Edgard Varese's "Octandre." Also on the program are Roussel's "Serenade" and Karl Kohn's Concert Music for Twelve Winds, which will be conducted by the composer, who is a member of the Berkshire Music Center faculty. The program will conclude with a performance of Stravinsky's "Pribaoutki," conducted by Sergio Mazzeo of the Boston Symphony, with soprano soloist Naomi Farr.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
AUG 8 - 1957

20th Music Festival Closes on Sunday

Week-end Concerts Feature Music of Beethoven

Annual Tanglewood on Parade Is Attraction Tonight.—Copland and Fiedler to Conduct.—Schuricht on Podium Saturday Evening.—Munch to Direct Farewell Performance.

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place this week-end. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch, and by guest conductor Carl Schuricht.

"Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place this evening, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday Dr. Munch will conduct the orchestra in performances of Beethoven's Lenore Overture No. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor on Saturday evening, closing his concert with Beethoven's "Eroica" symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer, Boris Blacher, who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on December 7, 1937. The program will also include Schubert's "Unfinished Symphony."

Dr. Munch will close the 1957 Berkshire Festival season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra. Soloists will be Roger Voison, trumpet, and Louis Speyer, English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January, 1941.

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held this evening. Following two special performances by the Opera Department and The Tanglewood Study Group at 4:00 p. m., the ceremonies will open with a Fanfare and Welcome at 5:45, and 6:00 simultaneous performances by the various departments of the school, the student orchestras, Tanglewood composers, and opera department. At 7:00 o'clock there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds.

At 8:30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Fourth Symphony of Schumann. Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land."

After the intermission Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
AUG 4 - 1957

Berkshire Music Festival Moves Into Closing Week

Munch, Schuricht and Copland to Conduct Final Concerts in Shed; Tanglewood-on-Parade Slated for Thursday Night

Lenox, Aug. 3—The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (Aug. 9-10) and Sunday afternoon (Aug. 11) will feature the music of Beethoven and will be conducted by the music director, Charles Munch, and by guest conductor Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening, Aug. 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place on Thursday evening, Aug. 8, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

Eroica and Ninth

At the concert of Friday (Aug. 9) Dr. Munch will conduct the orchestra in performances of Beethoven's "Leonore" Overture No. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven violin Concerto. This will be the last of Mr. Stern's three appearances at Tangelwood this season.

Carl Schuricht will make his second appearance as guest conductor of the orchestra on Saturday evening (Aug. 10), closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum tenor; and Donald Gramm, bass.

The program will open with Aaron Copland's "Quiet City" for Trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January, 1941.

Chamber Music

The final concert of the Wednesday evening Chamber Music series will be presented on Aug. 7 at 8.30. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce, Triptych by Tansman, Flute Concerto by Boccherini (soloist: James Pappoutsakis), Mozart's Serenata Notturna for two String Orchestras and the Shostakovitch Piano Concerto with Trumpet Obbligato (soloists: Menahem Pressler, piano; Roger Voisin, trumpet). The Zimbler Sinfonietta, which is made up of members of the Boston Symphony Orchestra under the direction of Josef Zimbler, will leave immediately after the Tanglewood season on a two-months' tour of Central and South America.

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held on Thursday evening, Aug. 8. Following two special performances by the Opera Department and the Tanglewood Study Group at 4 p. m., the ceremonies will open with a Fanfare and Welcome at 5.45, and 6, simultaneous performances by the various departments of the school, the student orchestra, Tangelwood composers, and opera department. At 7 o'clock there will be a concert by the Tangelwood Choir accompanying picnic supper on the grounds.

At 8.30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will being the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Fourth Symphony of Schumann. Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land."

After the intermission Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

Complete programs for the week follow:

Wednesday, Aug. 7, 8.30, Chamber Music, Zimbler Sinfonietta
Boyce ..... Symphony No. 1
Tansman ..... Triptych
Boccherini ..... Concerto for Flute and Strings
(Soloist: James Pappoutsakes)
Mozart .... Serenata Notturna for two String Orchestras, K. 239
Shostakovitch .. Concerto for Piano and Strings, with Trumpet Obbligato, Op. 35
(Piano: Menahem Pressler; Trumpet Roger Voisin)
Thursday, Aug. 8, 8.30 p. m., Tanglewood-on-Parade
Boston Symphony Orchestra
Schumann .. Symphony No. 4 in D minor
(Conducted by Charles Munch)
Copland ..... Suite from 'Our Town" Excerpts from "The Tender Land"
(Conducted by the composer)
Boston Pops Orchestra
Arthur Fiedler, Conductor
Rossini .... Overture to "The Barber of Seville"
Tchaikovsky ..... Marche Slave
Saint-Saens .... Carnival of the Animals
(Piano soloists: Ralph Berkowitz, Seymour Lipkin)
Loewe .... "My Fair Lady" Selections
(Encores)
Friday, Aug. 9, 8.30, Music Shed, Boston Symphony Orchestra
(Charles Munch conducting)
Beethoven .... Leonore Overture No. 3
Honegger ..... Symphony No. 3 ("Liturgique")
Beethoven ..... Violin Concerto
(Soloist: Isaac Stern)
Saturday, Aug. 10, 8.30, Music Shed, Boston Symphony Orchestra
(Carl Schuricht conducting)
Blacher ..... Konzertante Musik
Schubert ..... Unfinished Symphony
Beethoven .. Symphony No. 3 ("Eroica")
Sunday, Aug. 11, 8.30, Music Shed, Boston Symphony Orchestra
(Charles Munch conducting)
Copland ..... "Quiet City"
Beethoven ..... Symphony No. 9
(Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm)
Berkshire Festival Chorus

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
AUG 8 - 1957

-:- SOLOIST -:-

FLORENCE KOPLEFF

Miss Kopleff, contralto, returns to the Berkshire Festival at Lenox to appear as one of the soloists in a performance of Beethoven's Symphony No. 9 on Sunday afternoon at 2:30 in the Music Shed. Other soloists are Adele Addison, John McCollum and Donald Gramm. Charles Munch directs the Boston Symphony Orchestra and Berkshire Festival Chorus.

[231]
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
AUG 3 - 1957

Music Festival In Final Week At Tanglewood

Varied Program Offered as 20th Season Draws to Close

Lenox, Aug. 3—The final concerns of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place on Thursday evening, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique") which was performed by the Orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht

Carl Schuricht will make his second appearance as guest conductor of the orchestra next Saturday evening closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January, 1941.

The final concert of the Wednesday evening Chamber Music series will be presented at 8.30. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce, Triptych by Tansman, Flute Concerto by Boccherini (soloist: James Pappoutsakis), Mozart's Serenata Notturna for two String Orchestras and the Shostakovitch Piano Concerto and Trumpet Obbligato (soloists: Menahem Pressler, piano; Roger Voisin, trumpet). The Zimbler Sinfonietta, which is made up of members of the Boston Symphony Orchestra under the direction of Josef Zimbler, will leave immediately after the Tanglewood season on a two months' tour of Central and South America.

TIGHT BINDING

[2327]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 6 - 1957

Music Festival To End Sunday At Tanglewood

Lenox, Aug. 5 — The Berkshire Festival of the Boston Symphony Orchestra brings its 20th season to a close next Sunday, Aug. 11, with a performance of the Beethoven Ninth Symphony. Preceding the closing concert will be a splendid series of programs starting Wednesday and including the gala "Tanglewood On Parade," the annual event that draws thousands to the beautiful festival grounds at Tanglewood here.

Concert Programs

The complete programs for the remaining concerts in the festival season are as follows:

Wednesday, Aug. 7, 8:30, Chamber Music, Zimbler Sinfonietta
Boyce ..... Symphony No. 1
Tansman ..... Triptych
Boccherini ..... Concerto for Flute and Strings
(Soloist: James Pappoutsakes)
Mozart .... Serenata Notturna for two String Orchestra, K. 239
Shostakovitch ... Concerto for Piano and Strings, with Trumpet Obbligato, Op. 35
(Piano: Menahem Pressler; Trumpet Roger Voisin)

Thursday, Aug. 8, 8:30 p. m., Tanglewood-On-Parade
Boston Symphony Orchestra
Schumann ... Symphony No. 4 in D minor
(Conducted by Charles Munch)
Copland ..... Suite from "Our Town"
Excerpts from "The Tender Land"
(Conducted by the composer)
Boston Pops Orchestra
Arthur Fiedler, Conductor
Rossini ..... Overture to "The Barber of Seville"
Tchaikovsky ..... Marche Slave
Saint-Saens .... Carnival of the Animals
(Piano soloists: Ralph Berkowitz, Seymour Lipkin)
Loewe .... "My Fair Lady" Selections
(Encores)

Friday, Aug. 9, 8:30, Music Shed, Boston Symphony Orchestra
(Charles Munch conducting)
Beethoven .... Leonore Overture No. 3
Honegger ..... Symphony No. 3 ("Liturgique")
Beethoven ..... Violin Concerto
(Soloist: Isaac Stern)

Saturday, Aug. 10, 8:30, Music Shed, Boston Symphony Orchestra
(Carl Schuricht conducting)
Blacher ..... Konzertante Musik
Schubert ..... Unfinished Symphony
Beethoven .. Symphony No. 3 ("Eroica")

Sunday, Aug. 11, 8:30, Music Shed, Boston Symphony Orchestra
(Charles Munch conducting)
Copland ..... "Quiet City"
Beethoven ..... Symphony No. 9
(Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm)
Berkshire Festival Chorus

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 9 - 1957

Final Tanglewood Series Opens In Music Shed Tonight

Music of Beethoven will be featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and tomorrow evening at 8:30 and Sunday afternoon at 2:30 will be presented in the 6,600-seat Music Shed at Tanglewood.

Tonight's concert will be conducted by Charles Munch and will include the Beethoven Violin Concerto with Isaac Stern as soloist. Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 ("Liturgical") by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht, guest conductor, will present the Konzertante Musik of Boris Blacher, several years ago composer in residence at the Berkshire Music Center, Schubert's "Unfinished" Symphony, and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City," with trumpet solo by Roger Voisin and English horn solo by Louis Speyer. Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 o'clock will be open to the public.

The student orchestra of the Berkshire Music Center will present its final weekly concert of the 1957 season tomorrow afternoon at 3 in the Music Shed. The program features works by Beethoven, Prokofieff, Walton, Brahms, Haydn and De Falla. Four student conductors will share the podium, with Brazilian conductor Eleazar de Carvalho and Seymour Lipkin, both of the Music Center faculty.

On Sunday morning the sixth and final chamber music concert will feature works by Stravinsky, Prokofieff, Schoenberg and Brahms. Both concerts are open to Friends of the Berkshire Music Center.

SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, AUGUST 9, 1957

Beethoven Works To Be Featured at Festival's Closing

Lenox, Aug. 8—Music of Beethoven will be featured on the programs of the final week end of the Berkshire Festival at Tanglewood by the Boston Symphony Orchestra, Charles Munch, music director. Concerts of Friday and Saturday evenings (Aug. 9-10) at 8:30 and Sunday afternoon (Aug. 11) at 2:30 will be presented in the 6000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto Friday night, a guest conductor, Carl Schuricht; Saturday night and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Friday's concert will be conducted by Charles Munch and will include, in addition to the Beethoven Violin Concerto, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht will present the Konzertante Musik of Boris Blacher (several years ago composer in residence at the Berkshire Music Center), Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

General admission to all concerts is available on the day of the concert at $2.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 will be open to the public. Admission is $1 for the benefit of the orchestra's Pension Fund.

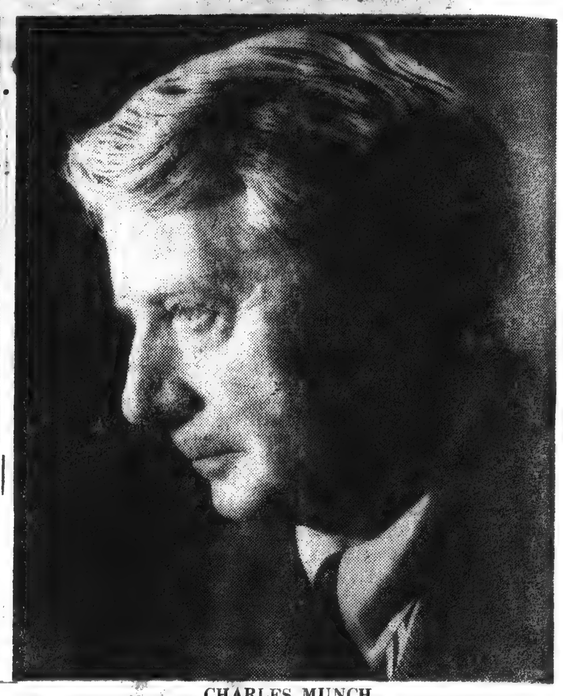
Concerts open to Friends of the Berkshire Music Center include a concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the

mer, the final concert by the Student Orchestra in the shed at 3 p. m. Saturday, and the final student chamber music concert Sunday morning at 10 in the Theatre-Concert Hall.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 11,

In Closing Concert at Tanglewood This Afternoo

ADELE ADDISON



CHARLES MUNCH

JOHN McCOLLU

The final concert of the 20th season of the Berkshire Festival at Tanglewood, Lenox, takes place in the Shed this afternoon at 2.30. Charles Munch, music director, will conduct the Boston Symphony Orchestra in a performance of Beethoven's Ninth Symphony. Soloists will be Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, with the Berkshire Festival Chorus.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

AUG 9 - 1957

THREE FINAL SESSIONS AT TANGLEWOOD

Music of Beethoven to Be Featured in Closing Stanzas

Lenox, Aug. 9—Music of Beethoven will be featured on the programs of the final week end of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director. Concerts tonight and tomorrow evening at 8.30 and Sunday afternoon at 2.30 will be presented in the 6000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Isaac Stern Tonight

Tonight's concert will be conducted by Charles Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht will present the Konzertante Musik of

ISAAC STERN

soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

General admission to all concerts is available on the day of the concert.

The tomorrow morning rehearsal of the Boston Symphony Orchestra at 10 will be open to the public. Nominal admission for the benefit of the Orchestra's Pension Fund.

Concerts open to Friends of the Berkshire Music Center include a special concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the Berkshire Music Center this summer, the final concert by the Student Orchestra in the Shed at 3 p. m. tomorrow and the final student chamber music concert on Sunday morning at 10 in the Theater-Concert Hall.

Post
WALLINGFORD, C
Weekly Indepe
Circ. 3,408

AUG 8 1957

JOHN McCOLLUM, te
turns to the Berkshi
tival to appear as one
soloists in a performa
Beethoven's Symphony
on Sunday afternoon,
11 at 2:30 in the Musi
Other soloists are Ad
dison, Florence Kepl
Donald Gramm.
Munch directs the
Symphony Orchestra
Berkshire Festival Ch

ADELE ADDISON, s
returns to Tanglewood
pear as one of the sol
a performance of Beet
Symphony No. 9 on
afternoon, August 11
p.m. in the Music She
er soloists are Florenc
leff, John McCollu
Donald Gramm.
Munch directs the
Symphony Orchestra
Berkshire Festival Ch

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

AUG 3 - 1957

Balon

Donald Gramm will be baritone soloist in Beethoven's Ninth Symphony on the concluding program of the Berkshire Festival at Tanglewood Sunday afternoon, Aug. 11.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

AUG 4 - 1957

Final Concerts Set At Tanglewood

Special to The Standard-Times

LENOX, Aug. 3 — The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, will take place in the coming week.

Concerts by the Boston Symphony Orchestra on next Friday and Saturday evenings and next Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening just prior to their departure on a South American tour.

"Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, will take place on Thursday evening and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

AUG 4 - 1957

Mus

National Ball Pleases at J

By RAYMOND MORIN
Telegram Music Critic

A youthful, energetic, and crack-spelling company is Th National Ballet of Canada tha recently held its own, durin fifty-silver jubilee of the Jacob Pillow Dance Festival at Le

Nothing short of a triump calls much ice at the Pillo this season. It would seem that Ted Shawn, the impre sario, has combed the un verse to exceed anything pr viously accomplished at th world's foremost dance cen ter.

During the nine weeks th will end on the last day August, he will have presente the foremost dancers fro Denmark, Peru, Haiti, Canad Spain, Scotland, Russia an Oriental countries, as well American Indians.

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They made their Americ debut at the Pillow in 19 and he declared that their r turn was an absolute "mu for the silver jubilee.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 9 - 1957

Norman Clark, Jr.
Charles Munch, conduc
Symphony, poses informall
he will sing in Beethoven

TIGHT BINDING

[2327]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 6 - 1957

Music Festival To End Sunday At Tanglewood

Lenox, Aug. 5 — The Berkshire Festival of the Boston Symphony Orchestra brings its 20th season to a close next Sunday, Aug. 11, with a performance of the Beethoven Ninth Symphony. Preceding the closing concert will be a splendid series of programs starting Wednesday and including the gala "Tanglewood On Parade," the annual event that draws thousands to the beautiful festival grounds at Tanglewood here.

Concert Programs

The complete programs for the remaining concerts in the festival season are as follows:

Wednesday, Aug. 7, 8:30, Chamber Music, Zimbler Sinfonietta
Boyce ..... Symphony No. 1
Tansman ..... Triptych
Boccherini ..... Concerto for Flute and Strings
(Soloist: James Pappoutsakes)
Mozart .... Serenata Notturna for two String Orchestra, K. 239
Shostakovitch ... Concerto for Piano and Strings, with Trumpet Obbligato, Op. 35
(Piano: Menahem Pressler; Trumpet Roger Voisin)

Thursday, Aug. 8, 8:30 p. m., Tanglewood-On-Parade
Boston Symphony Orchestra
Schumann .. Symphony No. 4 in D minor
(Conducted by Charles Munch)
Copland ..... Suite from "Our Town"
Excerpts from "The Tender Land"
(Conducted by the composer)
Boston Pops Orchestra
Arthur Fiedler, Conductor
Rossini ..... Overture to "The Barber of Seville"
Tchaikovsky ..... Marche Slave
Saint-Saens .... Carnival of the Animals
(Piano soloists: Ralph Berkowitz, Seymour Lipkin)
Loewe .... "My Fair Lady" Selections
(Encores)

Friday, Aug. 9, 8:30, Music Shed, Boston Symphony Orchestra
(Charles Munch conducting)
Beethoven .... Leonore Overture No. 3
Honegger ..... Symphony No. 3 ("Liturgique")
Beethoven ..... Violin Concerto
(Soloist: Isaac Stern)

Saturday, Aug. 10, 8:30, Music Shed, Boston Symphony Orchestra
(Carl Schuricht conducting)
Blacher ..... Konzertante Musik
Schubert ..... Unfinished Symphony
Beethoven .. Symphony No. 3 ("Eroica")

Sunday, Aug. 11, 8:30, Music Shed, Boston Symphony Orchestra
(Charles Munch conducting)
Copland ..... "Quiet City"
Beethoven ..... Symphony No. 9
(Soloists: Adele Addison, Florence Kopleff, John McColum, Donald Gramm)
Berkshire Festival Chorus

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 9 - 1957

Final Tanglewood Series Opens In Music Shed Tonight

Music of Beethoven will be featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and tomorrow evening at 8:30 and Sunday afternoon at 2:30 will be presented in the 6,000-seat Music Shed at Tanglewood.

Tonight's concert will be conducted by Charles Munch and will include the Beethoven Violin Concerto with Isaac Stern as soloist, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 ("Liturgical") by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht, guest conductor, will present the Konzertante Music of Boris Blacher, several years ago composer in residence at the Berkshire Music Center, Schubert's "Unfinished" Symphony, and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City," with trumpet solo by Roger Voisin and English horn solo by Louis Speyer. Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 o'clock will be open to the public.

The student orchestra of the Berkshire Music Center will present its final weekly concert of the 1957 season tomorrow afternoon at 2:30 in the Music Shed. The program features works by Beethoven, Prokofieff, Walton, Haydn and De Falla. Four student conductors will appear on the podium, with Brazilian conductor Eleazar de Carvalho and Seymour Lipkin, both of the Music Center faculty.

On Sunday morning the sixth and final chamber music concert will feature works by Stravinsky, Prokofieff, Schoenberg and Brahms. Both concerts are open to Friends of the Berkshire Music Center.

SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, AUGUST 9, 1957

Beethoven Works To Be Featured at Festival's Closing

Lenox, Aug. 8—Music of Beethoven will be featured on the programs of the final week end of the Berkshire Festival at Tanglewood by the Boston Symphony Orchestra, Charles Munch, music director. Concerts of Friday and Saturday evenings (Aug. 9-10) at 8:30 and Sunday afternoon (Aug. 11) at 2:30 will be presented in the 6000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto Friday night, a guest conductor, Carl Schuricht; Saturday night and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Friday's concert will be conducted by Charles Munch and will include, in addition to the Beethoven Violin Concerto, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger.

Saturday evening's concert Carl Schuricht, will present the Konzertante Music of Boris Blacher (several years ago composer in residence at the Berkshire Music Center), Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

General admission to all concerts is available on the day of the concert at $2.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 will be open to the public. Admission is $1 for the benefit of the orchestra's Pension Fund.

Concerts open to Friends of the Berkshire Music Center include a concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the [illegible] summer, the final concert by the Student Orchestra in the shed at 3 p. m. Saturday, and the final student chamber music concert Sunday morning at 10 in the Theatre-Concert Hall.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

AUG 4 - 1957

Final Concerts Set At Tanglewood

Special to The Standard-Times

LENOX, Aug. 3 — The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, will take place in the coming week.

Concerts by the Boston Symphony Orchestra on next Friday and Saturday evenings and next Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch and by guest conductor Carl Schuricht.

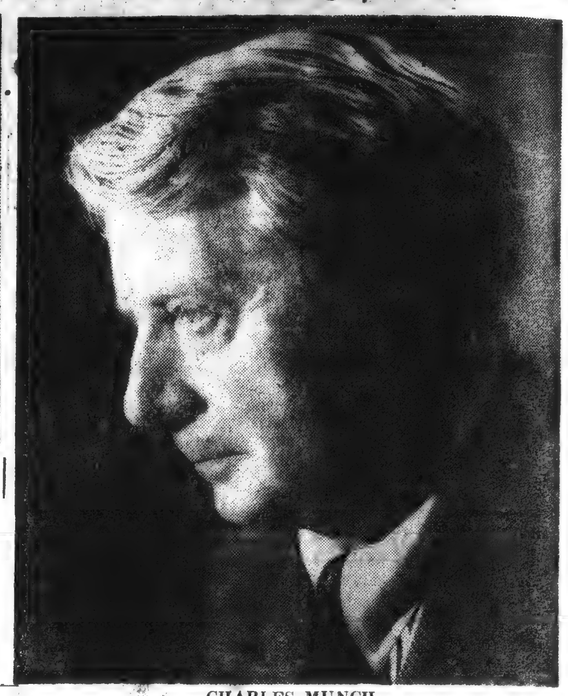
The Zimbler Sinfonietta will be heard on Wednesday evening just prior to their departure on a South American tour.

"Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, will take place on Thursday evening and in addition to special performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 11,

In Closing Concert at Tanglewood This Afternoo

ADELE ADDISON



CHARLES MUNCH

JOHN McCOLLU

The final concert of the 20th season of the Berkshire Festival at Tanglewood, Lenox, takes place in the Shed this afternoon at 2.30. Charles Munch, music director, will conduct the Boston Symphony Orchestra in a performance of Beethoven's Ninth Symphony. Soloists will be Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, with the Berkshire Festival Chorus.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

AUG 9 - 1957

THREE FINAL SESSIONS AT TANGLEWOOD

Music of Beethoven to Be Featured in Closing Stanzas

Lenox, Aug. 9—Music of Beethoven will be featured on the programs of the final week end of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director. Concerts tonight, tomorrow evening at 8.30 and Sunday afternoon at 2.30 will be presented in the 6000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow night and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

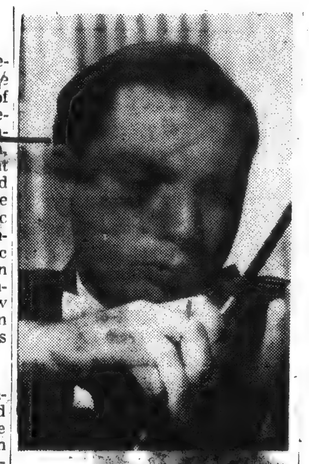
Stern Tonight

Friday's concert will be conducted by Charles Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. Saturday evening's concert Carl Schuricht will present the Konzertante Musik of Boris Blacher (several years ago composer in residence at the Berkshire Music Center), Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

General admission to all concerts is available on the day of the concert.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 will be open to the public. Nominal admission for the benefit of the Orchestra's Pension Fund.

Concerts open to Friends of the Berkshire Music Center include a special concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the Berkshire Music Center this summer, the final concert by the Student Orchestra in the Shed at 3 p. m. tomorrow and the final student chamber music concert Sunday morning at 10 in the Theater-Concert Hall.



ISAAC STERN

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

AUG 3 - 1957

Balon

Donald Gramm will be baritone soloist in Beethoven's Ninth Symphony on the concluding program of the Berkshire Festival at Tanglewood Sunday afternoon, Aug. 11.

JOHN McCOLLUM, te
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Munch directs the
Symphony Orchestra
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ADELE ADDISON,
returns to Tanglewoo
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Donald Gramm.
Munch directs the
Symphony Orchestr
Berkshire Festival Ch

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Weekly Indepe
Circ. 3,408

AUG 8 1957

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 9 - 1957

Telegram
ORCESTER, Mass.
Republican
Circ. 106,047

AUG 4 - 1957

Mus

National Ba
Pleases at J

By RAYMOND MORIN
Telegram Music Critic

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 9 - 1957

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Charles Munch, conduc
rehears, poses informall
will sing in Beethoven

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
AUG 4 - 1957

Mus

National Ballet of Canada Pleases at Jacob's Pillow

By RAYMOND MORIN
Telegram Music Critic

Youthful, energetic, and appealing company is The National Ballet of Canada that recently held its own during the silver jubilee of the Jacob's Pillow Dance Festival at Lee.

Nothing short of a triumph was much ice at the Pillow this season. It would seem that Ted Shawn, the impresario, has combed the universe to exceed anything previously accomplished at the world's foremost dance center.

During the nine weeks that will end on the last day of August, he will have presented the foremost dancers from Denmark, Peru, Haiti, Canada, Spain, Scotland, Russia and Oriental countries, as well as American Indians.

It was pretty obvious from his curtain talk that Shawn has a special regard for the Canadian group.

They made their American debut at the Pillow in 1953, and he declared that their return was an absolute "must" for the silver jubilee.

Engaging Efforts

Their most engaging efforts were devoted to a featherweight but delightful set of portraits called "Les Rendez-Vous," and five intense, symbolic poems of motion, titled "Dark Elegies."

The first of these was a happy conglomeration of the "boy meets girl" thesis. It didn't overwork techniques but contented itself with wholesale flirtations, using agility and smiles as the primary enticements.

Joy has never been more heavily underscored than in the "Variation" by Angela Leigh to whom Frederick Ashton, the choreographer, gave some of his most attractive and original patterns.

Less secure was the more ornate "Variation" by Earl Kraul, but there still was fine vitality in his work and a refreshing ebullience.

Vital Portrayal

Based on Gustav Mahler's "Songs of the Death of Infants," the beauties of grief and reconciliation were vitally portrayed in "Dark Elegies." Choreography by Antony Tudor calls for five graphic moods to be transmitted through whirling, symbolical action.

Little doubt existed in the second song, "Ah, now I know why oft I caught you gazing," that Lois Smith and David Adams are the company's stars. The work of the ensemble in the final song, "In such a tempest, on such a day," was thoroughly beautiful. It depicted frustration and determination through spiraling action and complex patterns.

The dancers were Adams, with Ray Moller, Harold Dal Silva, Kraul, Donald Mahler, Edelayne Brandt, Judie Colpman, Jacqueline Irvings, Lilian Jarvis, and Jocelyn Terell.

Shawn is guest star this week with Myra Kinch & Co. He is doing his famous role of King Lear in "Sundered Majesty" and Miklos in "The Bajour."

Anyone who's unduly impressed with Shawn's doing these roles at the age of 66 will be flabergasted during the weekend performances of Aug. 16 and 17. Appearing on the bill with the Miami Civic Ballet and Antonia Morales will be the "first lady of the dance," Ruth St. Denis.

She is 78!

NEXT WEEKEND

TANGLEWOOD — Thursday, at 8:30 p. m. ("Tanglewood on Parade"): Boston Symphony, conducted by Charles Munch, in Schumann's Symphony No. 4 in D minor; conducted by Aaron Copland, in Copland's Suite from "Our Town" and excerpts from "The Tender Land" . . . Boston Pops Orchestra, conducted by Arthur Fiedler, in the Overture to Rossini's "The Barber of Seville," Tchaikovsky's "Marche Slav," Saint-Saens' "Carnival of the Animals" (Ralph Berkowitz and Seymour Lipkin, piano soloists), and selections from Loewe's "My Fair Lady."

Friday at 8:30 p. m.: Boston Symphony, conducted by Charles Munch, in Beethoven's Leonore Overture, No. 3; Honegger's Symphony No. 3 (Liturgique"); and the Beethoven Violin Concerto, Isaac Stern, soloist.

Saturday at 8:30 p. m.: Boston Symphony, conducted by Carl Schuricht, in Blacher's "Konzertante Musik"; Schubert's "Unfinished" Symphony; and Beethoven's Symphony No. 3 ("Eroica").

Sunday at 2:30 p. m.: Boston Symphony, conducted by Charles Munch, in Copland's "Quiet City," and Beethoven's Symphony No. 9, with the Festival Chorus and solists Adele Addison, Florence Kopleff, John McCollum, and Donald Gramm.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
AUG 4 - 1957

"Tanglewood on Parade" Features Last Berkshire Festival Week-end

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will feature the final week-end of the Boston Symphony Orchestra's Berkshire Festival in Lenox, Mass.

The events of "Tanglewood on Parade" will begin with two preliminaries for box and reserved seat holders, at 4 p.m.—a special opera performance in the gardens and a Tanglewood study group concert. The student orchestra will perform Weber's "Euryanthe" Overture, the first movement of Nielsen's Fifth Symphony, the first movement of the Schumann Piano Concerto with Mofey Ritt as soloist, and the fourth movement of Villa-Lobos' Bachianas Brasileiras, No. 2.

There will be a concert of chamber music written this Summer by composition department students. The Tanglewood Choir will provide choral music during the picnic supper hour at 7. In the evening the Boston Symphony will be conducted in the Music Shed by Charles Munch, and the Boston Pops Orchestra by Arthur Fiedler. Aaron Copland will conduct his own "Our Town" Suite and excerpts from "The Tender Land," with the Berkshire Festival Chorus. Ogden Nash will read his own amusing text during a performance of Saint-Saens' "The Carnival of the Animals."

The final concerts in the main series of the Berkshire Festival will be as follows:

Today at 2:30 p.m., Music Shed, Charles Munch conducting. Brahms: "Academic Festival Overture"; Walter Piston: Symphony N. 5; Brahms: Piano Concerto No. 2, in B-flat major (soloist: Rudolf Serkin).

Wednesday at 8:30, Theater-Concert Hall, Music for small orchestra, by the Zimbler Sinfonietta: Boyce: Symphony No. 1; Tansman: Triptych; Boccherini: Flute Concerto (soloist: James Pappoutsakis); Mozart: Serenata Notturna; Shostakovich: Piano Concerto (soloists: Menahem Pressler, piano, and Roger Voisin, trumpet).

Friday at 8:30, Music Shed, Charles Munch conducting. Beethoven: "Leonore" Overture No. 3; Honegger: Symphony No. 3, "Liturgical"; Beethoven: Violin Concerto (soloist: Isaac Stern).

Saturday at 8:30, Music Shed, Carl Schuricht conducting. Blacher: Konzertante Musik; Schubert: "Unfinished" Symphony; Beethoven: "Eroica" Symphony.

Sunday, Aug. 11, at 2:30, Music Shed, Charles Munch conducting. Copland: "Quiet City"; Beethoven: Ninth Symphony—soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass; Berkshire Festival Chorus.

Two subsidiary Tanglewood events will be the second of two chamber music concerts under auspices of the Fromm Music Foundation of Chicago, Tuesday at 8:30, and a concert by Fromm Fellows Friday at 2:30.

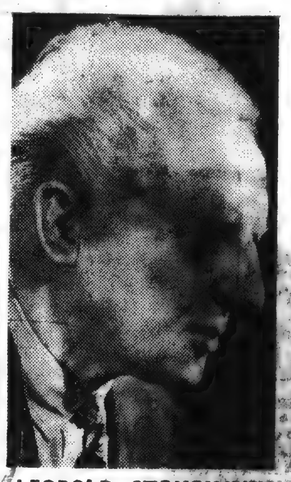
Boris Goldovsky will present the world premiere of "Tale for a Deaf Ear," Monday evening. This is a one-act American opera by Mark Bucci, commissioned for Tanglewood by Samuel Wechsler. Mr. Goldovsky will also present scenes from "standard" operas.

BOSTON HERALD, FRIDAY, AUG. 9, 1957

Beethoven Works End Berkshire Fete

Music of Beethoven will be featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director. Concerts of Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 will be presented in the 6,000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
JUN 15 1957



LEOPOLD STOKOWSKY will conduct at Empire State Music Festival.

ADELE ADDISON is soloist in Beethoven's Ninth Symphony at Tanglewood.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 9 - 1957

Warren Clark, Jr.

Charles Munch, conductor of the Boston Symphony, poses informally with the soloists who will sing in Beethoven's Ninth Symphony at Tanglewood Sunday [illegible]. They are Donald Gramm, John McCollum, Florence Kopleff, and Adele Addison.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
AUG 9 - 1957

Berkshire Festival Final Week-End

Music of Beethoven will be featured in the final week-end of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and Saturday evenings at 8:30 and Sunday afternoon at 2:30 will be presented in the 6000-seat Music Shed. They will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Tonight's concert will be conducted by Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Schuricht will present the Konzertante Musik of Boris Blacher, Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica").

The final concert on Sunday afternoon, conducted by Munch, will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: [illegible]eyer).

Dr. Munch will close the season with Beethoven's Ninth; the soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass. The Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
AUG 3 - 1957

[233]

Tanglewood and Jacob's Pil[low]

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (Aug. 9-10) and Sunday afternoon (Aug. 11) will feature the music of Beethoven and will be conducted by the music director, Charles Munch, and by a guest conductor, Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening, Aug. 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place Thursday evening, Aug. 8, and will feature the Boston Symphony conducted by Dr. Munch and Aaron Copland, and the Boston Pops conducted by Arthur Fiedler.

At the Friday concert (Aug. 9) Dr. Munch will conduct Beethoven's "Leonore" Overture No. 3 and Honegger's Symphony No. 3 ("Liturgique"). The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Herr Schuricht will make his second appearance as guest conductor on Saturday evening (Aug. 10), closing his concert with Beethoven's "Eroica" Symphony. He will open with the Konzertante Musik for Orchestra by the German composer, Boris Blacher. This piece is dedicated to Herr Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the Berkshire Festival with Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony and the Festival Chorus (prepared by Hugh Ross and Alfred Nash Patterson) will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City."

THE BOSTON SUNDAY HERALD, AUGUST 4, 1957

Final Programs Announced For 20th Berkshire Fete

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon August 11, will feature the music of Beethoven and will be conducted by Music Director, Charles Munch, and by guest conductor Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening just prior to departing on a South American tour. "Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, will take place on Thursday evening, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday, Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the Orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Complete programs for the week follow:

Wednesday, August 7, 8:30
Chamber Music, Zimbler Simonietta
Boyce — Symphony No. 1
Tansman — Triptych
Boccherini — Concerto for Flute and Strings (Soloist: James Pappoutsakis)
Mozart — Serenata Notturna for two String Orchestras, K. 239
Shostakovitch — Concerto for Piano and Strings, with Trumpet Obbligato, Op. 35
(Piano: Menahem Pressler; Trumpet, Roger Voisin)

Thursday, August 8, 8:30 p.m.
Tanglewood on Parade
Boston Symphony Orchestra
Schumann — Symphony No. 4 in D minor (Conducted by Charles Munch)
Copland — Suite from "Our Town"
Excerpts from "The Tender Land" (Conducted by the composer)
Boston Pops Orchestra
Arthur Fiedler, Conductor
Rossini — Overture to "The Barber of Seville"
Tchaikovsky — Marche Slave
Saint-Saens — Carnival of the Animals
(Piano Soloists: Ralph Berkowitz, Seymour Lipkin)
Loewe — Selections from "My Fair Lady"

Friday, August 9, 8:30, Music Shed.
Boston Symphony Orchestra
(Charles Munch Conducting)
Beethoven — Leonore Overture No. 3
Honegger — Symphony No. 3 ("Liturgique")
Beethoven — Violin Concerto
(Soloist: Isaac Stern)

Saturday, August 10, 8:30, Music Shed.
Boston Symphony Orchestra
(Carl Schuricht Conducting)
Blacher — Konzertante Musik
Schubert — Unfinished Symphony
Beethoven — Symphony No. 3 ("Eroica")

Sunday, August 11, 8:30 Music Shed.
Boston Symphony Orchestra
(Charles Munch Conducting)
Copland — "Quiet City"
Beethoven — Symphony No. 9
(Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm)
Berkshire Festival Chorus

NEW YORK, N. Y.
DAILY NEWS
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AUG 4 1957

Tanglewood Finale

• The Berkshire Music Festival winds up its 20th season at Tanglewood, Lenox, Mass., next weekend with three Beethoven concerts by the Boston Symphony led by Charles Munch and guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard Wednesday. "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will take place Thursday evening.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 4 1957

[234]

Berkshire Fete Ends Next Week

By FRANCIS D. PERKINS

With the end of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood next Sunday, the summer music season in the Northeastern states will have passed its zenith, although several concert series, particularly in rural New England, will continue during the rest of August. Charles Munch will conduct three of the remaining festival concerts at Lenox, Mass.; Carl Schuricht will reappear Saturday night, and Thursday night's concert, the main event of the annual "Tanglewood on Parade" benefit, will have three conductors: Mr. Munch, Aaron Copland and Arthur Fiedler.

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"Tale for a Deaf Ear," based on a story by Elizabeth Enright, calls for soprano and baritone principals, four other solo singers and a small chorus. It is scored for two pianos and two percussionists, but has also been arranged for two pianos alone and for a chamber orchestra of twenty-one players.

The Center's schedule for this closing week also includes a chamber music concert of works by Robert Palmer, Milton Babbitt, Carlos Chavez, Walter Piston, Ernst Krenek and Igor Stravinsky Tuesday night; a contemporary program by an instrumental group Friday afternoon and discussions of modern American music by Irving Fine and Aaron Copland tomorrow and Wednesday afternoons.

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Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 8:30, Boston Symphony Orchestra, Charles Munch, conductor; soloist, Rudolf Serkin, pianist. Academic Festival Overture; Piano Concerto No. 2, Brahms; Symphony No. 5, Piston.

Wednesday, 8:30, Zimbler Sinfonietta. Symphony No. 1, Boyce; Triptych, Tansman; Concerto for Flute and Strings (soloists, James Pappoutsakis); Serenata Notturna for two String Orchestras, K. 239, Mozart; Concerto for Piano and Strings, with Trumpet Obbligato, Op. 35, (Menahem Pressler, piano; Roger Voisin, trumpet), Shostakovitch.

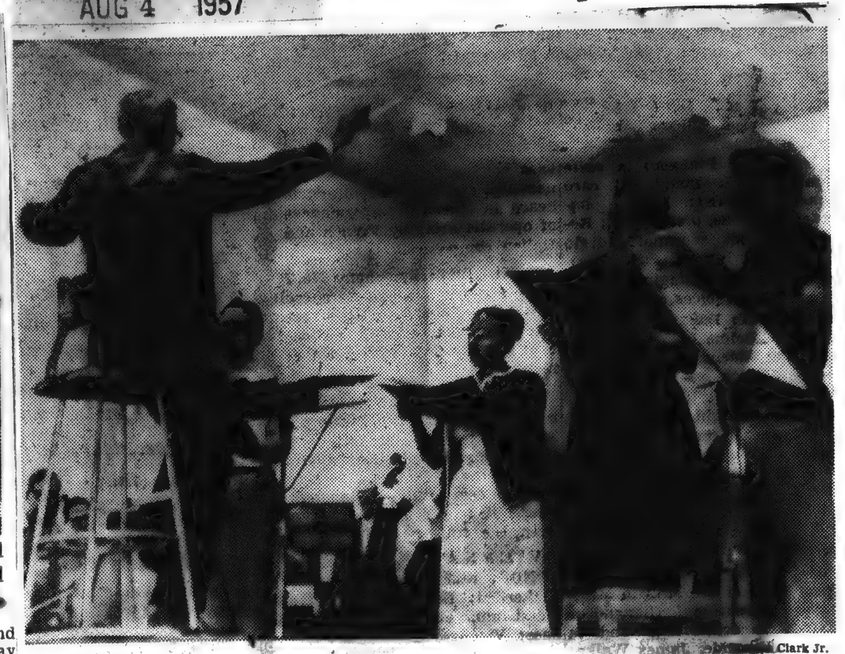
Thursday, "Tanglewood on Parade" Boston Symphony and Boston Pops Orchestras, Charles Munch and Athur Fiedler conducting; Ogden Nash, narrator. Fanfare and Welcome, 5:45. Demonstrations by the Berkshire Music Center. 6. Concert in the Shed, 8:15. Symphony No. 4 in D minor, Schumann; "Our Town," Suite; "The Tender Land," Excerpts, (Aaron Copland conducting), Copland; Overture to "The Barber of Seville," Rossini; Marche Slav, Tchaikovsky; "The Carnival of the Animals,"—Grand Zoological Fantasia, (soloists, Seymour Lipkin and Ralph Berkowitz, pianists), Saint-Saens; Selection, "My Fair Lady," Loewe.

Friday, 8:30, Boston Symphony Orchestra, Charles Munch, conductor; soloists, Isaac Stern, violinist. Leonore Overture No. 3, Beethoven; Symphony No. 3 ("Liturgique"), Honegger; Violin Concerto, Beethoven.

Saturday, 8:30 Boston Symphony Orchestra, Carl Schuricht conducting. Konzertante Musik, Blacher; Unfinished Symphony, Schubert; Symphony No. 3 ("Eroica"), Beethoven.

Sunday, Aug. 11, 8:30, Boston Symphony Orchestra, Charles Munch, conductor; soloists, Adele Addison, Florence Kopleff, John McColum, Donald Gramm; Berkshire Festival Chorus, "Quiet City," Copland; Symphony No. 9, Beethoven.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
AUG 4 1957



REHEARSAL OF NINTH SYMPHONY—At Tanglewood, Charles Munch prepares soloists for their performance in the Beethoven work next Sunday with the Boston Symphony Orchestra. L. to r., John McCollum, Adele Addison, Florence Kopleff, Donald Gramm.

NEW YORK CITY, N. Y.
Circ. D. [illegible]
AUG 5 [illegible]

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Closes Sunday

The Berkshire Festival at Tanglewood, Lenox, Mass., will wind up its 20th season Sunday afternoon with a performance of Beethoven's Ninth Symphony in the picturesque 6,000-seat Music Shed. Music director Charles Munch will conduct the Boston Symphony and the Festival Chorus together with the following assisting soloists: soprano Adele Addison, contralto Florence Kopleff, tenor John McCollum, bass Donald Gramm.

Combined with Beethoven will be the contemporary American, Aaron Copland. His "Quiet City," composed during 1940 in a barn-studio near Tanglewood, for trumpet, English horn and string orchestra, will open the program.

Munch also will lead Friday night's concert which features Isaac Stern in the Beethoven Violin Concerto. The composer's overture to "Leonore, No. 3," plus Honegger's Symphony No. 3, "Liturgique," complete the bill.

Guest conductor Carl Schuricht is to be on the podium for Saturday night's event which includes Beethoven's "Eroica." Schubert's "Unfinished" Symphony and Boris Blacher's "Konzertante Musik" are the other selections. German-born, Blacher, now director of the Berlin Hochschule, was composer-in-residence at the Berkshire Music Center during the summer of 1955.

Tanglewood on Parade

The Festival's annual "Tanglewood on Parade," Thursday, for the benefit of the center, adds a jovial note with its varied activities. These include the Boston Pops Orchestra with Arthur Fiedler conducting the Saint-Saens "Carnival of the Animals." Ogden Nash will be on hand to read the verses he wrote for the piece. The Boston Symphony proper, under both Munch's and Copland's direction, also will perform half the program. Festivities begin at 5:45 in the afternoon and climax with an evening concert in the Shed.

Music Tonight . . .

Washington Square Park Chamber Music Concert, Fritz Rikko conducting Collegium Musicum. Anabel Hulme-Brieff, flute; Joyce Flissler, violin; Alexander Kouguell, cello; Albert Cossart, harpsichord. 9.

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
AUG 9 - 1957

Berkshire Festival Final Week-End

Music of Beethoven will be featured in the final week-end of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and Saturday evenings at 8:30 and Sunday afternoon at 2:30 will be presented in the 6000-seat Music Shed. They will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Tonight's concert will be conducted by Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Schuricht will present the Konzertante Musik of Boris Blacher, Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica").

The final concert on Sunday afternoon, conducted by Munch, will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, English horn: Louis Speyer). Dr. Munch will close the season with Beethoven's Ninth. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass. The Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held Thursday evening, Aug. 8. Following two special performances by the Opera Department and the Tanglewood Study Group at 4 p.m., the ceremonies will open with a Fanfare and Welcome at 5:45, and 6:00 simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers and opera department. At 7 o'clock there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds. At 8:30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the [illegible] Symphony of Schumann. Aaron Copland will conduct [illegible] own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land." After the intermission, Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
AUG 1 1957

BSO to Conclude Berkshire Series With Beethoven

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox

ADELE ADDISON

Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings, Aug. 9-10, and Sunday afternoon, Aug. 11, will feature the music of Beethoven and will be conducted by music director Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard Wednesday evening, Aug. 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place Thursday evening, Aug. 8, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday, Aug. 9, Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique"). The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra Saturday evening, Aug. 10, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher, who was composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson will be soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for Trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn.

The final concert of the Wednesday evening Chamber Music series will be presented Aug. 7 at 8:30. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce, Triptych by Tansman, Flute Concerto by Boccherini (soloist, James Pappoutsakis), Mozart's Serenata Notturna for two String Orchestras and the Shostakovitch Piano Concerto with Trumpet Obbligato (soloists: Menahem Pressler, piano; Roger Voisin, trumpet). The Zimbler Sinfonietta, which is made up of members of the Boston Symphony Orchestra under the direction of Josef Zimbler, will leave immediately after the Tanglewood season on a two months' tour of Central and South America.

NEWTOWN BEE August 2

Berkshire Festival Closes Next Week

"Tanglewood On Parade" Presents "Pops" Group

Brahms will be featured both Saturday night and Sunday afternoon this week end at the Berkshire Festival in Tanglewood, Lenox, Mass., when Charles Munch will conduct the Boston Symphony Orchestra in the big Music Shed. Scheduled for Saturday at 8:30 p.m. are Brahms' Haydn Variations and the violin concerto, with Isaac Stern as soloist. On Sunday afternoon at 2:30 o'clock, Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, with the Academic Festival Overture opening the concert.

Next week will conclude the summer concert season at Tanglewood. The complete program for August 7-11 follows:

Wednesday, August 7, 8:30, chamber music by the Zimbler Sinfonietta: Boyce, Symphony No. 1; Tansman, Triptych; Boccherini, Concerto for Flute and Strings, soloist, James Pappoutsakis; Mozart, Serenata Notturna for two String Orchestras, K239; Shostakovitch, Concerto for Piano and Strings, with Trumpet Obbligato, Opus 35, piano, Menahem Pressler; trumpet, Roger Voisin.

Thursday, August 8, 8:30 p.m., Tanglewood on Parade; Boston Symphony Orchestra conducted by Charles Munch: Schumann, Symphony No. 4 in D minor; Copland, Suite from "Our Town", excerpts from "The Tender Land," conducted by the composer; Boston Pops Orchestra conducted by Arthur Fiedler, Rossini, Overture to "The Barber of Seville;" Tchaikovky, Marche Slav; Saint-Saens, Carnival of the Animals, piano soloists, Ralph Berkowitz and Seymour Lipkin; Loewe, "My Fair Lady" selections.

Friday, August 9, 8:30 p.m., Boston Symphony Orchestra conducted by Dr. Munch: Beethoven, Leonore Overture No. 3; Honegger, Symphony No. 3; Beethoven, violin concerto, soloist, Isaac Stern.

Saturday, August 10, 8:30 p.m., Boston Symphony Orchestra, Carl Schuricht conducting: Blacher, Konzertante Musik; Schubert, Unfinished Symphony; Beethoven, Symphony No. 3 ("Eroica").

Sunday, August 11, 8:30 p.m., Boston Symphony Orchestra conducted by Dr Munch: Copland, "Quiet City;" Beethoven, Symphony No. 9, with soloists Adele Addison, Florence Kopleff, John McColum, Donald Gramm, and the Berkshire Festival Chorus.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 4 1957

[234]

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 4 1957

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NEW YORK CITY, N. Y.
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Circ. D. 389,0[illegible] - S. 2[illegible]
AUG 5 19[illegible]

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

AUG 9 - 1957

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Jewish Advocate
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Carl Schuricht will make his second appearance as guest conductor of the Orchestra Saturday evening, Aug. 10, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher, who was composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on Dec. 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson will be soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for Trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn.

The final concert of the Wednesday evening Chamber Music series will be presented Aug. 7 at 8:30. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce, Triptych by Tansman, Flute Concerto by Boccherini (soloist, James Pappoutsakis), Mozart's Serenata Notturna for two String Orchestras and the Shostakovitch Piano Concerto with Trumpet Obbligato (soloists: Menahem Pressler, piano; Roger Voisin, trumpet). The Zimbler Sinfonietta, which is made up of members of the Boston Symphony Orchestra under the direction of Joseph Zimbler, will leave immediately after the Tanglewood season on a two months' tour of Central and South America.

Berkshire Festival Final Week-End

Music of Beethoven will be featured in the final week-end of the Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and Saturday evenings at 8:30 and Sunday afternoon at 2:30 will be presented in the 6000-seat Music Shed. They will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Tonight's concert will be conducted by Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Schuricht will present the Konzertante Musik of Boris Blacher, Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica").

The final concert on Sunday afternoon, conducted by Munch, will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer).

Dr. Munch will close the season with Beethoven's Ninth. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass. The Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held Thursday evening, Aug. 8. Following two special performances by the Opera Department and the Tanglewood Study Group at 4 p.m., the ceremonies will open with a Fanfare and Welcome at 5:45, and 6:00 simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers and opera department. At 7 o'clock there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds. At 8:30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the [illegible] Symphony of Schumann. Aaron Copland will conduct [illegible] own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land." After the intermission, Arthur Fiedler will conduct the Boston Pops Orchestra in a [illegible] vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

Post
WALLINGFORD
Weekly Ind[illegible]
Circ. 3,4[illegible]

AUG 8

Final Tangl[illegible] Concerts A[illegible]

The final concert season of the Berk[illegible]val at Tanglewood, Mass., [illegible] coming [illegible] Boston Sym[illegible] Friday and [illegible] (August 9-10) [illegible] ternoon (August [illegible] ture the [illegible] of

NEWTOWN BEE, August 2

Berkshire Festival Closes Next Week

"Tanglewood On Parade" Presents "Pops" Group

Brahms will be featured both Saturday night and Sunday afternoon this week end at the Berkshire Festival in Tanglewood, Lenox, Mass., when Charles Munch will conduct the Boston Symphony Orchestra in the big Music Shed. Scheduled for Saturday at 8:30 p.m. are Brahms' Haydn Variations and the violin concerto, with Isaac Stern as soloist. On Sunday afternoon at 2:30 o'clock, Rudolf Serkin will be the soloist in the Brahms Piano Concerto No. 2, with the Academic Festival Overture opening the concert.

Next week will conclude the summer concert season at Tanglewood. The complete program for August 7-11 follows:

Wednesday, August 7, 8:30, chamber music by the Zimbler Sinfonietta: Boyce, Symphony No. 1; Tansman, Triptych; Boccherini, Concerto for Flute and Strings, soloist, James Pappoutsakis; Mozart, Serenata Notturna for two String Orchestras, K239; Shostakovitch, Concerto for Piano and Strings, with Trumpet Obbligato, Opus 35, piano, Menahem Pressler; trumpet, Roger Voisin.

Thursday, August 8, 8:30 p.m., Tanglewood on Parade; Boston Symphony Orchestra conducted by Charles Munch: Schumann, Symphony No. 4 in D minor; Copland, Suite from "Our Town", excerpts from "The Tender Land," conducted by the composer; Boston Pops Orchestra conducted by Arthur Fiedler, Rossini, Overture to "The Barber of Seville;" Tchaikovky, Marche Slav; Saint-Saens, Carnival of the Animals, piano soloists, Ralph Berkowitz and Seymour Lipkin; Loewe, "My Fair Lady" selections.

Friday, August 9, 8:30 p.m., Boston Symphony Orchestra conducted by Dr. Munch: Beethoven, Leonore Overture No. 3; Honegger, Symphony No. 3; Beethoven, violin concerto, soloist, Isaac Stern.

Saturday, August 10, 8:30 p.m., Boston Symphony Orchestra, Carl Schuricht conducting: Blacher, Konzertante Musik; Schubert, Unfinished Symphony: Beethoven, Symphony No. 3 ("Eroica").

Sunday, August 11, 8:30 p.m., Boston Symphony Orchestra conducted by Dr. Munch: Copland, "Quiet City;" Beethoven, Symphony No. 9, with soloists Adele Addison, Florence Kopleff, John McColum, Donald Gramm, and the Berkshire Festival Chorus.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 8 - 1957

IN IMMORTAL NINTH . . . conductor and soloists who will take part in Beethoven's Ninth Symphony at the final concert of the Berkshire Festival at Tanglewood, Sunday. Left to right: Donald Gramm, bass; John McCollum, tenor; Florence Kopleff, contralto; Dr. Charles Munch, Director of the Boston Symphony; Adele Addison, soprano.

BEETHOVEN'S NINTH TO BE FEATURED IN LAST BERKSHIRE FESTIVAL CONCERT

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, August 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place on Thursday evening, August 8, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday (August 9) Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture N. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the Orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on December 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for Trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn. This work was composed orchestral piece in the mer of 1940 in a barn-s close to Tanglewood afte close of the Berkshire Center session and it was performed in New York b Saidenberg Little Sympho Town Hall in January, 19

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

AUG 6 - 1957

Tanglewood Will Honor Beethoven As Season Ends

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. will take place this week.

Concerts by the Boston Symphony Orchestra Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by Charles Munch and by guest conductor Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening just prior to their departure on a South American tour.

Friday Dr. Munch will conduct the Orchestra in performances of Beethoven's "Leonore" Overture No. 3 and Honegger's Symphony No. 3. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German Boris Blacher, composer-in-residence at the Berkshire Music Center in the summer of 1955. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the Festival as he did in 1955, with a performance of Beethoven's Ninth Symphony.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,025

AUG 10 1957

Beethoven Concert Slated At Tanglewood

Music of Beethoven are being featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Charles Munch, music director. Concerts of this evening at 8:30 and tomorrow afternoon at 2:30 will be presented in the 6,000-seat Music Shed at Tanglewood and will include a guest conductor, Carl Schuricht, this evening, and tomorrow afternoon a performance of Beethoven's Ninth Symphony.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

AUG 1957

Final Tanglewood Concerts Aug. 9-11

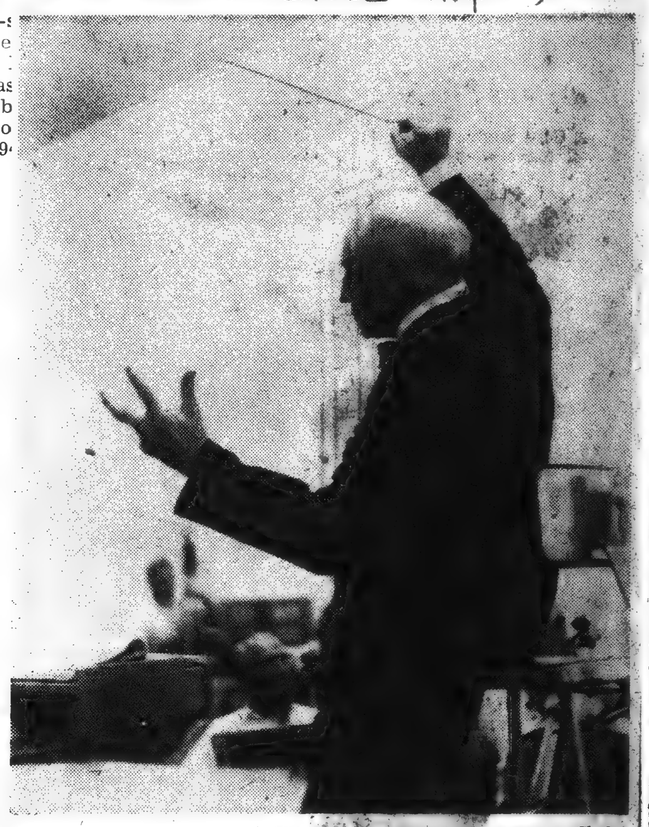
The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht.

At the concert of Friday (August 9) Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony.

BERKSHIRE EAGLE Aug. 10, 1957



Clark

TONIGHT'S CONDUCTOR, Carl Schuricht, will make his second appearance with the Boston Symphony Orchestra in the Music Shed at Tanglewood at 8:30, performing the works of Blacher, Schubert and Beethoven.

Grand Finale

Munch, BSO, Festival Chorus To Perform Beethoven's Ninth

TANGLEWOOD—The 20th season of the Berkshire Festival at Tanglewood will close tomorrow afternoon when Dr. Charles Munch and the Boston Symphony Orchestra, with the Festival chorus and four soloists, will present Beethoven's Ninth Symphony in D Minor. The concert will open at 2:30.

The first half of the program will be devoted to Aaron Copland's "Quiet City," featuring as soloists Roger Voisin, trumpet, and Louis Speyer, English horn.

Because of the length of Beethoven's Ninth Symphony, the intermission tomorrow will be shortened to 10 minutes.

Schuricht on Podium

Tonight, the German conductor, Carl Schuricht, will return to the podium to lead the Boston Symphony Orchestra in a concert of works by Blacher, Schubert and Beethoven. The program opens in the Music Shed at 8:30.

Immediately following tomorrow afternoon's concert, Dr. Munch will leave the Berkshires and depart the next day for Europe and the Middle East, where he will fill engagements as a guest conductor.

The demand for reserved seat tickets in the Music Shed for tonight and tomorrow afternoon indicates that the weekend attendance at Tanglewood may exceed any previous weekend this season. However, those unable to obtain reserved seats may purchase general admissions to the grounds.

[illegible] 6,000 persons [illegible] Festival concerts [illegible] summer. With a break from the weatherman, the attendance will probably exceed 150,000 for 1957.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 8 - 1957

IN IMMORTAL NINTH . . . conductor and soloists who will take part in Beethoven's Ninth Symphony at the final concert of the Berkshire Festival at Tanglewood, Sunday. Left to right: Donald Gramm, bass; John McCollum, tenor; Florence Kopleff, contralto; Dr. Charles Munch, Director of the Boston Symphony; Adele Addison, soprano.

BEETHOVEN'S NINTH TO BE FEATURED IN LAST BERKSHIRE FESTIVAL CONCERT

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, August 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place on Thursday evening, August 8, and in addition to student performances, will feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday (August 9) Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture N. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the Orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto. This will be the last of Mr. Stern's three appearances at Tanglewood this season.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. Mr. Blacher is now the director of the Hochschule of Music in Berlin. The Konzertante Musik is dedicated to Mr. Schuricht and was first performed under his direction on December 7, 1937. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. Joining the forces of the Boston Symphony Orchestra and the Festival Chorus by Hugh Ross and Alfred Nash Patterson, will be the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for Trumpet, English Horn and String Orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn. This work was composed as an orchestral piece in the summer of 1940 in a barn-studio close to Tanglewood after the close of the Berkshire Music Center session and it was first performed in New York by the Saidenberg Little Symphony at Town Hall in January, 1941.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

AUG 6 - 1957

[235]

Tanglewood Will Honor Beethoven As Season Ends

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass. will take place this week.

Concerts by the Boston Symphony Orchestra Friday and Saturday evenings and Sunday afternoon will feature the music of Beethoven and will be conducted by Charles Munch and by guest conductor Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening just prior to their departure on a South American tour.

Friday Dr. Munch will conduct the Orchestra in performances of Beethoven's "Leonore" Overture No. 3 and Honegger's Symphony No. 3. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening, his concert with Beethoven's "Eroica" Symphony will open the program with the Konzertante Musik for Orchestra by the German composer-in-residence at the Berkshire Music Center. The program will close with Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Festival season as he did in 1955, with a performance of Beethoven's Ninth Symphony.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,025

AUG 10 1957

Beethoven Concert Slated At Tanglewood

Music of Beethoven are being featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Charles Munch, music director. Concerts of this evening at 8:30 and tomorrow afternoon at 2:30 will be presented in the 6,000-seat Music Shed at Tanglewood and will include a guest conductor, Carl Schuricht, this evening, and tomorrow afternoon a performance of Beethoven's Ninth Symphony.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

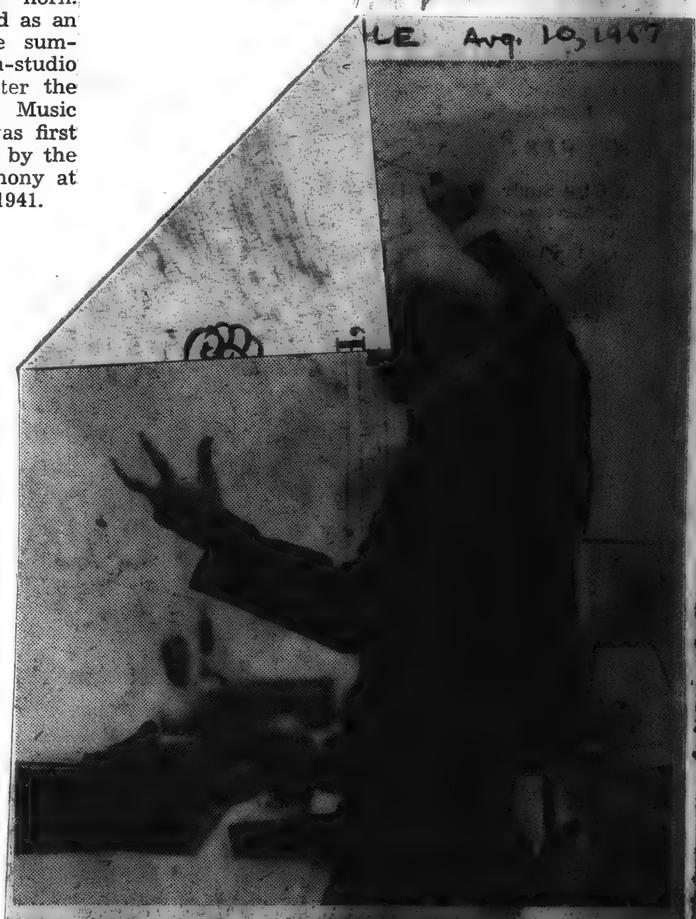
AUG 8 1957

Final Tanglewood Concerts Aug. 9-11

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht.

At the concert of Friday (August 9) Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 ("Liturgique") which was performed by the orchestra last September at a concert in Chartres Cathedral in France during its European tour. The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher. Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony.



TONIGHT'S CONDUCTOR, Carl Schuricht, will make his second appearance with the Boston Symphony Orchestra in the Music Shed at Tanglewood at 8:30, performing the works of Blacher, Schubert and Beethoven.

Grand Finale

Munch, BSO, Festival Chorus To Perform Beethoven's Ninth

TANGLEWOOD—The 20th season of the Berkshire Festival at Tanglewood will close tomorrow afternoon when Dr. Charles Munch and the Boston Symphony Orchestra, with the Festival chorus and four soloists, will present Beethoven's Ninth Symphony in D Minor. The concert will open at 2:30.

The first half of the program will be devoted to Aaron Copland's "Quiet City," featuring as soloists Roger Voisin, trumpet, and Louis Speyer, English horn.

Because of the length of Beethoven's Ninth Symphony, the intermission tomorrow will be shortened to 10 minutes.

Schuricht on Podium

Tonight, the German conductor, Carl Schuricht, will return to the podium to lead the Boston Sym- works by Blacher, Schubert and Beethoven. The program opens in the Music Shed at 8:30.

Immediately following tomorrow afternoon's concert, Dr. Munch will leave the Berkshires and depart the next day for Europe and the Middle East, where he will fill engagements as a guest conductor.

The demand for reserved seat tickets in the Music Shed for tonight and tomorrow afternoon indicates that the weekend attendance at Tanglewood may exceed any previous weekend this season. However, it is possible to obtain reserved seats and purchase general admission grounds.

The ... 000 persons ... Festival concerts ... summer. With break from the weatherman, attendance will probably exceed

TIGHT BINDING

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017
AUG 5 - 1957

Tanglewood Ends Season This Week

Lenox, Mass., Aug. 5—The final week of the six-week Berkshire Symphonic Festival at Tanglewood gets under way this evening after the triumphant appearances of Isaac Stern, violinist, and Rudolph Serkin, pianist, before weekend audiences which totaled 25,600 in spite of two days of rain.

This week will find the annual Tanglewood-on-Parade program from 6 to 11 p. m. Thursday when audiences will be treated to the annual seven-ring circus of music and all departments of the Berkshire Festival can be seen in operation. There will be chamber music, opera [illegible] the shed concert itself with Arthur Fiedler and the Boston Pops orchestra. Ogden Nash will read his own rhymed commentaries on the various animals in the Saint-Saens "Carnival of the Animals." Seymour Lipkin and Ralph Berkowitz will play selections from "My Fair Lady."

The three week-end programs for the concluding concerts will be devoted largely to the works of Beethoven. Charles Munch will conduct Friday night and Sunday afternoon and Carl Schuricht, will lead the Boston on Saturday evening. Some of the music of Honegger, Blacher, Copeland and Schubert will be presented as well.

Isaac Stern, who gave such a brilliant performance of Brahms' "Violin Concerto in D major" Saturday night before 11,250 music lovers despite thunder, lightning and rain which gave added effects to the music will play the Beethoven "Violin Concerto" Friday night. Mr. Stern played before an audience as rapt in listening as it was wrapped in blankets, rain coats, and make-shift protection against the elements which forced thousands of listeners to crowd into the huge shed which could not hold all of them when the elements let go with a mighty torrent as the concert began. It was one of the largest audiences at any concert which heard the magnificient performance of the Brahms program and Barber's "Medea's Meditation and Dance of Vengeance" with lightning and thunder adding unusual effects to the music scored by the composer.

Despite a threatening morning there were 8,160 in the audience Sunday afternoon when Rudolf Serkin performed Brahms' "Piano Concerto No. 2, in B flat Major." Serkin, always one to give a showman's brilliant performance at the piano, did not disappoint his audience. There was rain during a large part of his playing but watching the rapt audience one would have known there was no distraction. In his one appearance of the season at Tanglewood Serkin always puts all of the brilliance, technique and poetry into his playing. Sunday's performance was no exception. Again and again Serkin, Munch, and the first cellist were called back by the audience for the final notes of the [illegible] weekend of programs died away and the sun came out again to brighten the grounds and the hearts of the music lovers who lingered about the spacious, beautiful lawns.

S.M.

WATERBURY, CONN.
REPUBLICAN
Circ. D. 21,025 - S. 45,854
AUG 4 1957

Final Concerts This Week At Tanglewood

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon, Aug. 11, will feature the music of Beethoven and will be conducted by the music director, Charles Munch, and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard Wednesday evening, just prior to their departure on a South American tour. "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, will take place Thursday evening, and, in addition to student performances, will feature the Boston Symphony Orchestra, conducted by Dr. Munch and Aaron Copland, and the Boston Pops Orchestra, conducted by Arthur Fiedler.

At the concert on Friday, Dr. Munch will conduct the orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique"). The program will close with a performance by Isaac Stern of the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor of the orchestra Saturday evening, closing his concert with Beethoven's "Eroica" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher who will be remembered as composer-in-residence at the Berkshire Music Center in the summer of 1955. The program will also include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony.

The final concert of the Wednesday evening Chamber Music series will be presented at 8:30. The Zimbler Sinfonietta will present a program including Symphony No. 1 by Boyce.

The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held Thursday evening. Following two special performances by the Opera Department and The Tanglewood Study Group at 4 p. m., the ceremonies will open with a fanfare and welcome at 5:45, and 6 simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers, and opera department. At 7 o'clock there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds. At 8:30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
AUG 9 - 1957

Music

The Berkshire Music Festival's final week of concerts will feature works by Beethoven. Friday evening at the Music Shed at 8:30 o'clock, the program will include Beethoven's Leonore Overture Number 3, Honegger's Symphony Number 3, and Beethoven's Violin Concerto, with Isaac Stern as soloist. Saturday night, Beethoven's Eroica Symphony (Number 3), Schubert's Unfinished Symphony and Blacher's Concertante Music will be conducted by Carl Schuricht. The Berkshire Festival Chorus and soloists will be featured in Beethoven's Ninth Symphony in the final concert, Sunday afternoon at 2:30. Also on the program is Aaron Copland's "Quiet City." Charles Munch will conduct on Friday and Sunday. "Tanglewood On Parade" is being presented Thursday evening, featuring Arthur Fiedler and the Boston Pops Orchestra.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 8 - 1957

Tanglewood Sets Weekend Program

The final concerts of the Berkshire Festival's 20th season at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra this weekend will feature the music of Beethoven.

Charles Munch will conduct performances Friday of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3 (Liturgique) which was performed by the orchestra last September in Chartres Cathedral in France. The program will close with Isaac Stern playing the Beethoven Violin Concerto.

Carl Schuricht will make his second appearance as guest conductor Saturday evening, closing his concert with Bttthoven's "Eroica" Symphony. He will open with the Konzertante Musik for Orchestra by the German composer Boris Blacher, who was composer-in-residence at the Berkshire Music Center the Summer of 1955. The Konzertante Musik is dedicated to Mr. Schuricht. The program also will include Schubert's "Unfinished" Symphony.

Dr. Munch will close the 1957 season Sunday at 2 p. m. with a performance of Beethoven's Ninth Symphony. With the orchestra and festival chorus prepared by Hugh Ross and Alfred Nash Patterson will be the soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra. Soloists will be Roger Voisin, trumpet, and Louis Speyer, English horn.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
AUG 6 - 1957

The Final Week At Tanglewood

This weekend will see the close of the Boston Orchestra's Berkshire Festival at Tanglewood.

Charles Munch will conduct three of the remaining festival concerts at Lenox, Mass.; Carl Schuricht will return Saturday night, and Thursday night's concert, the main event of the annual "Tanglewood on Parade" benefit, will have three conductors, Mr. Munch, Aaron Copland and Arthur Fiedler.

For the gala Thursday evening performance Mr. Munch will conduct the Boston Symphony orchestra in Schumann's Symphony No. 4 in D minor, and in the first half of the program, Mr. Copland will conduct his own Suite from "Our Town" and excerpts from his "The Tender Land".

The Boston Pops will take over for the second half of the evening with Mr. Fiedler conducting. This program will include Rossini's Overture to "The Barber of Seville", Saint-Saens' "Carnival of the Animals" with Ralph Berkowitz and Seymour Lipkin as piano soloists and selections from "My Fair Lady".

The program for Friday evening, Mr. Munch conducting, will consist of the Leonore Overture No. 3, by Beethoven; Symphony No. 3, by Honneger; and Beethoven's Violin Concerto with Isaac Stern as soloist.

Mr. Schuricht will conduct on Saturday evening, Blacher's Konzertante Music, Schubert's Unfinished Symphony and Beethoven's Symphony No. 3 ("Eroica").

The final concert on Sunday evening will be conducted by Mr. Munch, when Beethoven's 9th Symphony will be performed, with Adele Addison, Florence Kopeleff, John McCollum, and Donald Gramm as soloists, and the Berkshire Festival Chorus assisting. Copland's "Quiet City" will be used as an opening number.

KINGSTON, N. Y.
DAILY FREEMAN
AUG 8 1957

Final Music Plans Made at Berkshire

Music of Beethoven will be featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Charles Munch, music director. Concerts of Friday and Saturday, Aug. 9-10, at 8:30 p. m., and Sunday, Aug. 11, at 2:30 p. m., will be presented in the 6,000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto Friday, a guest conductor, Carl Schuricht, Saturday evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Friday's concert will be conducted by Charles Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht will present the Konzertante Musik of Boris Blacher (several years ago composer in residence at the Berkshire Music Center), Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 ("Eroica"). The final concert on Sunday afternoon conducted by Dr. Munch will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 a. m. will be open to the public.

Concerts open to friends of the Berkshire Music Center include a special concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the Berkshire Music Center this summer, the final concert by the Student Orchestra in the Shed at 3 p. m. on Saturday, and the final student chamber music concert on Sunday morning at 10 in the Theatre-Concert Hall.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
AUG 6 1957

Tanglewood Season Winds Up This Week

Final concerts in the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place this week.

* * *

MUSIC OF Beethoven will be featured by the Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoon under the direction of Charles Munch, music director, and guest conductor Carl Schuricht.

The Zimbler Sinfonietta will be heard on Wednesday evening, and the annual "Tanglewood-on-Parade" benefit for the Berkshire Music Center will be held Thursday evening.

The Saturday morning rehearsal of the Boston Symphony at 10 o'clock will be open to the public at a nominal charge with proceeds going to the orchestra's pension fund.

* * *

DR. MUNCH will conduct the Friday evening program at 8:30 p.m. Included will be performances of the Beethoven "Leonore Overture number 3" and the Honegger "Symphony number 3 (Liturgique)"; also the Beethoven Violin Concerto with Isaac Stern as soloist.

Carl Schuricht will conduct Saturday evening and present the Beethoven "Eroica" Symphony; the "Konzertante Musik for Orchestra" by Boris Blacher, director of the Hochschule of Music in Berlin; and Schubert's "Unfinished" Symphony.

* * *

DR. MUNCH will close the 1957 Berkshire Festival season with a performance Sunday of Beethoven's "Ninth Symphony." The program, at 2:30 p.m., will open with Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra. Soloists will be Roger Voisin, trumpet; and Louis Speyer, English horn.

HUDSON, N. Y.
REGISTER-STAR
D.
AUG 9 1957

— Round The Town

. . . If proof were needed of the value of newspaper advertising and the popularity of Dollar Day sales events there was an abundance of it along Warren street yesterday. Favored by ideal weather, crowds were on hand in force, stores were filled with shoppers and sales clerks were on the double in their efforts to serve customers. The annual summer sales event is continuing through today and Saturday. For those who were not able to take a part of yesterday's throng, opportunity is continuing to knock on their doors this afternoon and evening and tomorrow . . . and the city's new Union street parking lot, while not officially opened, proved mighty handy for shoppers. From early morning and continuing through the day it was filled to capacity. Incidentally, all that remains to be done on the public facility is the instillation of parking meters and the lighting standards for which were put in place this week by crews from the power company. Within a short time the completed lot will rank along with the city's other valuable assets.

. . . Just a reminder to area music lovers that this is the final weekend of the Berkshire Festival over at Tanglewood, with the Boston Symphony Orchestra the last concerts of the season in the big Music Shed over at Lenox. Concluding the season's programs will be the music of Beethoven, including chorus and soloists and the violin concerto with Isaac Stern. Charles Munch, the orchestra's music director, will share the conducting podium with Carl Schuricht, conductor of the Vienna Philharmonic Orchestra, who has conducted the leading orchestras of nearly every country in Europe and many of the foremost European festivals. Folks hereabouts at very little effort are privileged to enjoy at Tanglewood what has come to be regarded as the outstnading musical event in the country . . .also over at the Lenox Library, its fourth annual summer art show is featuring eleven paintings by Columbia County's well known and talented artist Stanley Bate whose prize winning oil "Gathering of the Clan" recently won the best-in-show award at the Great Barrington art show.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
AUG 9 1957

Beethoven Is Featur At Tanglewood Clos

Music of Beethoven will be tured on the programs of final weekend of the Berks Festival at Tanglewood, Le Mass., by the Boston Symph Orchestra.

* * *

CONCERTS TONIGHT and morrow at 8:30 o'clock and day at 2:30 p.m. will be prese in the 6,000-seat Music Shed.

Tonight's concert will be ducted by Charles Munch and include the Beethoven "Vi Concerto" with Issac Stern soloist, the "Leonore" overt number 3, Beethoven: and "Symphony number 3 (liturgic by Arthur Honegger.

Tomorrow evening Carl Sc richt will guest conduct the chestra. The program will clude the "Konzertante Musik" Boris Blacher (composer in r dence at the Berkshire Mu Center several years ago); Sch bert's "Unfinished Symphony" the Beethoven "Symphony nu ber 3 ("Eroica")."

* * *

AARON COPLAND'S "Qu City" will open the Sunday aft noon program and Dr. Munch conclude the Tanglewood 20 season with Beethoven's "Nin Symphony." Soloists will be Ad Addison, soprano; Florence K leff, alto; John McCollum, ten and Donald Gramm, bass.

General admission to all c certs will be on sale on the d of the concert.

The rehearsal of the Bost Symphony Orchestra tomorrow 10 a.m. will be open to the publi A nominal admission benefits t Orchestra's pension fund.

SYRACUSE, N.
HERALD-AMERIC
Circ. S. 222,157
AUG 11 1957

Lyric Cir 'Can Can'

By M.V.W.

Life in the Montmartre sec of Paris in the early 90's special emphasis on the can a lively dance, (to put it mil will be brought to attention in Lyric Circus Tent near Skan eles, for two weeks, starting T day night. By that time a tent will have been raised by Lyric management. There will mighty performances of "C Can", Monday, Aug. 19 excepte Saturday matinees are presente the Lyric.

"Can Can" has Cole Porte music with some typical dialogu by Abe Burrows. The cast ded by Barbara Ashley as th crowd operator of a dance hal filed into court to prove that th can is a proper dance. La Chelsi will have the role Judge; Mary Ellen Terry wi principal performer of the ca and Alfred Medinets and Ma are other principals.

is remembered for formance here last year. sian and Fancy".

There are several memorial numbers in the story in ing the melodic "Love s", and "It's All Right Wit "C'est Magnifique" and -Vous En". Thomas Sullivan is music director.

CAT AUG

Tanglev Final C Over W

Music of featured on the final weeken Festival at Mass., by the Orchestra, C director. Conc and Saturday 2:30 Sunday presented in Shed at Tang clude a per Stern of the Concerto, Frid tor, Carl Schu ning, and on performance Symphony.

Friday's c ducted by Cha include, in ac thoven Violin Stern, Beeth Overture No. phony No. 3 (French compo ger. Ot the Sa cert, Carl Sch the Konzertan Blacher (sever poser in resi shire Music C Unfinished S thoven's Symp

[2867]

TIGHT BINDING

[237]

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157
AUG 11 1957

Lyric Circus to Show 'Can Can' Aug. 13-25

By E.V.W.

Life in the Montmarte section of Paris in the early 90's with special emphasis on the can can, a lively dance, (to put it mildly) will be brought to attention in the Lyric Circus Tent near Skaneateles, for two weeks, starting Tuesday night. By that time a new floor will have been raised by the Lyric management. There will be nightly performances of "Can Can", Monday, Aug. 19 excepted. Saturday matinees are presented at the Lyric.

"Can Can" has Cole Porter music with some typical dialogue by Abe Burrows. The cast is headed by Barbara Ashley as the proprietor of a dance hall, taken to court to prove that the can can is a proper dance. Larry Kent will have the role of Aristide Bruant. Mary Ellen Terry will be the original performer of the can can. Alfred Medinets and Alan Carney are other principals. Medinets is remembered for a fine performance here last year in "Kiss Me Kate and Fancy".

There are several memorable musical numbers in the show including the melodic "I Love Paris" and "It's All Right With Me", "C'est Magnifique" and "Ca C'est Paris". Thomas Philippo is the music director. Tonight marks the final performance of that charming musical "Brigadoon" with Christine Matthews, Ronald Rogers, David Davis, Barbara Cavanaugh, Marvin Worden and Edmund Balin. "Brigadoon" was been chosen from American productions to be featured in the 1958 Brussels World's Fair.

BARBARA ASHLEY

This date in music: 1861, Anton Arensky, composer, born in Novgorod. Also, birth of Dorrie Jacobs Kerr, who composed "St. Patrick's Day."

A concert known as "Old First Night Festival" is announced for Tuesday night in Chautauqua when there will be a program by the Chautauqua Symphony Orchestra and Chautauqua Opera Association principals. There will be no gate fee.

This afaernoon, Walter Hendl will conduct a concert by the Chautauqua Symphony. Soloist will be Lillian Kallir, pianist. "An Evening in Old Vienna" is the title of a pop concert Wednesday night.

Tomorrow night the Chautauqua Opera Association will present Donizetti's "Lucia Di Lammermoor." Next Friday night, Aug. 16, the Opera Association will sing Offenbach's "Tales of Hoffman." Operas are sung in Norton Memorial hall. Orchestral concerts take place in the Amphitheater.

The final Berkshire Festival weekend in "Tanglewood," Lenox, Mass., will close this afternoon in the Music Shed with a Boston Symphony concert to be conducted by Dr. Charles Munch. Concerts Friday night and last night were directed, respectively by Dr. Munch and by Carl Schuricht, guest conductor.

This is the Berkshire Festival's

DR. MUNCH

20th season. Today's program will be the Beethoven Ninth Symphony with the Orchestra, the Festival Chorus and soloists. The Chorus has been prepared by Alfred Nash Patterson and Hugh Ross. Soloists: Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; Donald Gramm, bass. Opening selection will be Aaron Copland's "Quiet City," with Roger Voisin, solo trumpet; Louis Speyer, solo English horn.

CATSKILL, N. Y.
MAIL
Circ. D. 3,950
AUG 8 1957

Tanglewood Sets Final Concerts Over Weekend

Music of Beethoven will be featured on the programs of the final weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Charles Munch, music director. Concerts at 8:30 Friday and Saturday evenings and at 2:30 Sunday afternoon will be presented in the 6,000-seat Music Shed at Tanglewood and will include a performance by Isaac Stern of the Beethoven Violin Concerto, Friday, a guest conductor, Carl Schuricht, Saturday evening, and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Friday's concert will be conducted by Charles Munch and will include, in addition to the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. Ot the Saturday evening concert, Carl Schuricht will present the Konzertante Musik of Boris Blacher (several years ago composer in residence at the Berkshire Music Center), Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 ('Eroica"). The final concert on Sunday afternoon, conducted by Dr. Munch, will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The 10 a. m. Saturday rehearsal of the Boston Symphoiny Orchestra will be open to the public.

Concerts open to friends of the Berkshire Music Center include a special concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the Berkshire Music Center this summer, the final concert by the Student Orchestra in the Shed at 3 p. m. Saturday, and the final student chamber music concert at 10 Sunday morning in the Theatre-Concert Hall.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
AUG 10 1957

Ruth St. Dennis at Jacob's Pillow

An Old Favorite Trips On-Stage

Aficionados of modern dance think Ted Shawn and his wife, Ruth St. Denis, started it all. What's more, they started it, they keep it up.

Mr. Shawn finishes a week of dancing wia Myra Kinch and Company tonight at his Jacob's Pillow, and next Friday Miss St. Denis (or Mrs. Shawn) arrives for two days of solo performances. In fact, Tuesday is the couple's 43d wedding anniversary.

The 78-year-old dancer has not been idle. She has worked up two new solos—"To a Chinese Flue" and "Lines Written in My Brother's Garden"—for the program. Her third number will be "White Jade," one of her most famous solos.

Also on hand will be four dancers from the Miami Civic Ballet, who will do "Pantomime for Lovers," to music by Mozart, and Antonia Morales, who will do Spanish dances.

The Berkshire Festival closes this weekend, a Beethoven weekend. Carl Schuricht, conductor of the Vienna Philharmonic Orchestra, leads the Boston Symphony Orchestra tonight at Tanglewood, and Charles Munch will wield the baton tomorrow afternoon.

The final program will include Beethoven's Ninth Symphony, as it did in 1955. The Berkshire Festival Chorus and four soloists—Adele Addison, Florence Kopleff, John McCollum and Donald Gramm—will handle the singing roles.

The Berkshire Music Barn is far from through (final concert, Sept. 1), but next week is one for both old- and new-timers.

GREENVILLE, N. Y.
LOCAL
Circ. W. 467
AUG 7 1957

Berkshire Festival Final Week

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, take place this week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht.

At the concert of Friday (August 9) Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroice" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher. The program will also include Schubert's "Unfinished" Symphony.

On Sunday afternoon, Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn, and string orchestra.

ALBANY, N. Y.
TIMES UNION
Circ. D. 119,412
AUG 9 1957

AT TANGLEWOOD:

Beethoven Features Berkshire Festival

Music of Beethoven will be featured on the program of the final weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and Saturday evening at 8:30 and Sunday afternoon at 2:30 will be presented in the 6,000-seat Music Shed at Tanglewood, and will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, Saturday evening, and on Sunday afternoon, a performance of Beethoven's Ninth Symphony.

ON TONIGHT

Tonight's concert will be conducted by Charles Munch and will include Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At the Saturday evening concert Carl Schuricht will present the Konzertante Musik of Boris Blacher, Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 ("Eroica"). The final concert Sunday afternoon, conducted by Dr. Munch, will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor and Donald Gramm, bass. The Berkshire Festival Chorus has been prepared by Alfred Nash Patterson and Hugh Ross.

SYRACUSE, N. Y.
POST STANDARD
Circ. D. 89,399 - S. 101,254
AUG 4 1957

Final Concerts Slated at Lenox

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place in the coming week.

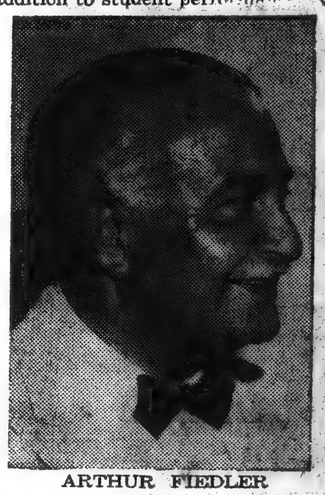
Concerts by the Boston Symphony orchestra on Friday and Saturday evenings (Aug. 9 and 10) and Sunday afternoon will feature the music of Beethoven and will be conducted by the music director, Charles Munch, and by guest conductor Carl Schuricht.

"Tanglewood on Parade", the annual benefit for the Berkshire Music Center, will take place on Thursday evening, August 8, and in addition to student performances will feature the Boston Symphony Orchestra conducted by Arthur Fiedler, as well as the Boston Symphony, conducted by Charles Munch and Aaron Copland.

NEW LEBANON, NEW YORK
TUESDAY, AUGUST 6, 1957

Berkshire Festival Enters Final Week

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, take place this week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht. The Zimbler Sinfonietta will be heard on Wednesday evening, August 7, just prior to their departure on a South American tour. "Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, will take place on Thursday evening, August 8, and in addition to student performances will



ARTHUR FIEDLER

feature the Boston Symphony Orchestra conducted by Charles Munch and Aaron Copland and the Boston Pops Orchestra conducted by Arthur Fiedler.

At the concert of Friday (August 9) Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroice" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher. The program will also include Schubert's "Unfinished" Symphony.

On Sunday afternoon, Dr. Munch will close the 1957 Berkshire Festival

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CAIRO, N. Y.
HERALD
Circ. W. 415

AUG 8 1957

ATHEN[illegible] Y.
HERA[illegible]

AUG [illegible]

Berkshire Festival Final Week

The final concerts of the 20th season of the Berkshire Festival at Tanglewood, Lenox, take place this week. Concerts by the Boston Symphony Orchestra on Friday and Saturday evenings (August 9-10) and Sunday afternoon (August 11) will feature the music of Beethoven and will be conducted by the Music Director, Charles Munch and by guest conductor Carl Schuricht.

At the concert of Friday (August 9) Dr. Munch will conduct the Orchestra in performances of Beethoven's Leonore Overture No. 3 and Honegger's Symphony No. 3.

Carl Schuricht will make his second appearance as guest conductor of the Orchestra on Saturday evening (August 10), closing his concert with Beethoven's "Eroice" Symphony. He will open the program with the Konzertante Musik for Orchestra by the German composer Boris Blacher. The program will also include Schubert's "Unfinished" Symphony.

On Sunday afternoon, Dr. Munch will close the 1957 Berkshire Festival Season, as he did in 1955, with a performance of Beethoven's Ninth Symphony. The program will open with Aaron Copland's "Quiet City" for trumpet, English horn, and string orchestra.

SAUGERTIES, N. Y.
POST
Circ. D. 1,385

AUG 9 1957

Music Plans At Berkshire

The final weekend of the Berkshire Festival at Tanglewood, Lenox Mass., will feature music of Betthoven played by the Boston Symphony Orchestra, Charles Munch directing. The concerts are Friday and Saturday at 8:30 p. m., and Sunday, August 11 at 2:30 p. m. They will be presented in the 6,000 seat Music Shed at Tanglewood and will include a performance of the Beethoven Violin Concerto with Isaac Stearn Friday; a guest conductor, Carl Schuricht, Saturday evening; and a performance of Beethoven's ninth symphony on Sunday afternoon.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 a. m. will be open to the public.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 11 1957

MASSACHUSETTS

BERKSHIRE

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra, conducted by Charles Munch; Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass, and Berkshire Festival Chorus. Final concert of the season.
Quiet City ..... Copland
Symphony No. 9 ..... Beethoven

Berkshire Music Barn

TODAY, 8:40 P. M., Modern Jazz Quartet; Jimmy Giuffre Trio.

THURSDAY, 8:40 P. M., Mahalia Jackson in a program of Gospel Songs and Spirituals.

NEXT SUNDAY, 8:40 P. M., Wilbur de Paris and his new New Orleans Jazz Band.

IPSWICH

FRIDAY and **SATURDAY**, 8:30 P. M., Castle Hill. Geoffrey Holder; Trinidad Ballet with a company of drummers and dancers.

CUMMINGTON

TODAY, 3:30 P. M., Cummington School of the Arts. Performance of Vivaldi's Gloria for Chorus and Orchestra. Admission free.

EDGARTOWN

TUESDAY, 8:45 P. M., Main Street Church. Joseph Conte, violinist; Otto van Koppenhagen, cellist; Robert Hufstader, pianist.
Trio No. 13 in B flat ..... Haydn
Sonata in A ..... Brahms
Trio in E flat ..... Schubert

PROVINCETOWN

TODAY, 8:40 P.M., Provincetown Art Association. Contemporary Chamber Ensemble; Richard Frish, bass-baritone;

BASS—Donald Gramm, who will sing for fifth time at Tanglewood today.

Berkshire E[illegible]
PITTSFIELD,
Independe[illegible]
Circ. 28,2[illegible]
AUG 3 - 19[illegible]

World P[illegible]
Of Bucci

Marck Bucci, Je[illegible]
of New York [illegible]
Ear," will be [illegible]
world premiere [illegible]
Billings, right[illegible]

TANGLEWOOD [illegible]
sky, head of the [illegible]
of the Berkshire [illegible]
announced the [illegible]
for the opera [illegible]
evening at 8:30 [illegible]
concert hall. Fea[illegible]
gram is the worl[illegible]
one-act opera, "[illegible]
Ear," by Mark [illegible]
sioned by Samuel [illegible]
York City. The [illegible]
open to Friends [illegible]
Music Center.
In the cast of [illegible]
opera are Jean Kr[illegible]
Donna Jeffrey, El[illegible]
King, Edward Par[illegible]

CHENECT[illegible]
GAZE[illegible]
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"Tale for a I[illegible]
missioned by S[illegible]
New York at t[illegible]
son. Based on [illegible]
beth Enright [illegible]
minutes long.
The work is [illegible]
portions, empl[illegible]
and baritone le[illegible]
singers and a s[illegible]
scored for two[illegible]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 3 - 1957

World Premiere on Monday Of Bucci's One-Act Opera

Clark

Marck Bucci, left, who was commisioned by Samuel Wechsler of New York to compose a one-act opera, "A Tale for a Deaf Ear," will be present Monday evening at Tanglewood for the world premiere of his work, which is being directed by James Billings, right. The opera is open to Friends of Music Center.

TANGLEWOOD—Boris Goldovsky, head of the opera department of the Berkshire Music Center, has announced the complete program for the opera scenes on Monday evening at 8:30, in the theatre-conbert hall. Featured on the program is the world premiere of a one-act opera, "A Tale for a Deaf Ear," by Mark Bucci, commissioned by Samuel Wechsler of New York City. The opera scenes are open to Friends of the Berkshire Music Center.

In the cast of Mr. Bucci's new opera are Jean Kraft, John Hornor, Donna Jeffrey, Elaine Quint, John King, Edward Parrington. The production has been staged by Edrie Sellick Hough, with settings by Claude Marks.

James Billings will direct the performance. Costumes are by Leo Van Witsen, and lighting and technical direction, by Tom DeGaetani. Felix Wolfes and Justine Votypka are pianists for the performance. The percussionists are Lloyd McCausland and Walter Tokarczyk.

Scenes from Mozart's "The Marriage of Figaro" and "The Magic Flute" will also be presented, with settings made from Fiberglas and plastic materials, which are being used for experimental purposes by the opera department this summer.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
AUG 1 1957

World Premiere of Bucci Opera Slated

American Composer Mark Bucci's one-act opera, "Tale for a Deaf Ear" will have its world premiere at the Theatre at Tanglewood, Lenox, Mass., Monday evening.

* * *

IT WILL be presented by the opera department of the Berkshire Music Center in connection with the leadership training program of the New England Opera Theater.

Operatic excerpts including scenes from "The Marriage of Figaro" and "The Magic Flute" by Mozart will be presented on the same program.

"Tale for a Deaf Ear" was commissioned by Samuel Wechsler of New York at the end of last season. Based on a story by Elizabeth Enright it is about 45 minutes long.

The work is of chamber proportions, employing a soprano and baritone lead, four subsidiary singers and a small chorus. It is scored for two pianos and two percussion players but Mr. Bucci has also arranged it for two pianos alone and for a small orchestra of 21 players.

* * *

THE OPERA requires no scenery beyond a simple space set and all scenic effects are produced by lighting projections on the front scrim representing the four seasons.

The story concerns four miracles, each one taking place at a different season and in a different place and time; the present day; many years ago in Tuscany; the Hebrides of Scotland; and the battle of Dessau in the Thirty Years' War. The music reflects the time and place of the action and the text is in the language of the country of the setting.

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BUCCI, this year on his second Guggenheim Fellowship, was a student of Aaron Copland at Tanglewood in 1949 and received the Gregor Piatigorsky award for musical excellence. His "Sweet Betsy From Pike" received its television premiere last winter and will be performed by the After Dinner Opera Company at the Berkshire Music Barn in Lenox in the near future.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157
AUG 4 1957

National Symphony, World Premieres

Tomorrow night in the theater in "Tanglewood," in the Berkshire Music Festival in Lenox, Mass., the world premiere of "Tale for a Deaf Ear," by the American composer, Mark Bucci, will be presented by the opera department of the center with the leadership training program of the New England Opera Theater.

On the same program, operatice excerpts will be presented, including scenes from Mozart's "The Marriage of Figaro" and "The Magic Flute." Boris Goldovsky, head of the opera department and the Opera Theater, is in charge. Composer Bucci, in his second Guggenheim Fellowship, was a student of Aaron Copland in 1949 in Tanglewood, receiving the Gregor Piatigorsky Award for musical excellence.

This date in music: 1782, in St. Stephen's Church, Vienna, Mozart marries Constanze Weber.

Ogden Nash will come to "Tanglewood" this week from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and pianists Seymour Lipkin and Ralph Berkowitz in a performance of "Carnival of the Animals" by Saint-Saens" in "Tanglewood on Parade" Aug. 3. He will read the original verses he wrote to accompany this interesting work.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 30 1957

Bucci Opera Will Premiere At Tanglewood

TANGLEWOOD—The world premiere of an opera by Mark Bucci, "Tale for a Deaf Ear," will be performed at 8:30 Monday evening at the Berkshire Music Center Theater at Tanglewood. Mr. Bucci was commissioned to write the opera for Tanglewood by Samuel Wechsler of New York.

Mr. Bucci studied composing with Aaron Copland while a scholarship student at the Berkshire Music Center in 1949. A graduate of Juilliard, he has just been awarded his second Guggenheim fellowship.

Mr. Bucci is staying with Mr. and Mrs. Samuel Brown of Lenox until the end of August. Coincidentally, his opera, "Sweet Betsy From Pike," performed last season on television, will be one of four to be presented on Aug. 4, 5 and 6 by the After Dinner Opera Company at Music Barn.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 5 - 1957

Present Opera Scenes At Tanglewood Tonight

Boris Goldovsky, head of the opera department of the Berkshire Music Center, has announced the complete program for the Opera Scenes to begin this evening at 8:30 in the Theater-Concert Hall at Tanglewood, Lenox.

Featured on the program is the world premiere of a one-act opera, "A Tale for a Deaf Ear," by Mark Bucci, commissioned by Samuel Wechsler of New York City. The opera scenes are open to Friends of the Berkshire Music Center.

In the cast of Mr. Bucci's new opera are Jean Kraft, John Hornor, Donna Jeffrey, Elaine Quint, John King, Edward Parrington. The production has been staged by Edrie Sellick Hough, with settings by Claude Marks. James Billings will direct the performance. Costumes are by Leo Van Witsen, and lighting and technical direction by Tom DeGaetani. Felix Wolfes and Justine Votypka are pianists for the performance, and the percussionists are Lloyd McCausland and Walter Tokarczyk.

Scenes from Mozart's "The Marriage of Figaro" and "The Magic Flute" will also be presented, with settings made from fiberglas and plastic materials which are being used for experimental purposes by the opera department this summer.

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678
AUG 2 1957

Berkshire Center To Present Opera

A new one-act opera, "Tale for a Deaf Ear," by the American composer Mark Bucci, will be presented by the opera department of the Berkshire Music Center Monday at Tanglewood, Mass.

The opera is set in four different countries and the text is written in the language of the country where each scene is set.

Scenes from "The Marriage of Figaro" and "The Magic Flute" by Mazart also will be included on the program.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 31 1957

Mark Bucci Opera World Premiere At Tanglewood Aug. 5

The world premiere of "Tale for a Deaf Ear," a one-act opera by the American composer, Mark Bucci, will be presented by the Opera Department of the Berkshire Music Center in conjunction with the leadership training program of the New England Opera Theatre. The performance will be held in the theater at Tanglewood, Lenox, Monday evening.

45-Minutes Long

"Tale for a Deaf Ear" which was commissioned by Samuel Wechsler of New York at the end of last season, is based on a story by Elizabeth Enright and is about 45 minutes long. Following the requirements of the commission, the work is of chamber proportions employing a soprano and baritone lead, four subsidiary singers and a small chorus. It is scored for two pianos and two percussion players, but Mr. Bucci has also arranged it for two pianos alone, and for a small orchestra of 21 players. The opera requires no scenery beyond a simple space set, and all scenic effects are produced by lighting projections on the front scrim representing the four scenes. The story concerns four miracles, each one taking place at a different season and in a different place and time, the present day; many years ago in Tuscany; the Hebrides of Scotland; and the battle of Dessau in the Thirty Years' War. The music reflects the time and place of the action and the text is in the language of the country where the scene is set.

On Second Grant

Mr. Bucci, who is this year on his second Guggenheim Fellowship, was a student of Aaron Copland at Tanglewood in 1949 and received the Gregor Piatigorsky award for musical excellence. He has composed a number of theater and television pieces, and his "Sweet Betsy From Pike" which received its television premiere last winter, will be performed by the After Dinner Opera Company at the Berkshire Music Barn in Lenox soon.

On the same program other operatic excerpts will be presented including scenes from "The Marriage of Figaro" and "The Magic Flute" by Mozart.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

AUG 6 - 1957

[240]

Opera at Tanglewood, Dr. Nagy Designs Setting

By TERE PASCONE

Lenox, Mass.— The Opera Department at Tanglewood last night in conjunction with the training program of the New England Opera Theater presented patrons with something old, something brand new, and something for the future.

The old consisted of excerps from "The Marriage of Figaro" and "The Magic Flute," sung in English. The new was the world premiere of Marc Bucci's modern interest-absorbing one-act opera, "A Tale for a Deaf Ear." The something for the future was the debut of a group of experimental stage sets in the two Mozart portions.

* * *

THE NEW STAGE set in Figaro designed by Dr. Elmer Nagy, head of the Hartt Opera Department, and by Claude Marks in "The Magic Flute," proved a success. Boris Goldovsky, head of the Tanglewood Opera Department, emphasized in a commentary between the acts that they were just the beginning of a long project, aimed at creating sets that would be artistic yet lightweight, easy to store and inexpensive to transport for use by traveling opera companies.

Dr. Nagy's set, which substituted fibergras 3/22 of an inch in thickness, for canvas, and aluminum frames for lumber, was warmly applauded when the curtain parted on the Figaro scene. Another device by Dr. Naby was the use of cotter pins for nails, screws and bolts. Dr. Nagy figures the set without heavy metal back supports, weighs one-fifth of a similar one with traditional materials. And even with the use of heavy metal supports to hold it up, the set he has designed would still be 20 per cent lighter, he said.

ONE COULD find little to criticize in the fine group of voices used in the Mozart works. It was too bad, however, that such an array of talent could not have been better directed, particularly in the Figaro. In the lively, delightful second act, the spirit, fun the charm of Cherubino, the liveliness of Figaro were missing. What is probably one of Mozart's most buoyant acts moved along almost leadenly, enlivened only for a few moments by the performance of Antonio, the gardener, sung by Leo Van Witsen.

* * *

MR. BUCCI'S opera had much to say for itself despite the technical difficulties in its presentation. Although written in the modern idiom, it had a dissonance which neither grated nor tortured the listener. The arias instead moved in strange melodic line with warmth and color.

The off beat plot deals with the Gates Laura and Tracy; the time is the present; the place, the Gates' living room. When the curtain rises, the Gates are bitterly quarreling over petty little things, in the climax of which Tracy, drunk with liquor and anger, drops dead from a heart attack. Laura, who has been drinking also, suddenly sobers and falling down on her knees prays he be returned to her. With the end of her aria, a voice representing the chorus sings out that Hypraemius the Mariner who had died centuries ago was so kind to repenting souls that when he died he was allowed four miracles to be granted under certain conditions. So far there had been three granted to truly penitent soult, who had their dead returned to them.

Then follows a flashback of the three incidents: One which took place in Tuscany in 1500; another in Hebrides and the third at the Battle of Dessau during the Thirty Years' War.

Laura fulfilling the requirements also has her plea granted as she promises never to say an angry word again to Tracy. But when Tracy comes to life again, he refuses to believe in the miracle, and the quarreling becomes more violent than ever. Because Laura fails to keep her promise of peace, Tracy again drops dead.

* * *

THE OPERA has punch, drama and is fast moving, but last night, technicians muffed it with their clumsy handling of the slides projected on the scrim and with the lighting effects. Diction of the singers generally was also poor.

Jean Kraft and John Hornor as Laura and Tracy did do an excellent job histrionically as well as musically. Miss Kraft, incidentally, is known to Hartford audiences, and as a member of the Hartt Opera Department several years ago sang in a number of operatic roles under the direction of Dr. Nagy, among them Mrs. Page in "Merry Wives of Windsor." Also deserving of praise, was Mr. Marks' living room stage set.

* * *

Our general reaction to the program as a whole last night was one of disappointment. One expects more than amateurish presentations such as was the case in the Mozart excerpts. As for Mr. Bucci's opera, even amateurs would have done better with the lighting and handling of the slides. We sympathize greatly with Mr. Bucci

Bucci's Opera Seen Tale of Sordidness

By D. E. RITZ
Gazette Music Editor

With emphasis on new varieties of scenery the opera department of the Berkshire Music Center produced two excerpts from Mozart's "The Marriage of Figaro" and "The Magic Flute" and a world premiere of Mark Bucci's "A Tale for a Deaf Ear" Monday evening in the Theatre-Concert Hall at Tanglewood.

* * *

FIBER GLASS panels formed the settings for the Mozart excerpts and projection studies on a screen in front of the principal scene of the Bucci opera formed the background for its various interlude scenes.

Bucci, now on his second Guggenheim Fellowship, was a student of Aaron Copland at Tanglewood in 1949 and received the Gregor Piatigorsky award for musical excellence.

The "Tale for a Deaf Ear" is based on a story by Elizabeth Enright from "The Moment Before the Rain" and both music and book were written by Bucci under the 1956 Samuel Wechsler commission.

Staging was composed and directed by Edrie Sellick Hough and the accompaniments were played by pianists Felix Wolfes and Justine Votypka and percussionists Lloyd McCausland and Walter Tokarczyk.

* * *

BUCCI HAS BEEN writing a number of theater and television pieces and apparently that is his medium.

We have never arrived at a definition of opera that has satisfied us but some things we do feel strongly about. We certainly do not feel that the Bucci opus is opera by any stretch of the imagination or definition.

We heard a number of comments including the "it is certainly provocative" which we have learned means that the commentator does not intend to get involved in serious thinking about the subject.

American audiences have never learned to hiss—it is a shame.

The Tanglewood audience applauded vigorously but this reviewer refrained.

* * *

THE STORY according to an advance release "concerns four miracles, each one taking place at a different season and in a different place and time including the present day; many years ago in Tuscany, the Hebrides of Scotland; and the battle of Dessau in the Thirty Years' war. The music reflects the time and place of the action and the text is in the language of the country where the scene is set."

The American scene is winter Sunday afternoon in the Gates living room, a place where drink and family bickering has become the pattern of life. The general theme is the impossibility of breaking the pattern even after the miracle of a brief respite from an engagement with death.

* * *

THE THEME OF EACH of the scenes, throwbacks in time, is "Give him back—O Give back the life—Have compassion O God."

* * *

THE MUSIC is as stark and strong as the theme.

Our primary objection to the "Tale for a Deaf Ear" is its portrayal of the sordidness and cheapness of the Laura and Tracy Gates type. They exist, without question, but does that mean that one must meet them on the opera stage when they most surely would be excluded from most American homes?

We have admired the work of Boris Goldovsky as head of the opera department at the Berkshire Music Center and appreciate the experimental nature of the theater and work done this year in co-operation with the Leadership Program of the New England Opera Theater, also the co-operation and interest of Alcoa and Owens-Corning, whose aluminum foils and fibreglass products were extensively used in the various setting experiments this year at Tanglewood.

* * *

BUT WHITHER? Or is it wither?

We found the settings for "The Magic Flute" particularly fine with the fire and water backdrops showing real promise for the new media. But why in "The Marriage of Figaro" did Count Almaviva need a pinchbar to force a fibreglass door. Let's be consistent, please.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 7 1957

Opera: 'Tale for Deaf Ear'

New Work by Bucci Is Sung at Tanglewood

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 6—The Tanglewood Theatre-Concert Hall was the scene last night of yet another in the long series of opera premières presented here in recent years by the opera department of the Berkshire Music Center.

Mark Bucci's "A Tale for a Deaf Ear," commissioned by Samuel Wechsler for performance at Tanglewood was presented in its world première by a cast of student artists conducted by James Billings under the over-all direction of Boris Goldowsky.

Mr. Bucci's score is, above all else, a melodious one. It is a succession of vocalg grateful passages, which may recall Puccini now, Menotti then, and occasionally a lush post-Straussian romanticism, but is never at a loss for emotion-laden song.

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The plot, based on the story, "The Moment Before the Rain" by Elizabeth Enright, concerns four miracles brought about by the power of repentance and love. The two chief characters, a contemporary husband and wife, bicker, quarrel, rage at each other until suddenly the husband has a coronary thrombosis and falls to the ground, apparently dead. Grief-stricken, the wife kneels beside him and implores death to give him back to her to cherish and nurse to life.

As the stage darkens a voice from the orchestra pit catches the lyric flow from the stage and recalls three times in the past when such appeals were answered by miracles. A part of the stage brightens to show an Italian Renaissance woman lamenting the death of her child, then a Scottish highlands girl appealing for her little sister's return to life, and a German soldier in the Thirty Years War begging death to take his own life in exchange for the life of his fallen brother. Three times the miracle is granted.

As the light goes up on the living room of the modern American couple the wife is still kneeling by her husband's body. Suddenly, he wakens, and embarrassed at finding himself lying on the floor, jumps to his feet, looks for his drink and starts quarreling again with his wife. She tries to resist her anger, but succumbs to her old abusive habits and soon the husband has his coronary again and lies dead once more, this time presumably forever.

•

If the ending is a little too pat, the story at least gives Mr. Bucci an almost uninterrupted succession of four great emotional climaxes, which he puts across in no uncertain terms.

For effective contrast there is the nervous, back-biting chatter, with its nagging rhythms and the banal insults that the quarreling husband and wife fling at each other at the start and again at the finish of the opera. The return of the opening situation and many of the words and musical phrases of the opening scene are especially effective formally as well as dramatically.

One may question whether this is a work that will last. For that it might well need a stronger original flow of ideas. But it is dramatically and musically a grateful piece that may easily find its way onto many a college workshop stage and perhaps professional ones as well.

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The cast, an extremely gifted one, included Jean Kraft and John Hornor as the husband and wife, Nancy Williams as the commenting voice or chorus from the orchestra, Donna Jeffrey as the woman, Elaine Quint as the girl, John King as the soldier and Edward Purrington as the physician.

Warren Clark Jr.

Mark Bucci

SPRINGFIELD UNION, SPRINGFIELD, MASS., TUESDAY, AUGUST 6, 1957

World Premiere Of One-Act Opera At Tanglewood

By WILLARD CLARK

Lenox, Aug. 5—World premiere's are always exciting events whatever they concern. Tonight there was presented at Tanglewood the first performance of a one-act opera by the American composer Mark Bucci entitled "Tale For a Deaf Ear." The Theater Shed was filled to capacity more than 1300 people being present.

Of Chamber Proportions

The work was commissioned late last season by Samuel Wechsler of New York. It is of chamber proportions, employing a suprano and baritone as leads, four subsidiary singers and a small chorus. It has been arranged for two pianos and percussion.

The story concerns four miracles, each one taking place at a different season and in a different place and time, namely, the present day; many years ago in Tuscany; the Hebrides in Scotland and the Battle of Dessau in the Thirty Years War.

Scenery consists of a simple space set with all scenic effects produced by lighting projections on the front scrim representing the four seasons. The text is sung in the language of the locale of the particular miracle.

Unfortunately, Boris Goldovosky placed the premiere following intermission thus it was quite impossible to get a clear idea of the characteristics of this opera. The first part of the program was devoted to excerpts from the "The Marriage of Figaro" by Mozart and two scenes from the same composers opera "The Magic Flute." Their were no outstanding singers, the most exciting part of the presentation being the scenery which was painted on fibreglass and held up by aluminum pillars.

This is something entirely new at which the opera department has been working this season. Mr. Goldovsky's humorous remarks took up a considerable portion of the time but from the applause of the audience one gained the impression that they proved of equal interest with the music.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 5 1957

New Bucci Opera At Tanglewood

Special to the Herald Tribune

LENOX, Mass., Aug. 5. — A crowd of 1,300 overflowed Tanglewood's theatre - concert hall tonight for the world premiere of a one-act opera by the American composer Mark Bucci. This forty-five minute work, entitled "Tale For A Deaf Ear," was commissioned by Samuel Wechsler of New York City, who attended the performance.

The opera is written for a small cast with accompaniment of two pianos and percussion, and all scenic effects are produced by projections of light on the backdrop. The work is based on a story by Elizabeth Enright. The composer was present and received the enthusiastic applause of the audience.

Scenes from Mozart's "Marriage of Figaro" and "Magic Flute" were also on the program to demonstrate the techniques of stage direction and new scenic materials of fiberglass, plastics, and aluminum with which Berkshire Music Center's opera department has been experimenting during the four-week session.

Berkshire Eagle, Tuesday, Aug. 6, 1957

Music Review

'A Tale for a Deaf Ear'

By MARGARETTA KEITH

THE BERKSHIRE Music Center Opera Department last night presented the world premiere of a work by Mark Bucci, "A Tale for a Deaf Ear." This opera is in one act and lasts only 40 minutes, but it is a concise and absorbing piece welding musical and dramatic power. It was hardly necessary for the head of the department, Boris Goldovsky to announce that the talented people working with it had come to love it, because every note was perfectly produced, and every scene beautifully set.

The moods depicted are actually only two, the excessive tension of a husband and wife in a hideous quarrel, at the end of which the husband drops dead, and the repentance of his wife. The second mood is repeated in three similar scenes of dreamlike quality in which the dead miraculously return to life. This also happens to the husband, Mr. Gates, who continues the argument, abetted by Mrs. Gates, and of course falls dead again.

* * *

THE INTENSITY of the beginning and end reaches a high degree of realism, brilliantly produced by the accompaniment of pianos and percussion as well as by the singers. The unusual percussive effects strengthen the misty middle section as well, in quieter techniques, as does the use of the Italian and German languages and an English dialect.

All of the singers, including Nancy Williams, Jean Kraft, John Hornor, Donna Jeffrey, Elaine Quint, John King and Edward Purrington, performed difficult parts with ease and assurance. The complications of the musical detail accentuate the simplicity of the structure, which, in its turn, focuses on the meaning of the story. "A Tale for a Deaf Ear" is certainly a purposeful and artistic achievement.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
AUG 6 1957

'Tale for a Deaf Ear' Presented At Tanglewood World Premiere

By RAYMOND MORIN,
Telegram Staff Reporter

LENOX — The world premiere of "Tale for a Deaf Ear," a one-act opera by the American composer, Mark Bucci, was presented by the Opera Department of the Berkshire Music Center last night at Tanglewood, in conjunction with the leadership training program of the New England Opera Theater.

Preliminary vehicles were the second act of "The Marriage of Figaro;" the opening scene from act I and a scene from act II of "The Magic Flute" by Mozart.

The Opera Department is headed by Boris Goldovsky, who accompanied for the Mozart works and gave his comments.

Radical experiments have been conducted by the Berkshire Opera Department this summer. Among materials used for settings have been fiber glass, supported on aluminum frames. Students have been given more active roles in stage direction, conducting and costumes. All of these have paid high dividends.

New Bucci Opera

Great interest was centered on the new Bucci Opera. It was commissioned at the end of last season, and is based on a story by Elizabeth Enright. It's of chamber proportions, employing a soprano and baritone lead, four subsidiary singers and a small chorus.

Backgrounds were played by pianists Felix Wolfes and Justine Votyka, with percussionists Lloyd McCausland and Walter Tokarczyk.

The story concerns four miracles, each one taking place at a different season of the year, in a different place and time—the present day; many years ago in Tuscany; the Hebrides of Ccotland; and the battle of Dessau in the Thirty Years' War.

The music reflects the time anod place of the action, and the text is in the language of the country where the scene is set.

This is something quite revolutionary in the field of contemporary opera. The closest approximation is a combination of ideas from Menotti.

The only bona-fide set is the opening. With a plain backdrop and ingenious lighting, it gives the visual impression of a living room. The next three scenes are illusioned by special lighting impressions on a front scrim.

This is high symbolism. With enough imagination it makes sense. The original instigation of instances or repentance and forgiveness is a quarrel between Laura and Tracy Gates. Both were exceedingly well sung by Jean Kraft and John Hornor. They smack realistic reason for the quarrel is over "her old man who's a West Hartford lush."

His sudden collapse and her outburst of remorse lead to the other three scenes—the woman from Tuscany who grieves the death of her child —another from the Hebrides —and a soldier from Dessau. These roles were taken capably by Donna Jeffrey, Elaine Quint and John King.

All did not go well, mechanically. The snow fell from the theater's wooden rafters, the Tuscany and Hebrides pictures were flashed a bit awry, and all was not serenely smooth.

Attractive Music

The music is most attractive. It is harmonically logical and melodically appealing.

The most gratifying thing about the "Marriage of Figaro" production was the setting by Elmer Nagy, costumes by Leo van Witsen, and singing of Richard Kuelling in the role of Count Almaviva.

The rest was spotty. The Susanna who hid in the closet was Lesli Loosli — the one who returned, Elaine Freybler. This was to give opportunity to both, neither of whom was particularly effective.

Double-Talk

Goldovsky raced his singers at the piano to a point that some of the English translation, ridiculous without assistance, sounded like double-talk.

Through no fault of his own, John Hornor is not built like, does not sound like, and cannot act like Figaro. John McCurdy looked like an arthritic gardener in the part of Dr. Bartolo. Donna Jeffrey upheld female honors most successfully as Countess Almaviva, possessing a pleasing voice and fine dramatic flair.

Kuelling's "Almaviva" was sung with resonance and control. He was dramatically just as persuasive in righteous indignation as in warranted penitence.

Magic Flute

The "Magic Flute" scenes had magnificent settings by Claude Marks. A huge, globular, mystical effect was enhanced by brilliant lighting, and the impression of expansiveness was achieved with miniature properties.

It must be admitted that the opening scene was slightly ridiculous in some respects, possibly encouraged by the English translation. The serpent looked like a loan from the "King Kong" movie. Amusement there was as George Tsandikos lay prostrate with fright from said serpent, and the three ladies sang over his horizontal form, most animatedly and a little out of tune.

The second act scene was distinguished in the main by the singing of Annabelle Bernard as Pamina.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 6 - 1957

1,300 Attend Opera Program At Music Center

More than 1,300 persons attended an opera program by students at the Berkshire Music Center at Tanglewood last night.

The second half of the program was devoted to the world premiere of a one-act opera by the American composer, Mark Bucci. The work, commissioned late last year by Samuel Wechsler of New York, concerns four miracles which take place at different times and in different places.

The first half was devoted to excerpts from "The Marriage of Figaro" by Mozart and two scenes from the same composer's opera, "The Magic Flute."

TIME
NEW YORK, N. Y.
AUG 19 1957
C24

Death in the Afternoon

Time: the present, a winter Sunday afternoon. Place: The living room of Tracy and Laura Gates, somewhere in Suburbia.

Laura: *It's snowing again. [Tracy gets up and begins mixing himself a drink.] Already?*

Tracy: *Already what? Already what?*

Laura: *Last Sunday began at 4 o'clock; today you began at 1:45 . . .*

Tracy: *Let's not forget your old man!*

Laura: *Not my old man, my father! He was a fine person . . . well known in his profession . . .*

Tracy: *Well known as a West Hartford lush, you mean . . .*

Laura: *You can hold it, all right . . . Right there in that fat paunch of yours.*

With this Tennessee Williams-toned opening scene, audiences at Tanglewood's Theater-Concert Hall were introduced last week to a new one-act trilingual opera entitled *Tale for a Deaf Ear*, by Manhattan Composer Mark Bucci (rhymes with kootchy). For the Gateses, things quickly go from bad to hideous: Laura tosses a glass of Scotch in Tracy's face, and Tracy, rising to slug her, falls to the floor, dead of a heart attack. A repentant Laura kneels and prays that he be restored to life. While a pit chorus explains what is going on, three legendary miracles are enacted at one side of the stage: an Italian Renaissance woman finds her dead child coming back to life, a Scottish crofter sees her cow revive, and a German soldier of the Thirty Years' War exchanges his own life for that of his fallen brother. (Each of the episodes is sung in the language of its setting.) Then back to the living room. Tracy yawns, looks up at Laura and asks: "What the hell are you doing on your knees?"

Grateful for the miracle, Laura tries to change, but soon the old argument flares up again. Tracy dodges a flying ashtray, lifts his fist and drops dead again, this time permanently. While the doctor slips in and gives Laura a hypo, the chorus chants the moral: "The only death in life is the death of love."

John Van Lund

COMPOSER BUCCI
Miracle in Suburbia.

The opera, based on an Elizabeth Enright story, almost jolted the overflow (1,300) audience out of their seats, left them applauding wildly. Composer Bucci's score was lushly melodic, reminiscent in the sweeping emotional climaxes of both Puccini and Menotti, and pricked by dissonances which underscored the shrill chatter of Laura and Tracy.

The son of a bassoonist (now with the Cleveland Symphony), Composer Bucci, 33, grew up "with a bassoon in my ear," resisted all family efforts to steer him away from music. He spent eight years in a Manhattan cold-water walk-up trying to learn to be a composer and being psychoanalyzed (his *Tale* suffers from pseudo-Freudian symbolism). Bucci failed to attract real attention until he set James Thurber's *Thirteen Clocks* to music for TV (TIME, Jan. 11, 1954). Says Director Boris Goldovsky of Tanglewood's opera department: "Bucci provides something which we have missed with most modern composers. The trouble with them when they write something for voice is that they make their singers speak. This boy makes voices sing."

• • •

Another youthful New York composer with a gift for vocal writing, Marvin Levy, 25, had his latest opera premièred at the Santa Fe Opera's amphitheater (TIME, July 15). Composer Levy's work, a one-acter entitled *The Tower*, tells how King Solomon imprisons his daughter after a prophet predicts she will marry the poorest man in the kingdom. Joash, deadbroke, is thrown into the same prison, promptly marries the princess, and in the end is accepted by his father-in-law and decked in royal robes. The score, as frothy as the libretto, played heavily on the comic effects, e.g., King Solomon's staccato outbursts, and included some melodious arias which went down like whipped cream. The moral is sung by the prophet, who is young and just getting started in the business: "Whether we prognosticate/grief or joy/for love or hate/prophets sing the will of fate."

NEW LIGHT ON TANGLEWOOD

• Boris G... ky, who conducts a continuous search to... approaches and techniques to apply to... productions of his New England Opera T... demonstrated at Tanglewood this summ... versatility of scenery made of Fiberglas... supported on aluminum frames.

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Each setting differed from the other; each offered a fresh visual impact that enhanced the work for which it was planned. But there were problems. Since the Tanglewood season ended, Goldovsky has been in consultation with experts and believes that he is on the way to solving the major snags.

"New methods of operatic production are necessary for both cultural and economic reasons," he declares. "European methods, on which our theatre is based, have developed in a culture and environment with two important differences from ours: well-equipped theatres and cheap labor. We don't have these conditions; I am sorry about the first but glad about the second! So one has to develop new methods. One method is new scenery. We must be able to transport it, handle it, take it down, put it up and meet the enormous expense of storage."

The first complete opera to be presented in the new material is the *Marriage of Figaro* to be performed by the New England Opera Theatre in Houston on November 16, for which Mr. Nagy has completed the additional sets. After the performance, the Fiberglas will be detached from its frames and rolled into a bundle; the frames will be dismounted, sorted into packets and shipped to Evanston for another performance on November 24. This represents a spectacular saving over the old method of carting about huge flats and heavy constructions. In January the company will present the opera at its home theatre in Boston.

New staging techniques are only one of Goldovsky's preoccupations at Tanglewood, where impresarios of tomorrow are trained to respect musical as well as theatrical values. He has invented a tempo meter so that timing can be more exact. He is writing a book to explain his method of notating techniques in staging. Above all, he stresses that the singers must understand what they are doing.

"We train singers to be artists rather than puppets," he will tell you. "If the director says, 'Sing here, move ten steps and sing there,' it means nothing, it conveys nothing; the artist must know what the choices are, and why."

—SUE MARKS

YORICK BLUMENFELD
Boris Goldovsky in outdoor classroom in the Berkshires

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 6 1957

'Tale for a Deaf Ear' Presented At Tanglewood World Premiere

By RAYMOND MORIN,
Telegram Staff Reporter

LENOX — The world premiere of "Tale for a Deaf Ear," a one-act opera by the American composer, Mark Bucci, was presented by the Opera Department of the Berkshire Music Center last night at Tanglewood, in conjunction with the leadership training program of the New England Opera Theater.

Preliminary vehicles were the second act of "The Marriage of Figaro;" the opening scene from act I and a scene from act II of "The Magic Flute" by Mozart.

The Opera Department is headed by Boris Goldovsky, who accompanied for the Mozart works and gave his comments.

Radical experiments have been conducted by the Berkshire Opera Department this summer. Among materials used for settings have been fiber glass, supported on aluminum frames. Students have been given more active roles in stage direction, conducting and costumes. All of these have paid high dividends.

New Bucci Opera

Great interest was centered on the new Bucci Opera. It was commissioned at the end of last season, and is based on a story by Elizabeth Enright. It's of chamber proportions, employing a soprano and baritone lead, four subsidiary singers and a small chorus.

Backgrounds were played by pianists Felix Wolfes and Justine Votyka, with percussionists Lloyd McCausland and Walter Tokarczyk.

The story concerns four miracles, each one taking place at a different season of the year, in a different place and time—the present day; many years ago in Tuscany; the Hebrides of Ccotland; and the battle of Dessau in the Thirty Years' War.

The music reflects the time and place of the action, and the text is in the language of the country where the scene is set.

This is something quite revolutionary in the field of contemporary opera. The closest approximation is a combination of ideas from Menotti.

The only bona-fide set is the opening. With a plain backdrop and ingenious lighting, it gives the visual impression of a living room. The next three scenes are illusioned by special lighting impressions on a front scrim.

This is high symbolism. With enough imagination it makes sense. The original instigation of instances or repentance and forgiveness is a quarrel between Laura and Tracy Gates. Both were exceedingly well sung by Jean Kraft and John Hornor. They smack realistic reason for the quarrel is over "her old man who's a West Hartford lush."

His sudden collapse and her outburst of remorse lead to the other three scenes—the woman from Tuscany, who grieves the death of her child—another from the Hebrides—and a soldier from Dessau. These roles were taken capably by Donna Jeffrey, Elaine Quint and John King.

All did not go well, mechanically. The "snow" fell from the theater's wooden rafters, the Tuscany and Hebrides pictures were flashed a bit awry, and all was not serenely smooth.

Attractive Music

The music is most attractive. It is harmonically logical and melodically appealing.

The most gratifying thing about the "Marriage of Figaro" production was the setting by Elmer Nagy, costumes by Leo van Witsen, and singing of Richard Kuelling in the role of Count Almaviva.

The rest was spotty. The Susanna who hid in the closet was Lesli Leosli — the one who returned, Elsine Freybler. This was to give opportunity to both, neither of whom was particularly effective.

Double-Talk

Goldovsky raced his singers at the piano to a point that some of the English translation, ridiculous without assistance, sounded like double-talk.

Through no fault of his own, John Hornor is not built like, does not sound like, and cannot act like Figaro. John McCurdy looked like an arthritic gardener in the part of Dr. Bartolo. Donna Jeffrey upheld female honors most successfully as Countess Almaviva, possessing a pleasing voice and fine dramatic flair.

Kuelling's "Almaviva" was sung with resonance and control. He was dramatically just as persuasive in righteous indignation as in warranted penitence.

Magic Flute

The "Magic Flute" scenes had magnificent settings by Claude Marks. A huge, globular, mystical effect was enhanced by brilliant lighting, and the impression of expansiveness was achieved with miniature properties.

It must be admitted that the opening scene [illegible] ridiculous in [illegible] possibly encouraged by [illegible] English translation. The [illegible] ent looked like a [illegible] "King Kong" movie. Amusement there was as [illegible] Tsandikos lay prostrate with fright from said serpent, and the three ladies sang over his horizontal form, most animatedly and a little out of time.

The second act scene was distinguished in the main by the singing of Annabelle Bernard as Pamina.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541

AUG 6 - 1957

1,300 Attend Opera Program At Music Center

More than 1,300 persons attended an opera program by students at the Berkshire Music Center at Tanglewood last night.

The second half of the program was devoted to the world premiere of a one-act opera by the American composer, Mark Bucci. The work, commissioned late last year by Samuel Weensler of New York, concerns four miracles which take place at different times and in different places.

The first half was devoted to excerpts from "The Marriage of Figaro" by Mozart and two scenes from the same composer's opera, "The Magic Flute."

Death in the Afternoon

Time: the present, a winter Sunday afternoon. Place: [illegible] room of Tracy and Laura Gates [illegible] in Suburbia.

Laura: It's sn[illegible]. [Tracy gets up and begins m[illegible]self a drink.] Already!

Tracy: Already [illegible]dy what?

Laura: Last Su[illegible] began at 4 o'clock; today you [illegible]:45 . . .

Tracy: Let's not t[illegible]old man!

Laura: Not my old [illegible] father! He was a fine person [illegible] known [illegible] profession.

Tracy: Well know[illegible] Hartford lush, you mean . . .

Laura: You can hold it, all right . . . Right there in that fat pouch of yours.

With this Tennessee Williams-toned opening scene, audiences at Tanglewood's Theater-Concert Hall were introduced last week to a new one-act trilingual opera entitled *Tale for a Deaf Ear*, by Manhattan Composer Mario Bucci (rhymes with kootchy). From these verses, things quickly go from bad to hideous: Laura tosses a glass of Scotch in Tracy's face, and Tracy, rising to slug her, falls to the floor, dead of a heart attack. A repentant Laura kneels and prays that he be restored to life. While a pit chorus explains what is going on, three legendary miracles are enacted at one side of the stage: an [illegible]-Renaissance woman finds her dead [illegible] coming back to life, a Scottish [illegible]es her cow revive, and a German [illegible] of the Thirty Years' War exchanges his own life for that of his fallen [illegible]er. (Each of the episodes is sung [illegible]e language of its setting.) Then [illegible] to the living room, Tracy yawns, looks up at Laura and asks: "What the [illegible]re you doing on your knees?"

[illegible]teful for the miracle, Laura tries [illegible]hange, but [illegible] the old argument [illegible]up again, Tracy lodges a flying ash-[illegible] lifts his fist and drops dead again, this time permanently. While the doctor [illegible]sup in and gives Laura a typo, the chorus chants the moral: "The only death in life is the death of love."

The opera, based on an Elizabeth Enright story, almost jolted the overflow (1,300) audience out of their seats, left them applauding wildly. Composer Bucci's score was lushly melodic, reminiscent in the sweeping emotional climaxes of both Puccini and Menotti, and pricked by dissonances which underscored the shrill chatter of Laura and Tracy.

The son of a bassoonist (now with the Cleveland Symphony), Composer Bucci, 33, grew up "with a bassoon in my ear," resisted all family efforts to steer him away from music. He spent eight years in a Manhattan cold-water walk-up trying to learn to be a composer and being psychoanalyzed (his *Tale* suffers from pseudo-Freudian symbolism). Bucci failed to attract real attention until he set James Thurber's *Thirteen Clocks* to music for TV (TIME, Jan. 12, 1954). Says Director Boris Goldovsky of Tanglewood's opera department: "Bucci provides something which we have missed with most modern composers. The trouble with them is they write something for voice is that they make their singers speak. This boy makes voices sing."

Another youthful New York composer with a gift for vocal writing, Marvin Levy, 25, had his latest opera premièred at the Santa Fe Opera's amphitheater (TIME, July 15). Composer Levy's work, a one-acter entitled *The Tower*, tells how King Solomon imprisons his daughter after a prophet predicts she will marry the poorest man in the kingdom. Joash, deadbroke, is thrown into the same prison, promptly marries the princess and in the end is accepted by his father-in-law and decked in royal robes. The score, as frothy as the libretto, played heavily on the comic effects, [illegible] King Solomon's staccato outbursts, and included some melodious arias which went down like whipped cream. The moral is sung by the prophet, who is [illegible] and just getting started in the business: "Whether we prognosticate/grief or joy/for love or hate/prophets sing the will of fate."

John Van Lund

COMPOSER BUCCI
Miracle in Suburbia.

TIME
NEW YORK, N. Y.

AUG 19 1957

C24

NEW LIGHT ON TANGLEWOOD

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—SUE MARKS

YORICK BLUMENFELD
Boris Goldovsky in outdoor classroom in the Berkshires

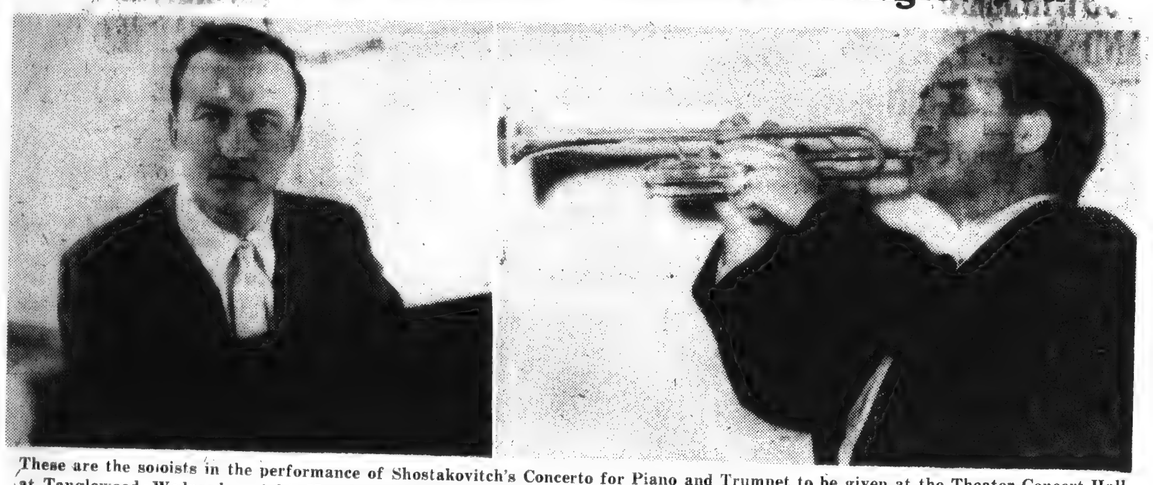
[242]

Berkshire Eagle, Wednesday, Aug. 7, 1957

THE ZIMBLER SINFONIETTA will present the final concert tonight at 8:30 in the Wednesday evening series at Tanglewood. Made up of Boston Symphony Orchestra members under the direction of Josef Zimbler, the group will present a program previewing their forthcoming trip to South America. Assisting as soloist tonight will be pianist Menahem Pressler who will perform the Shostakovitch Piano Concerto. Members of the group are: Left to right, front row: George Zazofsky, Joseph Silverstein, Josef Zimbler, Robert Ripley, Jerome Lipson, John Fiasca; second row: William Marshall, Jesse Ceci, Bernard Kadinoff, Winifred Winograd, Leonard Moss, Fredy Ostrovsky; third row: Herman Silberman, William Waterhouse, Roger Shermont, Stanley Benson, Eugen Lehner; back row: Alfred Kishkis.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 4, 1957

Chamber Music Concert Soloists at Tanglewood



These are the soloists in the performance of Shostakovitch's Concerto for Piano and Trumpet to be given at the Theater-Concert Hall at Tanglewood, Wednesday night. Menahem Pressler, pianist, on left, and Roger Voisin, principal trumpet of the Boston Symphony

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 7 - 1957

Final Chamber Music Concert is Tonight

The final concert in the Berkshire Festival series of Wednesday evening chamber music concerts at Tanglewood, Lenox, will take place tonight at 8:30 in the Theater-Concert Hall. The Zimbler Sinfonietta, a chamber orchestra made up of Boston Symphony Orchestra members under the direction of Josef Zimbler, will present a program previewing a forthcoming trip to South America.

Assisting the Sinfonietta as soloist tonight will be Menahem Pressler, pianist, who will perform the Shostakovitch Piano Concerto. The trumpet obligato in the concerto will be performed by Roger Voisin. James Pappoutsakis, flute, will be soloist in a performance of Boccherini's Concerto for Flute. Other works on the program are Boyce' Symphony No. 1, Tansman's Triptych, and Mozart's Serenata Notturna.

Proceeds from the Wednesday evening chamber music series, which concludes with tonight's concert, go to the Tanglewood Revolving Scholarship Fund.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 6 - 1957

Zimbler Returns To Tanglewood Tomorrow Night

The Zimbler Sinfonietta, Josef Zimbler, music director, returns to Tanglewood to present a program of chamber music in the Theatre-Concert Hall tomorrow evening at 8:30.

The chamber ensemble, made up of members of the Boston Symphony Orchestra, will play works by Boyce, Tansman, Boccherini, Mozart and Shostakovitch. James Pappoutsakis, flute, will be soloist in a performance of Boccherini's Concerto for Flute and Strings. Menahem Pressler, piano, and Roger Voisin, principal trumpet of the Boston Symphony Orchestra, are to be soloists in a performance of Shostakovitch's Concerto for Piano and Strings, with Trumpet Obbligato.

On Aug. 18, the Zimbler Sinfonietta departs from Boston for a tour of Latin America which will include appearances in 24 cities and 15 countries before the chamber orchestra returns to the United States Sept. 29. The tour is sponsored by the U.S. State Department in association with the President's Special International Program.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

AUG 7 1957

Final Music Program at Tanglewood

The Zimbler Sinfonietta, Josef Zimbler, music director, will present the final chamber music program of the Tanglewood season tonight at 8:30 at the Theatre-Concert Hall on the Tanglewood grounds near Lenox, Mass.

* * *

THE ENSEMBLE, made up of members of the Boston Symphony Orchestra, will play works by Boyce, Tansman, Boccherini, Mozart and Shostakovitch.

James Pappoutsakis, flute, will be soloist in a performance of Boccherini's "Conperto for flute and strings." Menahem Pressler, piano; and Roger Voisin, principal trumpet of the Boston Symphony Orchestra, will be soloists in a performance of Shostakovitch's "Concerto for Piano and Strings with Trumpet Obbligato."

C2457

Berkshire Eagle, Thursday, Aug. 8, 1957

Music Review

The Zimbler Sinfonietta

By RAY C. ROSENFELD

THE ZIMBLER Sinfonietta gave the final Wednesday evening chamber music concert of the season last night in the theater-concert hall at Tanglewood. The group of about 20 Boston Symphony Orchestra musicians, organized by cellist Joseph Zimbler, played a program of wide diversity under the virile direction of its authoritative concertmaster, George Zazofsky.

The program ranged from the first symphony of William Boyce, the English competitor and rival of Handel, through Boccherini and Mozart to, by a long jump, contemporary Alexander Tansman and Dimitri Shostakovitch.

* * *

IT ALWAYS seems to us that an orchestra or an ensemble playing under the bidding of an able participating leader plays with an extra warmth and vigor. It seems to be more a matter of personal and individual responsibility than that of a group which could carry and even shield one or two indifferent performers. In any case Zazofsky himself played with an authority which dominated the crack little ensemble and kindled in his fellow players a live and effervescent spirit.

The program showed great ingenuity. The Boyce symphony was the only so-to-speak straight classic. They immediately jumped to the Tansman Triptych, a 1930 work which they played with the lusty animation that became it. Tansman has a rare gift of movement and a picturesque sense of orchestration and a remarkable ability to express color within the means of the strings alone.

* * *

THE D MAJOR concerto for flute and strings of Boccherini, the Mozart contemporary, brought flutist James Pappoutsakis to an all-too-rare solo opportunity. Boccherini turned out compositions on a mass production schedule but within this

Joseph Zimbler

flashy and showy exhibit were moments of simple song and melody in which soloist Pappoutsakis' beautiful tone and graceful turn of phrases could be heard to best advantage. In the florid work and the ornate cadenzas the soloist made the tinsel as untawdry as sound musicianship could temper it. He was recalled many times.

The Mozart Serenata Notturna is scored for two orchestras. The Zimblers divided into a quartet of two violins, a viola and a bass to one side with the remaining strings on the other. The original score called for tympani which happily were omitted last night. This is Mozart of 1776 and is one of the most enchanting of his works. It belongs to that category of music between string quartets and symphonies which must have been written for a special occasion or a special patron. It starts with a majestic march which the ensemble played with brisk robustness, proceeds to a minuet with a trio for the solo quartet, most effectively played, and ends with a most provocative rondo. This has two intermezzi, a short episode like a stiff minuet [illegible] primitive, rustic allegro. [illegible] tured that Mozart [illegible] little jokes here which [illegible] Salzburg audience recognized, [illegible] the natives looked forward to pleasantries of this sort just as last night's audience had reason to look back on the pleasant experience the Zimblers here afforded them.

* * *

THE PROGRAM ended with Menahem Pressler giving an electrifying performance of the Shostakovitch concerto for piano and strings with trumpet obbligato, played by Roger Voisin. Shostakovitch wrote this when he was 27 and under Pressler's fingers, Voisin's lip and the virtuosity of the brilliant ensemble a scintillating performance was achieved. Pressler played with incredible fire and abandon, and Voisin displayed remarkable musicianship in adjusting his tone to the whip-flash flourishes Shostakovitch has written for the trumpet. This was music and playing to lift you out of your seat and it would be difficult to find one more fitted to be the pianist in this role than the fantastically nimble and colorful Pressler. The demonstration practically disorganized the proceedings and it was with some difficulty that Pressler could finally get back to the keyboard and add a marvelously simple and poised paraphrase of the Brahm's song "Wiegenlied."

The Zimblers leave for a 30-concert tour of Central and South America immediately after the close of the Tanglewood season. There can be little doubt of what nature of ambassadors they will be

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541

AUG 8 - 1957

Last Chamber Music Concert Heard By 1,532 at Tanglewood

The Zimbler Sinfonietta performed last night at the theater-concert hall at Tanglewood in the last of the weekly chamber music concerts of the Berkshire Music Festival. There were 1,532 persons in the audience last night, making total attendance for the series 7,025.

The Sinfonietta was under the direction of George Zozovsky, first violinist. The program opened with "Symphony No. 1" by Boyce. Also heard were "Triptych" by Alexander Tansman, the Boccherini "Concerto for Flute and Strings in D Major," "Serenata Notturna for Two String Orchestras," by Mozart, and the "Concerto for Piano and Strings with Trumpet Obligato," by Shostakovitch.

The festival moves into its final phase tonight, with the annual Tanglewood on Parade program featuring the Boston Pops Orchestra. The final weekend series of the concerts gets underway tomorrow night, with the music of Beethoven to be featured.

Continued

SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, AUGUST 8, 1957

CHAMBER MUSIC CONCERTS CLOSE AT TANGLEWOOD

Zimbler Sinfonietta Excels In Last of Series at Lenox Festival

By WILLARD CLARK

Lenox, Aug. 7—The chamber music series closed in a blaze of glory tonight with a superb concert by the Zimbler Sinfonietta, probably the finest string ensemble this country has produced. The group has played together for several years and tonight under the unobstrusive direction of first violinist George Zozovsky, performances of unusual merit were provided a rapturous audience of 1532.

Concerts Are Success

The chamber music series has been very successful, drawing a total of 7025 persons to the Chamber Music Hall during its six concerts. No more discriminating audiences may be found at any of the other concerts, we believe.

The program was largely unfamiliar to the average listener for one hears too seldom the literature for string orchestra. The program opened with a delightful performance of "Symphony No. 1" by Boyce. This is clean, healthy music, replete with charming melodies and an andante during which muted strings play as lovely a melody as one could wish.

In different vein, but of great interest was the "Triptych" by Alexander Tansman. The three movements are effective. The composer favors the darker hues and lower strings providing delectable material for them in contrast to the brighter strings. The concluding presto is a riot of changing rythms. One could only marvel at the exactitude and precision of this ensemble.

Ornamental Work

The Boccherini "Concerto for Flute and Strings in D Major" brought James Pappoutsakis as soloist. He played this very ornamental work with technical facility and a fine tone. The brilliant cadenzas drew rounds of applause from the audience. He received admirable accompaniment from his colleagues, all of whom are members of the Boston Symphony Orchestra.

The concluding portion of the program was given over to two very different types of composition, the exquisite "Serenata Notturna for Two String Orchestras" by Mozart and the "Concerto for Piano and Strings with Trumpet Obligato" by Shostakovitch.

The Mozart work received a rewarding performance, elegant and in phrase and vital in concept. It is difficult to imagine more effective writing for strings or a more imaginative use of two orchestras. It tested the mettle of the ensemble and every test was met.

Skillful Concerto

Shostakovitch has written an intriguing and skillful concerto for piano and strings with trumpet obligato. Menahem Pressler, who appeared earlier in the series with the Beaux Arts Trio, was a brilliant and effective pianist who throws himself into whatever he plays. The work was admirably suited to reveal the many facets of his playing. Roger Voisin was in top form, playing with security and brilliance. The strings were vital and capable of many colorations. The three movements were communicated skillfully and effectively and won a well deserved ovation from the audience.

[244]

SPRINGFIELD, MASS., SATURDAY, AUGUST 3, 1957

Chamber Music Concert Planned At Tanglewood

Lenox, Aug. 2—A concert of modern chamber music will be presented in the Theater-Concert Hall at Tanglewood on Tuesday evening at 8.30, under the auspices of the Fromm Music Foundation of Chicago, Paul Fromm, president. Members of the Boston Symphony and guest artists will take part in the concert of contemporary music, which is open to Friends of the Berkshire Music Center. The program features works by Robert Palmer, Milton Babbitt, Carlos Chavez, Walter Piston, Ernst Krenek and Igor Stravinsky.

The concert begins with the world premiere of Robert Palmer's "Out of the Cradle Endlessly Rocking," which was commissioned by the Fromm Music Foundation and written in 1957. Palmer, a native of Syracuse, N. Y., studied with Howard Hanson and Roy Harris, and is an alumnus of the Berkshire Music Center, where he studied with Aaron Copland. The next work on the program, Milton Babbitt's Three Compositions for Piano, was written in 1947. Mr. Babbitt, associate professor of music at Princeton University, is a teacher of composition at the Berkshire Music Center this summer. The first half of the program will conclude with a performance of Carlos Chavez "Energia," written in 1925 by the eminent Mexican composer who was guest teacher of composition at the Berkshire Music Center in 1953.

Other works which will be performed are Walter Piston's Quintet for Wind Instruments (1956); Ernst Krenek's "Lamentatio Jeremiae Prophetae," composed in 1941; and Igor Stravinsky's Mass, written in 1951. The work by Krenek, which has received the Fromm Music Foundation Recording Award, will be performed by the Tanglewood Choir under the direction of Hugh Ross. Stravinsky's Mass will also be performed by the Tanglewood Choir under Mr. Ross' direction.

The Walter Piston Quintet for Wind Instruments was written for the Boston Woodwind Quintet who first performed it last winter at the Library of Congress in Washington and who will perform it again at this concert.

CHAMBER MUSIC CONCERT SERIES TO END TUESDAY

Second of Fromm Foundation Features at Tanglewood

Lenox, Aug. 3—The second of two concerts of Modern Chamber Music presented at Tanglewood under the auspices of the Fromm Music Foundation of Chicago will be heard on Tuesday evening at 8.30, and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky. A concert by Fromm Fellows, young musicians who are working with contemporary music at Tanglewood this summer also under the auspices of the Fromm Foundation, will be given on Friday afternoon at 2.30 and will include works by William Denny, Edgard Varese and Karl Kohn, a member of the school's faculty.

Seminar Lectures

In addition to these concerts the two final lectures in the Seminar in Contemporary Music will be held on Monday and Wednesday afternoons at 3.15. Irving Fine and Aaron Copland will discuss contemporary Americans. All these events are open to members of the Friends of the Berkshire Music Center.

Boris Goldovsky will present the world premiere of a one-act American opera by Mark Bucci, commissioned at Tanglewood by Samuel Wechsler. Entitled "Tale for a Deaf Ear," the work will give the opera department an opportunity to test some of the new materials and techniques of opera production that have occupied their time during their four weeks' session this summer. In addition to the new opera, Mr. Goldovsky will also present several scenes from standard operas. Friends of the School are again invited to [illegible].

Friends may also attend the final concert of the Student Orchestra in the Music Shed on Saturday afternoon, the 10th, at 3, and the final Chamber Music Concert on Sunday morning in the Theater-[illegible] at 10.

The Saturday morning rehearsal of the Boston Symphony Orchestra on the 10th at 10 will be open to [illegible] the proceeds going to the Orchestra's Pension Fund.

18 SYRACUSE HERALD-JOURNAL, Aug. 1, 1957

TALKING IT OVER

Area Musicians to Participate Programs in Other Centers

By Emma Van Wormer

Widely known musicians, identified with vocal and instrumental programs, will take part in notable events in New England and the middle west this month.

* * *

Palmer Cantata To Be Sung in 'Tanglewood'

Robert Palmer, former Syracusan, now living in Ithaca where he is a member of the music faculty of Cornell University, will be in "Tanglewood," Lenox, Mass. where his chamber cantata "At Night and The Sea" will be performed in the Concert Hall next Tuesday night. It is in tw parts, part one consisting of short poems ranging from classical Greek to modern texts and part two a setting of Walt Whitman's "Out of the Cradle Endlessly Rocking."

Part one was presented last April at the tenth anniversary of the Festival of the University of Illinois. The second part will be heard for the first time Aug. 6. The cantata was commissioned by the Fromm Foundation for the Urbana Festival in the University of Illinois. In the cantata there are four vocal solos and 11 solo instrumental parts.

Composer Palmer is the son of S. [illegible] Palmer, 3520 Midland Ave. Mrs. Palmer is the daughter of Mrs. Lila M. Westcott, 1707 S. State St. Mr. and Mrs. Palmer and their daughters, Anne and Alison Palmer are vacationing on Lake Ontario before leaving for New England.

* * *

ITHACA, N. Y.
JOURNAL
Circ. D. 12,953
AUG 6 1957

Ithacan's Music To Be Performed

A new work by Prof. Robert Palmer of 108 Valley Rd., a member of the Cornell Music Department, will be performed for the first time at Tanglewood, Conn., a the Berkshire Music Center, this evening. It is Part Two of the cantata "Of Night and the Sea," in a setting from Walt Whitman's "Seadrift" ("Out of the cradle endlessly rocking"). Part One had its premiere performance in the contemporary arts festival at Urbana, Ill., on April 2.

The performers in this evening's concert will be members of the Boston Symphony Orchestra and four professional vocal soloists under the direction of Hugh Ross, director of the Schola Cantorum in New York.

The program, which will be presented at the theater in Tanglewood, is one of a series of chamber music concerts in the current Berkshire Music Festival. The concert is sponsored by the Fromm Foundation for the furtherance contemporary music.

Berkshire Eagle, Saturday, Aug. 3, 1957

Fromm Concert Features Modern Chamber Music

TANGLEWOOD — A concert of modern chamber music will be presented in the theatre-concert hall at Tanglewood on Tuesday at 8:30 p.m. under the auspices of the Fromm Music Foundation of Chicago, Paul Fromm, president.

Members of the Boston Symphony and guest artists will take part in the concert of contemporary music, which is open to Friends of the Berkshire Music Center. The program features works by Robert Palmer, Milton Babbitt, Carlos Chavez, Walter Piston, Ernest Krenek and Igor Stravinsky.

Palmer's Work

The concert begins with the world premiere of Robert Palmer's "Out of the Cradle Endlessly Rocking," which was commissioned by the Fromm Music Foundation and written in 1957. Palmer, a native of Syracuse, N. Y., studied with Howard Hanson and Roy Harris, and is an alumnus of the Berkshire Music Center, where he studied with Aaron Copland. The next work on the program, Milton Babbitt's Three Compositions for Piano, was written in 1947. Mr. Babbitt, associate professor of music at Princeton University, is a teacher of composition at the Berkshire Music Center this summer. The first half of the program will conclude with a performance of Carlos Chavez' "Energia," written in 1925 by the eminent Mexican composer, who was guest teacher of composition at the Berkshire Music Center in 1953.

Other works to be performed are Walter Piston's Quintet for Wind Instruments (1956); Ernest Krenek's "Lamentatio Jeremiae Prophetae," composed in 1941, and Igor Stravinsky's Mass, written in 1951. The work by Krenek, which has received the Fromm Music Foundation Recording Award, will be performed by the Tanglewood Choir under the direction of Hugh Ross. Stravinsky's Mass will also be performed by the Tanglewood Choir under Mr. Ross' direction.

The Walter Piston Quintet for Wind Instruments was written for the Boston Woodwind Quintet, which first performed it last winter at the Library of Congress in Washington and which will perform it again at this concert.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 6 - 1957

Chamber Music Concert Friday At Tanglewood

A concert of modern chamber music will be presented by the Fromm Fellowship Players in the Chamber Music Hall at Tanglewood Friday afternoon at 2:30. The program features works by William Denny, Varese, Roussel, Karl Kohn and Stravinsky. The concert is open to Friends of the Berkshire Music Center.

The Fromm Fellowship Players are 11 young professional musicians who are spending the summer working in contemporary music at the Berkshire Music Center under the auspices of the Fromm Music Foundation of Chicago. They perform works by student composers at weekly Composers' Forums, work in association with the Music Center's composition department, and give two concerts of modern chamber music during the 1957 session of the school. The concert on Thursday afternoon will be their second.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 5 - 1957

Tanglewood to Hear

A concert of modern chamber music will be presented in the Theater-Concert Hall at Tanglewood, Lenox, Mass., Tuesday at 8:30 p. m., under auspices of the Fromm Music Foundation, Chicago. Members of the Boston Symphony and guest artists will participate.

RED HOOK, N. Y.
ADVERTISER
Circ. W. 1,225
AUG 8 1957

Modern Chamber Music Concert At Tanglewood

A concert of modern chamber music will be presented by the Fromm Fellowship Players in the Chamber Music Hall at Tanglewood on Friday afternoon, August 9 at 2:30 p.m. The program features works by William Denny, Varese, Roussel, Karl Kohn and Stravinsky. The concert is open to Friends of the Berkshire Music Center.

The Fromm Fellowship Players are eleven young professional musicians who are spending the summer working in contemporary music at the Berkshire Music Center under the auspices of the Fromm Music Foundation of Chicago, Paul Fromm, President. They perform works by student composers at weekly Composers' Forums, work in association with the Music Center's composition department, and give two concerts of modern chamber music during the 1957 session of the school. The concert on Thursday afternoon will be their second.

The opening work on the program, William Denny's String Quartet, was commissioned by the Fromm Music Foundation. Following this, student conductor Gustav Meier of Zurich, Switzerland, will conduct a performance of Edward Varese's "Octandre." Also on the program are Roussel's "Serenade" and Karl Kohn's Concert Music for Twelve Winds, which will be conducted by the composer, who is a member of the Berkshire Music Center faculty. The program will conclude with a performance of Stravinsky's "Pribaoutki," conducted by Rosario Mazzeo of the Boston Symphony, with soprano soloist Naomi Farr.

BOSTON HERALD, TUESDAY, AUG. 6, 1957

Chamber Music Tonight in Lenox

The second of two concerts of Modern Chamber Music presented under the auspices of the Fromm Music Foundation of Chicago will be heard this evening in Lenox at 8:30, and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky. A concert by Fromm Fellows, young musicians who are working with contemporary music at Tanglewood this summer—also under the auspices of the Fromm Foundation—will be given on Friday afternoon at 2:30 and will include works by William Denny, Edgard Varese and Karl Kohn, a member of the school's faculty.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG [illegible] 1957

At Tanglewood

A concert of chamber music will be presented in the Tanglewood Chamber Music Hall on Friday afternoon at 2:30 by the Fromm Fellowship Players. The program will include works by William Denny, Edgard Varèse, Roussel, Karl Kohn, and Stravinsky.

The Berkshire Eagle, Wednesday, Aug. 7, 1957—11

Music Review

Fromm Chamber Concert

By JAY C. ROSENFELD

THE LAST of the two programs of modern chamber music presented at Tanglewood under the auspices of the Fromm Music Foundation was played last night in the theater-concert hall by a considerable aggregation of players from the Boston Symphony orchestra, the Tanglewood choir conducted by Hugh Ross and several vocal solists.

One might have thought that two hours of such avant-garde music would have taxed one's attentive potentialities, but this reviewer, for one, can vouch for the statement that time did not enter into the listeners' consideration, so absorbing, and bizarre, if you will, was the music and so excellent the performances.

* * *

THE PROGRAM went as far back into the dark ages as 1925 to resurrect Carlos Chavez' unusual sketch for six wind instruments and three strings of which the top voice was the viola's. Otherwise it was music of this decade, again with the slight exception of Ernest Krenek's "Lament of the Prophet Jeremiah" a 1941 opus which received the Fromm Music Foundation recording award.

Three compositions by Milton Babbitt, this season of the Berkshire Music Center composition faculty, were played by Robert Helps with conspicuous competence. One of the salient factors of this example of Babbitt's music and of much of the rest on the evening's program is that it requires more ability to execute irregular rhythms and fantastic note clusters, fantastic, at least, to conventional ears and fingers, than it asks of a performer's judgment in the matter of taste.

The Walter Piston quintet for wind instruments, of his 1956 output, was the most engaging music of the evening. Here the indication, in the second movement, "con Tenerezza" was tangibly achieved and the wit of the scherzando was as subtle and saucy as a page of Bernard Shaw. Stravinsky's Mass, of 1951, for choir and horns, which ended the program, was, by contrast, back on terra firma and allowed the audience to relax quite oriented again, so to speak.

* * *

KRENEK'S "Lament" is for choir unaccompanied and the Tanglewood choir, a score of musically superior vocalists, was guided by Hugh Ross with consumate control. It is written to Latin words and the scores contains no bar lines nor time divisions. Krenek is attracted by bibical subject matter and he has superimposed a 12-tone row style on a Gregorian four-note scale. There was no suggestion of insecurity in Ross's command nor the singers' performance. We thought it an heroic accomplishment. It is contrapuntally thin but uncompromising, and it's appeal is certainly more to the intellect than to the heart.

The program began with a composition commissioned by the Fromm Foundation. Robert Palmer, once a Berkshire Music Center student, has written a work for vocal quartet with accompaniment, or probably more accurately, participation, of 10 instrumentalists, evenly divided between strings and wind and this was the premiere performance.

Palmer has taken almost the entire Walt Whitman excerpt "Out of the Cradle Endlessly Rocking" from the poem "Sea Drift" in "Leaves of Grass." It thus becomes a recitation with music and it is not clear what relative importance is intended for the two cardinal ingredients.

* * *

PALMER announces himself with the octave E in the violins, but departs on the next step into less charted areas which left some listeners rudderless at sea. The harmonic asperities were not offensive, but, on first hearing, neither was there any infusion of lyrical warmth. Palmer and the others like him deserve the courtesy of deeper inspection and repeated hearing rather than the hasty, insufficiently-grounded and sharp comment of a one-time hearer.

* * *

THESE TWO concerts and the other Fromm-sponsored activities which have enlisted the efforts of a great segment of the personnel and of the efforts of the Berkshire Music Center this season have been among the most significant advances which have taken place at Tanglewood this summer. The Foundation has sponsored the Fromm players who have been on hand to perform the latest output of young composers in the Berkshire Music Center and also to ilustrate the lectures on contemporary music by the brilliant faculty members which have been sponsored by the Fromm institution. It is always difficult to assay the gold among the larger gross amount of ore in such enterprises, but the best minds in music and the best intentions in philanthropy are concentrated on the one lofty goal in a most laudable manner. Tanglewood is the ideal place for the Fromm projects and the union and cooperation are fortunate indeed for aspiring musicians and the cause of music.

SCHENECTADY, N.
GAZETTE
Circ. D. 40,429
AUG 6 1957

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
AUG 6 1957

ON FELLOWSHIP—Richard Lottridge, Schenectady music student, is shown with the bassoon he is playing at the Berkshire Music Center this summer.

Former Youth Orchestra Member at Berkshire

Richard Lottridge, an original member of the Schenectady Youth Orchestra (now disbanded) in 1947, is playing bassoon at the Berkshire Music Center this summer as one of the 11 Fromm Fellowship Players studying music in the modern idiom there this summer.

* * *

LOTTRIDGE, son of Mrs. Ethel Usher Lottridge of Haigh avenue, is a student at the University of Pennsylvania.

Before leaving this city to study at the Curtis Institute in Philadelphia he appeared as soloist with the Youth Orchestra and with the Schenectady Choral Society.

At Curtis he studied bassoon with Sol Schoenbach, principal bassoon of the Philadelphia Orchestra. From 1951 to 1954 he played with a U.S. Army Field Band and later returned to the Curtis Institute and was graduated in the spring of 1955.

* * *

DURING THE winter of 1955-56 Lottridge played with the New Orleans Symphony Orchestra.

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The Fromm Fellowship Players will present a program Friday at 2:30 p.m. in the Chamber Music Hall at Tanglewood featuring works by William Denny, Varese, Roussel, Karl Kohn and Stravinsky. The concert will be open to Friends of the Berkshire Music Center. A feature of the program will be Karl Kohn's "Concert Music for Twelve Winds," to be conducted by the composer, a member of the Berkshire Music Center faculty.

OAKLAND TRIBUNE
Sunday, Aug. 11, 1957

Art and Music

AT BERKSHIRE—Four young California musicians at Berkshire Festival under sponsorship of Forum Music Foundation are, left to right, William O. Smith, formerly of Berkeley; Robert W. Goldstein, Oakland; Jean W. Zeiger, Berkeley; Howard Colf, Los Angeles.

Foundation Sponsors Eastbay Musicians at Tanglewood

The Fromm Music Foundation of Chicago, several of whose recordings of contemporary music have been reviewed in this department, is sponsoring four young California musicians working in contemporary music at the Berkshire Festival, Tanglewood, Mass.

William O. Smith, clarinetist and composer, formerly of Berkeley and Mills College, is on leave from the University of Southern California for study in Rome as winner of the Prix de Rome, after he completes the Berkshire course. Smith spent a winter in Paris 1951-52 on the U.C.'s Prix de Paris.

Jean Zeiger, of the University of California at Berkeley, is a flutist in the group which, with seven others, gave two concerts of modern chamber music at Tanglewood this month.

Robert Goldstein, Oakland oboeist, studied at Mills and played with the Little Symphony the past season. He has also been a member of major ballet orchestras.

Howard Colf, a recent graduate of U.C.L.A., was first cellist at the Ojai festival last year.

At their recent Berkshire concerts the young musicians played works of Powell, Trimble, Revueltas, Webern, Milhaud, Copland, William Denny, Varese, Roussel, Karl Kohn and Stravinsky.

MUSICAL LEADER
CHICAGO, ILL.
AUG 1957

Tanglewood—1957

This year — the 19th year — the Berkshire Music Centre at Tanglewood in Lenox, Mass., again opened its doors for creative summer activities. Over 300 students flocked to the various study departments — composition, orchestra, chorus, opera or general study group — to submerge themselves in six weeks of intensive musical life.

Many students find themselves in an atmosphere still alien to them — that of ensemble work, and they prosper by the opportunities available to them here. One group, the composers, gain to an even greater measure by the activities at the Music Centre. Under the leadership of Aaron Copland, they compose under the guidance of Copland, Irving Fine or Milton Babbitt. They discuss their compositions, write a composition for selected instruments, and investigate the many roads to perfection.

Exciting is the cooperation of the Fromm Music Foundation of Chicago. This foundation has granted a number of fellowships to the Centre for gifted musicians. These players aid composers by giving concerts of the new compositions, readings of new works, sight readings and generally assist the composers in development of their understanding of music demands and possibilities. Mr. Ralph Berkowitz, dean of the Music Centre, expressed delight at this new formation of Fromm Fellowship Players.

We met with several composers. 17 are attending the 6 week session (15 are on scholarship). They come from many parts of the United States as well as Norway and Uruguay. Jose Serebier comes from Montevideo, Uruguay, and is remaining here on a Fulbright Fellowship and a Guggenheim Scholarship. Several of his works have been published.

To us the most interesting composer at the Berkshire Music Centre is 29-year-old Harold Farberman, timpanist of the Boston Symphony.

Sunday [illegible]
NEW HAVEN, Conn.
Independent
Circ. 101,553
AUG 25 1957

[245]

Success Of Summer Schools Stimulus To Modern Music

By GORDON E. ARMSTRONG

An important if not greatly publicized phase of some of our major music festivals is the teaching activities which have become an outgrowth and adjunct of these summer musicals. A number of the country's finest pedagogues and composers form the faculties at such schools as Tanglewood's Berkshire Music Center and the one maintained at the celebrated Aspen Festival in Colorado.

Even students of jazz may now find teaching facilities such as those offered at the Berkshire Music Barn in Lenox, Mass., where the new School of Jazz is currently in session. The Barn, located near the Berkshire Music Festival grounds, has recently followed the lead of its "classical sisters" by adding a teaching program to its regular jazz concert series.

The various music schools at our summer festivals are attended by advanced students, both composers and performers, many of whom are already launched on a professional career. These young hopefuls come in the hope of brushing the rough edges off their talents and, generally speaking, to make the most of the time at their disposal between musical seasons. Fortunately a number of scholarships are available to the young musicians and the more talented receive further aid through prizes. Over half of the students at the Berkshire Music Center received grants this summer from the Tanglewood Revolving Scholarship Fund, established by RCA in 1947 and now maintained by contributions received from Friends of the Berkshire Music Center.

Last Sunday I spoke here of the dismal outlook for our younger composers at the present time. A new program sponsored by the Fromm Music Foundation this summer at the Berkshire Music Center was designed to promote interest in contemporary music and to aid young composers in obtaining a securer grasp on their craft.

Some 11 young expert professional musicians, known as the Fromm Fellowship Players, spent six weeks at Tanglewood in pursuance of the new plan. A carefully chosen group recruited from all over the country, the players had a comprehensive round of activities. They gave several concerts of contemporary music, played illustrations in a series of lectures, and also played original works by students of the Berkshire Music Center this season. The unique benefits accruing to student composers from the new project, an idea which originated with Paul Fromm, of Chicago, may be evaluated from the statements of two prominent American composers, Aaron Copland and Milton Babbitt, both of whom were members of the Center's faculty.

Said Copland: "Now at last we are like old prince Esterhazy. Imagine a composer having his own orchestra to try out new compositions! The general atmosphere has never been so stimulating, and we also have heard more contemporary music than ever before."

Good Experience

Babbitt echoed Copland's sentiments with the following: "These players have spent most of the summer meeting with student composers, playing anything that is thrown at them, anything at all the composers want to try. For the first time in their experience, the young composers have had the chance to hear their music hot from manuscript, with the consequent opportunity of making immediate corrections, or discussing improvements in compositional technique, or revising unplayable (or ineffective) instrumental combinations on the advice of an expert."

The success of the Fromm Foundation project at Tanglewood may sow the seeds for a wide application of the plan. At least that is the hope of all who were connected with this season's experiment. Composer Copland has expressed the hope that other schools may adopt the idea and maintain a resident group of young players for the purpose of aiding student composers. As for Mr. Fromm, his enthusiasm may be gauged by his expressed plans to get a permanent project of the sort under way as soon as possible. "Perhaps the creation of a sort of institute is the answer," he said.

The Fromm plan also envisaged "the organic growth of an educational program for the public." He had this to say with regard to the weekly seminars which the Fromm Fellowship players illustrated this season at Tanglewood: "The illustration of the lectures (on contemporary music) through live performances brings the listener into direct contact with the music and keeps the seminar from deteriorating into a conventional music appreciation course. It is impossible to talk about music without playing it."

★ ★ ★

Of particular interest to us here is the fact that a recent Yale Music School graduate and a young French horn player from Wallingford won acclaim for their different roles in the just completed Fromm project. The former is Mel Powell, a jazz pianist of the first rank whose improvisations added lustre to Benny Goodman's Quartet for a spell. Powell thrilled listeners at the Bowl during his appearance with the Goodman Trio in the second concert of the 1952 Pops series. Later, during his student days at the Yale Music School where he furthered his ambitions of becoming a serious composer, Powell astounded his professors with what was undoubtedly their first acquaintance with his "rumored" jazz talents. This came about in an unprecedented appearance of a jazz group in sedate Sprague Hall—the Goodman Trio again! To get back to the subject in hand, the Fromm players performed Powell's Quintet at their Tanglewood program on August 3—strictly a "longhaired work," of course, or was it?

The Wallingford musician referred to is Paul Ingraham who found playing with both the New Haven and Connecticut Symphony Orchestra a few years ago to represent helpful rungs on the musical ladder in his climb to success. Ingraham, who holds a B. Mus. degree from Ithaca College and is now studying for [illegible]'s degree at the Manhattan College of Music in New York, is a member of the Fromm Fellowship Players. This group, in its [illegible] efforts this summer at Tanglewood, reportedly performed [illegible] and in the manner of an ensemble of long standing. A New York critic called the players "veritable Bunyans of modernism."

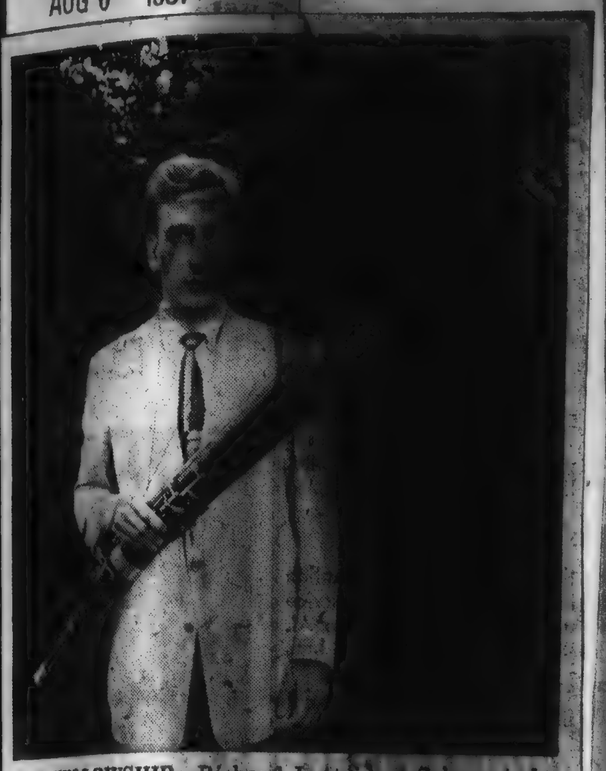
The players, with but two days notice, gave a performance of Schoenberg's formidable "Pierrot Lunaire" that won them this comment from a most discriminating faculty member—"the best performance I have ever heard."

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 7 - 1957

At Tanglewood

concert of chamber music be presented in the Tanglewood Chamber Music Hall on afternoon at 2:30 by the Fromm Fellowship Players. The program will include works by William Denny, Edgard Varèse, Karl Kohn and Stravinsky.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
AUG 6 1957



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[illegible]
Circ. 101,553
AUG 25 1957

[245]

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The various music schools at our summer festivals are attended by advanced students, both composers and performers, many of whom are already launched on a professional career. These young hopefuls come in the hope of brushing the rough edges off their talents and, generally speaking, to make the most of the time at their disposal between musical seasons. Fortunately a number of scholarships are available to the young musicians and the more talented receive further aid through prizes. Over half of the students at the Berkshire Music Center received grants this summer from the Tanglewood Revolving Scholarship Fund, established by RCA in 1946 and now maintained by contributions received from Friends of the Berkshire Music Center.

Last Sunday I spoke here of the dismal outlook for our young composers at the present time. A new program sponsored by the Fromm Music Foundation this summer at the Berkshire Music Center was designed to promote interest in contemporary music and to aid young composers in obtaining a securer grasp on their craft.

Some 11 young expert professional musicians, known as the Fromm Fellowship Players, spent six weeks at Tanglewood in pursuance of the new plan. A carefully chosen group recruited from all over the country, the players had a comprehensive round of activities. They gave several concerts of contemporary music, played illustrations in a series of lectures, and also played [illegible] works by students of the Berkshire Music Center this season. The unique benefits accruing to student composers from the new project, an idea which originated with Paul Fromm, of Chicago, may be evaluated from the statements of two prominent American composers, Aaron Copland and Milton Babbitt, both of whom were members of the Center's faculty.

Said Copland: "Now at last we are like [illegible] Prince Esterhazy. Imagine a composer having his own orchestra to try out new compositions! The general atmosphere has never been so stimulating, and we also have heard more contemporary music than ever before."

Good Experience

Babbitt echoed Copland's sentiments with the following: "These players have spent most of the summer meeting with student composers, playing anything that is thrown at them, anything at all the composers want to try. For the first time in their experience, the young composers have had the chance to hear their music hot from manuscript, with the consequent opportunity of making immediate corrections, or discussing improvements in compositional technique or revising unplayable (or ineffective) instrumental combinations on the advice of an expert."

The success of the Fromm Foundation project at Tanglewood may sow the seeds for a wide application of the plan. At least that is the hope of all who were connected with this season's experiment. Composer Copland has expressed the hope that other schools may adopt the idea and maintain a resident group of young players for the purpose of aiding student composers. As for Mr. Fromm, his enthusiasm may be gauged by his expressed plans to get a permanent project of the sort under way as soon as possible. "Perhaps the creation of a sort of institute is the answer," he said.

The Fromm plan also envisaged "the organic growth of an educational program for the public." He had this to say with regard to the weekly seminars which the Fromm Fellowship players illustrated this season at Tanglewood: "The illustration of the lectures (on contemporary music) through live performances brings the listener into direct contact with the music and keeps the seminar from deteriorating into a conventional music appreciation course. It is impossible to talk about music without playing it."

* * *

Of particular interest to us here is the fact that a recent Yale Music School graduate and a young French horn player from Wallingford won acclaim for their different roles in the just completed Fromm project. The former is Mel Powell, a jazz pianist of the first rank whose improvisations added lustre to Benny Goodman's Quartet for a spell. Powell thrilled listeners at the Bowl during his appearance with the Goodman Trio in the second concert of the 1952 Pops series. Later, during his student days at the Yale Music School where he furthered his ambitions of becoming a serious composer, Powell astounded his professors with what was undoubtedly their first acquaintance with his "rumored" jazz talents. This came about in an unprecedented appearance of a jazz group in sedate Sprague Hall—the Goodman Trio again! To get back to the subject in hand, the Fromm players performed Powell's Quintet at their Tanglewood program on August 2—strictly a "longhaired work," of course, or was it?

The Wallingford musician referred to is Paul Ingraham who found playing with both the New Haven and Connecticut Symphony Orchestra a few years ago to represent helpful rungs on the musical ladder in his climb to success. Ingraham, who [illegible] a B. Mus. degree from Ithaca College and is now studying [illegible] degree at the Manhattan College of Music in New York, is a member of the Fromm Fellowship Players. This group, in their [illegible] efforts this summer at Tanglewood, reportedly performed [illegible] and in the manner of an ensemble of long standing. A New York critic called the players "veritable Bunyans of modernism."

The players, with but two days notice, gave a performance of Schoenberg's formidable "Pierrot Lunaire" that won them this comment from a most discriminating faculty member—"the best performance I have ever heard."

TIGHT BINDING

NEW YORK HERALD TRIBUNE, SUNDAY, AUGUST 11, 1957

Fromm Project Pays Off at Lenox

By JAY S. HARRISON

LENOX, Mass.

Unfortunately—or rather fortunately for the belabored cause of contemporary music—Paul Fromm was tending to business and was not available for an interview. For Mr. Fromm, a prosperous Chicago wine importer, is so much a man devoted to the art of his age that a generous portion of his annual receipts has gone to underwrite the Fromm Music Foundation, which in only five years has become one of the most vital personal philanthropies on the entire contemporary scene.

In its brief career, the Foundation has commissioned considerable music (mostly from the ranks of the gifted young), had it performed, got it recorded and in general served to remind the world that the knack of dispensing patronage need not be confined solely to the operations of the multi-million-dollar foundations whose names and generosities are frequently cited in the nation's press.

Experiment Ended

Here at Tanglewood, for example, the close of the season has also marked the end of an experiment, sponsored by Mr. Fromm, that, according to all hands, is likely to have far-reaching and salutary consequences. Eleven crack musicians, the Fromm Fellowship Players, have spent the past six weeks working in direct contact with the young composers on the campus, and since it is a rare opportunity for writers of music to have players of it within shouting distance its effect on the former has been watched by the Berkshire Music Center's faculty with enormous interest.

As the chairman of that faculty and head of the Composition Department, moreover, Aaron Copland seemed the likely man to discuss the functions of the Fromm Fellowship troupe and its purpose. He also provided some notes on the background of the entire scheme.

"That Was the Dream"

Said Mr. Copland recently, "We've always thought it would be marvelous to have a group of performers attached to our student composers at Tanglewood. In that way, instead of living exclusively among themselves they'd be in close proximity with a number of highly competent instrumentalists who would be at their beck and call. The same group could be used for Sunday composer concerts, give classroom demonstrations, assist lecturers and maybe play a series of concerts on its own. Well, anyway, that was the dream. It was Paul Fromm who made it reality.

"Fromm provided a $500 fellowship for each of eleven wonderful young musicians and then paid their fares from all over the country. In fact, his only stipulation was that the instrumentalists be chosen from over as wide an area as possible. Our main job was to get together a homogeneous ensemble especially interested in contemporary music. The members had to be able to read almost anything at sight and, we hoped, would come here in a spirit of co-operation. As it turned out, we were lucky on all counts."

Husband, Wife Team

The make-up of the Fromm Fellowship Players, whose personnel was recommended to its patron by leading musicians throughout America, consists of a woodwind quintet plus a string quartet plus a soprano and pianist.

To indicate the geographic scope of its membership it is only necessary to record that the soprano and pianist, a husband and wife team, Lowell and Naomi Farr, hail from Salt Lake City; that the bassoonist, Richard Lockridge, is from Schenectady; the cellist, Howard Colf, from California, and the horn player, Paul Ingraham, from Connecticut.

The remaining Fellowship fellows are similarly from homes that arch the continent. They have, however, a common bond, apart from virtuosity—their devotion to all things contemporary. It seems to have paid off.

Hear the Instruments

As Mr. Copland put it, you have no idea what the presence of these players has meant. In every way. Take the demonstration classes for composers. Every composer could actually hear—not think that he had heard—what a flute, say, sounds like when it jumps from its middle to its highest register.

"More important still—each composer got a chance to hear the instruments in combination, to know what happens when a tune is doubled by five instruments rather than four. Or if someone wrote a five-note chord for woodwind quintet he heard twenty different ways, depending on its distribution, which it could sound. Student composers don't often get a chance like that. Nor do they often get a chance to hear their latest works played before the ink is dry.

"Then, of course, Fromm financed two concerts in which the Fellowship Players gave simply marvelous programs of modern music, and, as last year, the Fromm Music Foundation sponsored two other concerts of contemporary pieces — some commissioned by him—played by members of the Boston Symphony Orchestra. The result at Tanglewood naturally has been a very healthy one. I think the whole establishment—the choral and opera students, the instrumentalists, everyone—has become more modern music conscious as a consequence of Fromm's assistance.

"Pebble in a Pond"

"And," Mr. Copland went on, "I doubt that it's going to end here. Fromm has dropped a pebble into a pond; there are going to be a lot of ripples. For one thing, know he's interested in seeing a set-up like ours in colleges all over the country. And why not? Why shouldn't a university with a good music department have in residence an instrumental group for contemporary music? There is a precedent, for all the colleges now have quartets-in-residence. Why not other groups like it? Helping that happen I think is Fromm's aim.

"Meanwhile, all of us around here couldn't be happier. Paul Fromm is the ideal patron. He doesn't mix in, he doesn't give orders. When he gets enthusiastic about something, he gives you money to support that enthusiasm. The Fellowship Players, for instance," Mr. Copland concluded with a smile of vast content, "what a luxury that's been. Ask anybody. Ask me."

Paul Fromm (center), sponsor of this summer's contemporary music project at Tanglewood, talks with Aaron Copland, chairman of the Berkshire Music Center's faculty (left), and Ben Weber, composer (right).

DALLAS NEWS
DALLAS TEXAS
AUG 18 1957

Berkshire Music Festival To End Successful Season

LENOX, Mass. (Sp.)—The program for study and performance of contemporary music established at the Berkshire Music Center, Tanglewood, Lenox, Mass. during the past session by Paul Fromm, president of the Fromm Music Foundation, has been pronounced a success by all concerned.

Fromm, who was present at Tanglewood for several of the concerts presented under his auspices, stated that he felt very keenly the importance of contemporary music as an expression of our time. He hopes that the present program will set a pattern for improved methods of teaching composition, as well as representing the beginning of a natural and organic growth of an educational program for the public.

Fromm says that his especial pleasure with the results of the summer at Tanglewood come from the fact that here the composer is again the central figure, which he has too rarely been in the 20th century. The performer and the audience are equally important, since music cannot be performed in a vacuum. All three of these elements have an interdependence, and it is this relationship that the Fromm program has been designed to foster.

AARON COPLAND, chairman of the faculty of the Berkshire Music Center and director of the Fromm program said, "We hope that the presence of the Fromm Players this summer will provide a model for other schools throughout the country by having a resident group of young players especially interested in and devoted to contemporary music. At the same time we hope to have opened up a new and healthy way of presenting contemporary music to contemporary audiences."

Coplan, who is also head of the department of composition of the school, says of his own department, "The composition department has been greatly stimulated by the presence of gifted players, always ready to demonstrate their instruments and to solve any knotty problems that may arise. We have heard more contemporary music this summer than at any other summer session, and we feel that it has greatly enlivened the entire student body."

ELEVEN YOUNG professional musicians, known as Fromm Fellowship Players, spent six weeks at Tanglewood this summer working in contemporary music under the auspices of the Fromm Foundation. They performed two special concerts of modern chamber music, played illustrations in a series of lectures on contemporary music, and played works by student composers of the Berkshire Music Center both weekly at Composers' Forums and in reading sessions during classes of the composition department.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
AUG 21 1957

News of Music and Musicians

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
SEP 15 1957

Fromm Foundatio Aiding Composer

By RUDOLPH ELIE

While what went on at Tanglewood this s seems pretty remote now, the newspaper strike swallowed up the final events of the season sc public information is concerned, there was a ment there that deserves, it seems to me, a lit ther notice. This was the appearance of the Foundation.

Founded by Paul Fromm of Chicago, the tion's purpose is, if not unique, at least unusual times. It is merely that of supplying the your poser with the apparatus to perform his mus and there, so to speak. This is, in fact, a re the practice of an earlier day when the idea of poser sitting in his ivory tower and turning ou with no actual performance in view was all thinkable.

For example, would Haydn have turned out this incredible number of symphonies if he hadn't had to? If he hadn't had his own orchestra right there with him on the Esterhazy estate and if he hadn't been under contract, so to speak, to write them? Would Bach have composed more than 200 cantatas and thousands of works for the organ if he hadn't had to as cantor of the Thomaskirche? To be sure, neither Beethoven nor Mozart ever had their own "orchestras" as such, but they were certainly in the market place filling orders for commissions and filling them for the immediate use of musical organizations of their day.

HEAR HIS OWN MUSIC

This necessity to compose for a specific occasion, organization, instrument or person would account for a vast majority of the existing musical pieces of the world. This is not to say that great masterpieces would not have been written without the goad: Schubert wrote hundreds of songs, as Wolff did, for no reason at all save that he had to express himself. Yet there can be little doubt that numberless masterpieces would never have been scored at all had there not been the presence of the apparatus, then and there, to guarantee at least performance and payment or even salary.

The commissioning of music for specific purposes with specific payments continues to this day, of course. But these commissions are reserved for composers who have already attained note. However, where an Aaron Copland can command a thousand dollars or more for executing a commission for, say, the Boston Symphony, how much can some unknown composer, command? The answer is obviously nothing, but it goes well beyond that. He can't even find a professional musical ensemble to play it through for him. Thus, today, there are doubtless a thousand symphonies, and heaven knows how many songs, chamber works and operas that have not only never been heard in public at all but have never been heard by their composers.

This is where the Fromm Foundation comes in. For Mr. Fromm, recognizing that a composer can only grow and develop if he can actually hear his music played, has provided a dozen or so fully professional instrumentalists in residence at Tanglewood for the specific purpose of playing over the music of the composers also in residence there. The result, this summer, was that more contemporary music was heard at Tanglewood this summer than ever before—most of it significantly—in the presence of the composers themselves.

This, it seems to me, is the crucible. For the creative impulse is best stimulated when there is the possibility for immediacy of recognition. By this I don't mean that the composer must have a thousand people to applaud him on the trying-out or performance of a work, but he must, to really fulfill himself, know that his music will at least be played, be heard. I am no composer, but I have written enough music for my own amusement to know that no matter how much I ca how what I have writte in actual performance really quite sounds that w A real composer, of co e, can imagine the sound of h music in every detail, without ever hear ing it, yet I imagine that they have their own moments of surprise, too: the endless revisions after first performances testify to that.

So the Fromm Foundation, even if a dozen musicians may hardly provide the apparatus of the symphony, at least gives the young composer the musical platform on which to learn the essential technical fabric of the instrumental ensemble. For, in addition to playing the works, the Foundation players are always available to coach the composer in the special capacities of their instruments, and demonstrate what intruments are capable and incapable of. If it may be argued this may be learned in textbooks by everyone from Berlioz to Cecil Forsyth, the in-person demonstration of an instrument's capacities, with personal discussion by the performer as to discussion what is easy or difficult or awkward or clumsy, can not be over-emphasized.

During the six weeks of residence at Tanglewood this summer, the Fromm players gave two public performances a week as well as various special concerts and took part in reading sessions during classes of the composition department. If it is hardly possible at this point to appraise its immediate accomplishment, there can be little doubt that were all the young students of composition to have the benefit of working so closely with organizations similiar to the Fromm Foundation, discovery and development of real creative musical genius would progress a lot faster than it does today.

SYRACUSE, N
HERALD-AMER
Circ. S. 222,15
AUG 8 195

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TIGHT BINDING

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

AUG 5 1957

TALKING IT OVER

Fromm Fellowship Players in Berkshire Chamber Program

By Emma Van [illegible]

Tomorrow afternoon in the Chamber Music Hall in "Tanglewood," Lenox, Mass., a concert of modern chamber music will be presented by the Fromm Fellowship Players, 11 young professional musicians working in contemporary music in Berkshire Music Center.

These artists perform works by student composers at weekly Composers' Forums, work in association with the Music Center's composition department and give two concerts during the 1957 session of the School. Tomorrow's program will feature works by William Denny, Varese, Roussel, Karl Kohn and Stravinski.

Earlier this week, a concert by the Fromm Group, sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president, gave a concert which included a world premiere of Robert Palmer's" Out of the Cradle Rocking," commissioned by the Fromm Foundation. [illegible], a former Syracusan, is member of Cornell's music [illegible].

[illegible]day marks the annual [illegible]lywood on Parade" pro- [illegible] with a night concert by [illegible]ston Symphony, Dr. [illegible] Munch, conducting. [illegible] the several departments [illegible]kshire Music Center will [illegible] programs.

[illegible] 1957 season in "Tangle- [illegible] will close on Sunday. The [illegible]nd of concerts in the [illegible]shed, starting tomorrow [illegible]ill include three Festival [illegible] by the Boston Sym- [illegible]phonia conducted by [illegible]ch, tomorrow night and [illegible] afternoon, and by Charl [illegible]t Saturday night. . . .

[illegible] recent visitors in [illegible]wood" for symphonic [illegible] were the Misses An- [illegible]nio and Mary Mishko [illegible]Syracuse.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 27 1957

[240]

Tanglewood On Parade Committee Plans Event Aug. 8

Clark

Members of the Tanglewood on Parade committee make plans for annual event to benefit Berkshire Music Center at a recent meeting in the glass house on the Tanglewood grounds. Front row, left to right, are Miss Anna R. Alexandre, Miss Margo Miller, Mrs. Bruce Sanborn, Mrs. Serge Koussevitsky and Miss Gertrude Robinson Smith; second row, Mrs. Robert Allen, Mrs. Percy Musgrave, Mrs. Albert Stoner, Mrs. Joseph De Pasquale and Miss Mary-Lloyd Gross. Others are Mrs. Martha Q. Pelton, Mrs. Augustus L. Putnam, Mrs. David McAlpin, Norman Shirk, Mrs. Alexander Bloch, Mrs. Shaun Kelly, Norman Barschdorf.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 19 1957

Tanglewood On Parade Set for Aug. 8

Chairmen Named For Music Center's Annual Benefit

Preliminary plans for the annual Tanglewood on Parade Thursday, Aug. 8, were made at a meeting of the committee in charge of arrangements yesterday at the Glass House at Tanglewood. A luncheon followed.

Mrs. Serge Koussevitzky heads the working committee. Miss Gertrude Robinson Smith is chairman of the box committee, assisted by Mrs. Thomas D. Perry Jr. In charge of door prizes is Mrs. Bruce Sanborn.

This year's event will be in observance of the 15th anniversary of the Berkshire Music Center. Proceeds will go to the support of the center, a school maintained by the Boston Symphony Orchestra at Tanglewood.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUL 30 1957

Music Notes

By D. E. RITZ

Charles Munch, Aaron Copland and Arthur Fiedler will share conducting honors for the annual Tanglewood on Parade concert to be held in the Music Shed at Tanglewood, near Lenox, Mass., on the evening of Aug. 8.

* * *

THE AFFAIR is presented as a benefit for the Berkshire Music Center, the Boston Symphony's summer school of music.

The opening work of the Boston Symphony will be conducted by Dr. Munch and will be Schumann's "Symphony number 4 in D minor." Copland will conduct his own "Suite from Our Town" and excerpts from "The Tender Land," his recent opera.

Arthur Fiedler and the Boston Pops Orchestra will present the second half of the program featuring Saint-Saens "Carnival of Animals" with Seymour Lipkin and Ralph Berkowitz as the piano soloists. Fiedler will also present Rossini's "Overture to the Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe.

* * *

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 25 1957

* * * * *

Kenneth Roberts, the author and expert on "dowsing" who died this week once brought Marcel Triau, the Canaan divining rod expert, to the Bahamas to search for water . . . . Marcel found it, too, with a shake of his forked-stick . . . . Happy event at Tanglewood for us is the annual return of Arthur Fiedler and the Boston Pops Orchestra for their 9th appearance at Tanglewood on Parade, Thursday, August 8 . . . . The county is losing one of its distinguished residents, Henry Doell, deputy commissioner of the New York State Liquor Authority, moving from Hillsdale to Rensselaer . . . . Who is the popular Nivers Lady although she has passed three score and ten, still rides a bike and wears a bandage to prove it?

* * * * *

Will be the featured soloists in Kurt Weill's "Down in the Valley" Thursday and Friday evenings at the Adirondack Studio of Song, Lake George.

On Sunday Umeko Shindo, Japanese contralto, will present a recital with Alexander Alexay, noted coach, as accompanist. Miss Shindo will be dressed in native Japanese costume and will include selections from Puccini's "Madame Butterfly" in the program.

* * *

THE STUDENT orchestra at Tanglewood will present the Cesar Franck "Symphony in D minor" Thursday at 8:30 p.m. at the Music Shed under the direction of Charles Munch for Friends of the Berkshire Music Center.

This will be followed by "The Grand Universal Circus," a new work by Henry Brant and his wife, who wrote the lyrics. The new work utilizes the Festival Chorus, soloists, several choral conductors, a band and percussion groups, sound effects, masks, movies and other visual effects on the stage.

Brant, a former arranger for Benny Goodman, has taught at the Juilliard School of Music and is now teaching at Bennington College in Vermont. In 1956 Mr. and Mrs. Brant won the "prix Italia" in international competition for their work, "December."

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

AUG 1 1957

TANGLEWOOD PARADE SCHEDULED AUG. 8

Schumann Symphony, Fiedler and Boston Pops Are Features

The Boston Symphony Orchestra this week announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8:15 p.m.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

AUG 1 1957

Boston Symphony Prepare Benefit Concert Program

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, Massachusetts, on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

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(*Continued on Page 8*)

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Tickets for Tanglewood on Parade are now on sale at the box office: box seats, $5.00; reserved seats, $4.00 and $3.00; and general admission, $2.50. Telephone reservations may be made by calling Lenox 600.

NEW YORK HERALD TRIBUNE, WEDNESDAY, JULY 24, 1957

Works Listed For Benefit At Tanglewood

The annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center will be held at 8:15 p. m. Thursday, Aug. 8, in the Music Shed at Tanglewood, Lenox, Mass.

The Boston Symphony Orchestra will begin the program with Schumann's Symphony in D minor; Aaron Copland will then conduct it in excerpts from "Our Town" and "The Tender Land." For the second half, Arthur Fiedler will conduct the Boston Pops Orchestra in Saint-Saens' "Carnival of the Animals," Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and selections from Loewe's "Our Fair Lady," plus encores.

Seymour Lipkin and Ralph Berkowitz, pianists, and Jacobus Langendoen, first cellist of the Pops Orchestra, will be soloists in the Saint-Saens work. The Pops Orchestra is composed of Boston Symphony musicians.

Ticket holders are invited to attend performances by various departments of the Berkshire Music Center late in the afternoon, and to have picnic suppers on the Tanglewood lawn before the beginning of the evening program. Ticket prices are $5 for box seats, $4 and $3 for other reserved seats and $2.50 for general admission. Reservations can be made by telephoning Lenox 600.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

[246]

JUL 27 1957

Tanglewood On Parade Committee Plans Event Aug. 8

Clark

Members of the Tanglewood on Parade committee make plans for annual event to benefit Berkshire Music Center at a recent meeting in the glass house on the Tanglewood grounds. Front row, left to right, are Miss Anna R. Alexandre, Miss Margo Miller, Mrs. Bruce Sanborn, Mrs. Serge Koussevitzky and Miss Gertrude Robinson Smith; second row, Mrs. Robert Allen, Mrs. Percy Musgrave, Mrs. Albert Seemer, Mrs. Joseph De Pasquale and Miss Mary-Lloyd Gross. Others are Mrs. Martha Q. Pelton, Mrs. Augustus L. Putnam, Mrs. David McAlpin, Norman Shirk, Mrs. Alexander Bloch, Mrs. Shaun Kelly, Norman Barschdorf.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JUL 19 1957

Tanglewood On Parade Set for Aug. 8

Chairmen Named For Music Center's Annual Benefit

Preliminary plans for the annual Tanglewood on Parade Thursday, Aug. 8, were made at a meeting of the committee in charge of arrangements yesterday at the Glass House at Tanglewood. A luncheon followed.

Mrs. Serge Koussevitzky heads the working committee. Miss Gertrude Robinson Smith is chairman of the box committee, assisted by Mrs. Thomas D. Perry Jr. In charge of door prizes is Mrs. Bruce Sanborn.

This year's event will be in observance of the 15th anniversary of the Berkshire Music Center. Proceeds will go to the support of the center, a school maintained by the Boston Symphony Orchestra at Tanglewood.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUL 30 1957

Music Notes

By D. E. RITZ

Charles Munch, Aaron Copland and Arthur Fiedler will share conducting honors for the annual Tanglewood on Parade concert to be held in the Music Shed at Tanglewood, near Lenox, Mass., on the evening of Aug. 8.

* * *

THE AFFAIR is presented as a benefit for the Berkshire Music Center, the Boston Symphony's summer school of music.

The opening work of the Boston Symphony will be conducted by Dr. Munch and will be Schumann's "Symphony number 4 in D minor." Copland will conduct his own "Suite from Our Town" and excerpts from "The Tender Land," his recent opera.

Arthur Fiedler and the Boston Pops Orchestra will present the second half of the program featuring Saint-Saens "Carnival of Animals" with Seymour Lipkin and Ralph Berkowitz as the piano soloists. Fiedler will also present Rossini's "Overture to the Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe.

* * *

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 25 1957

* * * * *

Kenneth Roberts, the author and expert on "dowsing" who died this week once brought Marcel Triau, the Canaan divining rod expert, to the Bahamas to search for water . . . . Marcel found it, too, with a shake of his forked-stick . . . . Happy event at Tanglewood for us is the annual return of Arthur Fiedler and the Boston Pops Orchestra for their 4th appearance at Tanglewood on Parade, Thursday, August 8 . . . . The county is losing one of its distinguished residents, Henry Doell, deputy commissioner of the New York State Liquor Authority, moving from Hillsdale to Rensselaer . . . . Who is the popular Nivver-die-lady although she has passed three score and ten, still rides a bike and wears a bandage to prove it?

* * * * *

will be the featured soloists in Kurt Weill's "Down in the Valley" Thursday and Friday evenings at the Adirondack Studio of Song, Lake George.

On Sunday Umeko Shindo, Japanese contralto, will present a recital with Alexander Alexay, noted coach, as accompanist. Miss Shindo will be dressed in native Japanese costume and will include selections from Puccini's "Madame Butterfly" in the program.

* * *

THE STUDENT orchestra at Tanglewood will present the Cesar Franck "Symphony in D minor" Thursday at 8:30 p.m. at the Music Shed under the direction of Charles Munch for Friends of the Berkshire Music Center.

This will be followed by "The Grand Universal Circus," a new work by Henry Brant and his wife, who wrote the lyrics. The new work utilizes the Festival Chorus, soloists, several choral conductors, a band and percussion groups, sound effects, masks, movies and other visual effects on the stage.

Brant, a former arranger for Benny Goodman, has taught at the Juilliard School of Music and is now teaching at Bennington College in Vermont. In 1956 Mr. and Mrs. Brant won the "prix Italia" in international competition for their work, "December."

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

AUG 1 1957

TANGLEWOOD PARADE SCHEDULED AUG. 8

Schumann Symphony, Fiedler and Boston Pops Are Features

The Boston Symphony Orchestra this week announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8:15 p. m.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

1957

Summer Formal Strollers
Cutaways
Tuxedos
Formal Fashion
Expert Advice On

...ony Prepare
...gram

...Lions' Oratory Contest In addi-
...Legion Oratory Contest and the American
...has participated in the dramatic
...club and student Government. She
...school give receive member of the

(Continued from Page ...

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Tickets for Tanglewood on Parade are now on sale at the box office: box seats, $5.00; reserved seats, $4.00 and $3.00; and general admission, $2.50. Telephone reservations may be made by calling Lenox 600.

NEW YORK HERALD TRIBUNE, WEDNESDAY, JULY 24, 1957

Works Listed For Benefit At Tanglewood

The annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center will be held at 8:15 p. m. Thursday, Aug. 8, in the Music Shed at Tanglewood, Lenox, Mass.

The Boston Symphony Orchestra will begin the program with Schumann's Symphony in D minor; Aaron Copland will then conduct it in excerpts from "Our Town" and "The Tender Land." For the second half, Arthur Fiedler will conduct the Boston Pops Orchestra in Saint-Saens' "Carnival of the Animals," Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and selections from Loewe's "Our Fair Lady," plus encores.

Seymour Lipkin and Ralph Berkowitz, pianists, and Jacobus Langendoen, first cellist of the Pops Orchestra, will be soloists in the Saint-Saens work. The Pops Orchestra is composed of Boston Symphony musicians.

Ticket holders are invited to attend performances by various departments of the Berkshire Music Center late in the afternoon, and to have picnic suppers on the Tanglewood lawn before the beginning of the evening program. Ticket prices are $5 for box seats, $4 and $3 for other reserved seats and $2.50 for general admission. Reservations can be made by telephoning Lenox 600.

New Haven Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
AUG 4 19...

MUSIC

Berkshire ... With 'Ta...

By ...

This is the "... of the Berkshire M... past. "Tanglewood ... Berkshire Music Ce... number of events sc... 20th Berkshire Fest... when Charles Munch ... Ninth Symphony, ... rent festival.

Space does not pe... However, we shall no... terest and simply ad... tendance at the festiv... ment" at Tanglewood.

A few weeks ago ... instituted this season by ... Center's Opera Depart... pose the experimentin... and lighting through th...

The third and final ... activities will be given ... at 8:30. Fourteen sing... this program which inc... act opera, "Tale for a ... dent in 1949, who is no... the opera, "Sweet Bets... winter. Tomorrow's ... cerpts from Mozart's ... Flute." This event is o...

In fact, the Friends ... Center) may reap a bon... of modern chamber m... modern program on Fr... roup will be admitted ... ontemporary Music s... 15 are also among ... cordial invitation.

On Wednesday ev... the final assign... festival. This oc... shortly for a Sov... program of works ... Shostakovich.

Thursday's "Tang... that afternoon w... ment and the Tan... 5:45 will be follow... various departments of ... composers, and opera c... door concert at 7, ... the lawns.

The principal event ... at 8:15 during w... estra will be heard, ... ted by Charles Mun... mphony, after which ... r's faculty will condu... own" and excerpts fr... ing Pops program i... Seymour Lipkin a... or is to be Ogden N... ole to accompany th...

The three concludi... feature the music ... on Friday evenin... ing German condu... cert. The program ... aste Musik," Schu... phony No. 3 ("Ero...

Munch has chosen ... phony No. 3 ("Lit... erture No. 3 and the ... Sunday afternoon, ... cede the final Beeth... tival Chorus and th... ence Kopleff, con... um, bass.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
AUG 4 1957

MUSIC

Berkshire Festival Concludes With 'Tanglewood On Parade'

By GORDON ARMSTRONG

This is the "big week" at Tanglewood, as the final week of the Berkshire Music Festival has invariably been in the past. "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will be a highlight in the unusual number of events scheduled for the windup of this season's 20th Berkshire Festival. Next Sunday afternoon's concert, when Charles Munch will conduct Beethoven's monumental Ninth Symphony, will be the concluding event of the current festival.

Space does not permit a full listing of this final week's programs. However, we shall note those which may be considered of major interest and simply add that if one had a full week to devote to attendance at the festival activities, he would have "scarcely a dull moment" at Tanglewood between now and Aug. 11.

A few weeks ago I devoted some space to the workshop program instituted this season by Boris Goldovsky, head of the Berkshire Music Center's Opera Department. This workshop has for its primary purpose the experimenting with revolutionary ideas in scene designing and lighting through the use of plastics and other materials.

The third and final public demonstration of the opera workshop's activities will be given tomorrow evening in the Theater-Concert Hall at 8:30. Fourteen singers and a chamber orchestra will be heard in this program which includes the world premiere of Mark's Bucci's one-act opera, "Tale for a Deaf Ear." The composer, a Tanglewood student in 1949, who is now on his second Guggenheim Fellowship, wrote the opera, "Sweet Betsy from Pike," which had its TV premiere last winter. Tomorrow's workshop demonstration will also include excerpts from Mozart's "The Marriage of Figaro" and "The Magic Flute." This event is open to Friends of the Berkshire Music Center.

In fact, the Friends (those who make a contribution to the Music Center) may reap a bonanza of music enjoyment this week. A concert of modern chamber music on Tuesday evening at 8:30 and another modern program on Friday afternoon at 2:30 are events to which this group will be admitted free of charge. Lectures in the Seminar of Contemporary Music series tomorrow and Wednesday afternoons at 3:15 are also among the week's programs to which the Friends have a cordial invitation.

On Wednesday evening at 8:30, the Zimbler Sinfonietta will take over the final assignment of the regular Chamber Music concerts at the festival. This outstanding ensemble, which is scheduled to leave very shortly for a South American tour, will be heard on Wednesday in a program of works by Boyce, Tansman, Boccherini, Mozart, and Shostakovich.

Thursday's "Tanglewood on Parade" activities will get under way at 4 that afternoon with two special performances by the Opera Department and the Tanglewood Study Group. A Fanfare and Welcome at 5:45 will be followed at 6 by simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers, and opera department. The Tanglewood Choir will give an outdoor concert at 7, while festival patrons enjoy a picnic supper on the lawns.

The principal event on Thursday is, of course, the concert that evening at 8:15 during which Arthur Fiedler and the Boston Pops Orchestra will be heard, along with the regular Boston Symphony, conducted by Charles Munch. Mr. Munch will conduct Schumann's Fourth Symphony, after which Aaron Copland, chairman of the Berkshire Center's faculty will conduct two of his own works—the Suite from "Our Town" and excerpts from "The Tender Land." A highlight of the following Pops program is to be Saint-Saens' "Carnival of the Animals," with Seymour Lipkin and Ralph Berkowitz at the twin-pianos. The narrator is to be Ogden Nash, who will read the original verses which he wrote to accompany this work.

The three concluding weekend concerts by the Boston Symphony will feature the music of Beethoven. Mr. Munch will conduct the concerts on Friday evening and Sunday afternoon, while Carl Schuricht, visiting German conductor, will be on the podium in Saturday evening's concert. The program for the latter event includes Blacher's "Konzertante Musik," Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 ("Eroica").

Munch has chosen the following program for Friday's concert; Symphony No. 3 ("Liturgique") by Honegger; Beethoven's Leonore Overture No. 3 and the Violin Concerto with Isaac Stern as the soloist. On Sunday afternoon, a performance of Copland's "Quiet City" will precede the final Beethoven Ninth. Assisting the orchestra will be the Festival Chorus and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Wallingford Post 7/1/57

ARTHUR FIEDLER and the Boston Pops Orchestra return to Tanglewood for the gala event, Tanglewood on Parade, where Mr. Fiedler will conduct a typical Pops program, Thursday, August 8 at 8:30 p.m. in the Music Shed.

Tanglewood Pops Event August 8

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The combined resources of Wallingford's banks is well over $30,000,000.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
AUG 1 1957

TANGLEWOOD ON PARADE OFFERS A VARIED PROGRAM

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At 8:15, in the big shed, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D Minor. Following this, Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from *Our Town,* and excerpts from *The Tender Land,* his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 24 1957

In Brief . . .

It is encouraging to hear that the number of woodlot owners seeking management assistance has doubled in the past year. Since much of the open land is gradually being reclaimed by the forest anyway, as Katharine H. Annin pointed out in her column yesterday, the process really should be planned properly from the beginning . . . The program for Tanglewood on Parade August 8 looks as sure fire as ever, and that's saying a lot. Just the chance to watch three such diverse artists as Charles Munch, Aaron Copland and Arthur Fiedler on the podium in one evening should be worth the price of admission . . .

A warm (but, we trust, not hot and humid) welcome to the 29 4-H members from Kentucky arriving here this afternoon for an eight-day exchange visit in the Berkshires . . . Everyone has seen a painter at work, but who has watched a sculptor? The public demonstration by Peter Abate, starting at Chesterwood tomorrow afternoon, will fill in that last chink in our summer cultural activity.

[247]

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 6,200
AUG 1 1957

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850
AUG 1 1957

Tanglewood on Parade

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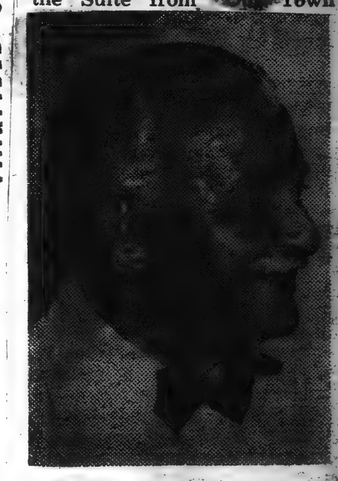
FAIRFIELD COUNTY FAIR
August 1, 1957
Thursday,



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Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,807
JUL 25 1957

Plans for Tanglewood On Parade Announced

LENOX, Mass., July 25—The Boston Symphony Orchestra today announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, Mass., on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
AUG 4 1957

MUSIC

Berkshire Festival Concludes With 'Tanglewood On Parade'

By GORDON ARMSTRONG

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 24 1957

In Brief . . .

It is encouraging to hear that the number of woodlot owners seeking management assistance has doubled in the past year. Since much of the open land is gradually being reclaimed by the forest anyway, as Katharine H. Annin pointed out in her column yesterday, the process really should be planned properly from the beginning . . . The program for Tanglewood on Parade August 8 looks as sure a bet as ever, and that's saying a lot. Just the chance to watch three such diverse artists as Charles Munch, Aaron Copland and Arthur Fiedler on the podium in one evening should be worth the price of admission . . .

A warm (but, we trust, not hot and humid) welcome to the 29 4-H members from Kentucky arriving here this afternoon for an eight-day exchange visit in the Berkshires . . . Everyone has seen a painter at work, but who has watched a sculptor? The public demonstration by Peter Abate, starting at Chesterwood tomorrow afternoon, will fill in that last chink in our summer cultural activity.

Tanglewood Pops Event August 8

The Boston Symphony Orchestra announces the program for its gala concert of Tanglewood on Parade; to be performed in the Music Shed at Tanglewood, Lenox, Mass., on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz.

The combined resources of Wallingford's banks is well over $30,000,000.

Wallingford Item 8/1/57

[247]

Town Crier & Herald
WESTPORT, Conn.
Weekly Independent
Circ. 6,200
AUG 1 1957

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850
AUG 1 1957

Tanglewood on Parade

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, Mass., on Thursday, August 8th. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town",

ARTHUR FIEDLER and the Boston Pops Orchestra return to Tanglewood for the gala event, Tanglewood on Parade, where Mr. Fiedler will conduct a typical Pops program, Thursday evening, Aug. 8 at 8:30 o'clock in the Music Shed.

and excerpts from "The Tender Land", recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center.

FAIRFIELD COUNTY FAIR
August 1, 1957
Thursday,

Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,807
JUL 25 1957

Plans for Tanglewood On Parade Announced

LENOX, Mass., July 25—The Boston Symphony Orchestra today announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, Mass., on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

AARON COPLAND, left, noted American composer, and Arthur Fiedler, conductor of the Boston Pops Orchestra, will conduct portions of "Tanglewood on Parade" program Thursday, Aug. 8, in the Berkshire Music Festival near Lenox, Mass.

TALKING IT OVER

Munch, Copland, Fiedler Will Conduct Gala in 'Tanglewood'

By Emma Van Wormer

Dr. Charles Munch, director of the Boston Symphony Orchestra and of the Berkshire Music Center in "Tanglewood," summer home of the orchestra, announces a varied program for the gala concert, "Tanglewood on Parade," on Thursday, Aug. 8.

Dr. Munch, Aaron Copland, widely known American composer and Arthur Fiedler, erudite leader of the Boston Pops Orchestra, will conduct.

The opening number, the Fourth Symphony of Schumann, will be played by the full Boston Symphony, Dr. Munch conducting. Aaron Copland, chairman of the faculty of Berkshire Music Center, and known in Syracuse where he appeared a season or so ago for Syracuse Friends of Chamber Music will lead The Boston in two of his own works. They are the Suite from "Our Town" and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus, comprising students of the School, prepared for concert by Hugh Ross.

Arthur Fiedler and the Boston Pops make their fourth consecutive appearance at "Tanglewood on Parade," Director Fiedler coming to the Berkshires from Miami and leaving immediately after the concert for San Francisco wher he will conduct from Aug. 12 to Sept. 4. A perofrmance of Saint-Saens "Carnival of the Animals" with Piano Soloists Seymour Lipkin and Ralph Berkowitz, members of Berkshire Music Center faculty, is scheduled. The solo in the most familiar section of this Saint-Saens work, "The Swan" will be played by Jacobus Langendoen, principal cellist of the Boston Pops.

Rossini's Overture to "The Barber of Seville," Tschaikowsky's "Marche Slav" and a selection of tunes from "My Fair Lady" by Lowe also are scheduled by Mr. Fiedler. There will, of course, be the traditional Pops encores. Mr. Fiedler's schedule in addition to May and June concerts in Boston has included engagements in Milwaukee with the Pops Orchestra. Member of the Milwaukee Pops is Walter Smolenski Jr., who plays in the violin section and who has been a frequent visitor here when his aunt, Mrs. Carl M. Tichenor, now of Racine, Wis., lived here.

Mrs. Tichenor and Mr. and Mrs. Frank C. Love entertained at supper in their homes for Conductor Fiedler in successive years when Famous Artists booked the orchestra. Mr. and Mrs. Roy O. Sykes gave a dinner also in Mr. Smolenski's honor, guests including Concert Violinist Mary Becker here from New York City on a periodical visit to her former home town.

In connection with "Tanglewood on Parade" and its important night music, starting at 8:15 o'clock, there are to be performances by various departments of Berkshire Music Center including the student orchestra, chorus, chamber music and opera students. These student programs will follow a "Fanfare" and a welcoming address and will precede a picnic supper on the Tangelwood lawn. The gala concert will be in the great Music Shed which seats more than 6,000.

Theodore Stravinsky drew the ornamental design on the "Tanglewood" program featuring "Canticum Sacrum" composed by his father, Igor Stravinsky, the celebrated musician. This canticle was performed in The Shed by Orchestra Festival Chorus and soloists, Dr. Charles Munch conducting. Previously, Stravinsky's "Rite of Spring" was conducted by Pierre Monteux. The canticle was composed in 1955 and had its first performance at the Festival of Venice in September, 1956. Its first western performance was in Los Angeles last June.

Mr. and Mrs. Jacques S. Levey may attend performances in "Tanglewood" early in August. Mrs. Levey is secretary of the Onondaga Symphony Orchestra, Inc. . . . John Brownlee, Metropolitan Opera baritone, who sang in Crouse College here last week, went from Cincinnati, where he sang in "Der Rosenkavalier" under Fausta Cleva, to rehearse a leading part in "Fanny." This is the role created by the late Ezio Pinza.

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Arthur Fiedler and the Boston Pops orchestra return to Tanglewood for "Tanglewood on Parade" where Mr. Fiedler will conduct a typical pops program Thursday evening, Aug. 8, at 8:30 o'clock in the Music Shed.

TANGLEWOOD ON PARADE:

Boston Symphony To Climax Benefit

The Boston Symphony Orchestra has announced the program for its concert of "Tanglewood on Parade", to be performed in the Music Shed at Tanglewood, Lenox, Mass., Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schuman's Symphony No. 4 in D minor. Following this, Aaron Couland, will conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus, made up of students of the school.

POPS FEATURE

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at "Tanglewood on Parade." A feature of the program will be a performance of Saint-Saens "Carnival of the Animals," with piano soloist Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Fiedler will also present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," and a selection of tunes from "My Fair Lady."

Ticket holders for the evening concert may attend performances by various departments of the center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers are invited to eat picnic suppers on the Tanglewood lawn, followed by the concert at 8:15 P. M.

American (e)
BOSTON, Mass.
Independent
Circ. 181,325

JUL 23 1957

Munch, 'Pops' and Copland On Tanglewood Parade List

The Boston Symphony Orchestra today announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus, made up of students of the school.

Fourth Appearance

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra, in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Mr. Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco, where he will conduct between Aug. 12 and Sept. 4. Mr. Fiedler's busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee (Wis.) Pops Orchestra and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Various Programs

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including those in the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8:15 p.m.

Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.

Berkshires Gala Program Announced

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, Massachusetts, on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Lengendoen, principal cellist of the Boston Pops Orchestra.

Arthur Fiedler

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JUL 24 1957

Tanglewood on Parade Is Slated for Aug. 8

The Boston Symphony Orchestra's concert of Tanglewood on Parade, to be performed in the Music Shed at Lenox, Mass., on Thursday, Aug. 8, will climax the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work, Schumann's Symphony No. 4 in D minor. Aaron Copland, composer and chairman of the faculty of the Berkshire Music Center, will conduct the Boston Symphony in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade.

Tanglewood Feature

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood on Thursday, Aug. 8.

The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Lengendoen, principal cellist of the Boston Pops Orchestra.

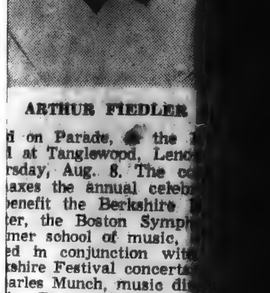
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 27 1957

ALA CONCERT WILL BE HELD NEXT MONTH

Tanglewood on Parade ... Present Varied Program ... Aug. 8

The Boston Symphony Orch... has announced the progr... its gala concert of Tang...



ARTHUR FIEDLER

...d on Parade, ... the ... at Tanglewood, Lenox ... rsday, Aug. 8. The co... ...axes the annual celeb... ...benefit the Berkshire ... ...ter, the Boston Symph... ...mer school of music, ...ed in conjunction with ... ...kshire Festival concerts ... ...arles Munch, music di... ...he Boston Symphony ... ...uct the opening work ... ...ram, Schumann's Sym...

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Lenox, July 23— ... Symphony Orchestra ... nounced the program ... concert of Tanglewo... ...rade, to be performed ... ...sic Shed at Tanglewo... ...day, August 8. The ... ...maxes the annual cel... ...benefit the Berkshire ... ...ter, the Boston Symph... ...mer school of music, ...in conjunction with th... Festival concerts.

Munch to Cond...

Charles Munch, mus... of the Boston Symphon... tra, will conduct th... work on the progra... mann's Symphony No... minor. Following this, ... land, noted composer ... man of the faculty of ... shire Music Center, w... the Boston Symphony ... in two of his own work... from "Our Town," an... from "The Tender Lan... cent opera. The opera ... will be sung by the ... Festival Chorus made ... dents of the school.

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Ticket holders for ... concert are invited to ... formances by vari... ments of the Berk... Center. After a fanfa...

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 27 1957

GALA CONCERT WILL BE HELD NEXT MONTH

Tanglewood on Parade to Present Varied Program Aug. 8

The Boston Symphony Orchestra has announced the program for its gala concert of Tanglewood on Parade, in the Music Shed at Tanglewood, Lenox, on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

ARTHUR FIEDLER

Charles Munch, music director of the Boston Symphony, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town", and excerpts from "The Tender Land", his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan", will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville", Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8.15 p. m.

Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUL 23 1957

Parade Program For Tanglewood

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Mr. Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between Aug. 12 and Sept. 4. Mr. Fiedler's busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee (Wisconsin) Pops Orchestra, and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JUL 28 1957

ARTHUR FIEDLER, BOSTON POPS AT LENOX ON AUG. 8

To Appear in Final Half of Tanglewood-On-Parade Concert

Lenox, July 27—The Boston Symphony Orchestra announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, here on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Berkshire Festival Concerts.

Aaron Copland

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the

ARTHUR FIEDLER

faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Authur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saints-Saens "Carnival of the Animals" with piano soloists Seymore Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville" Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Mr. Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between Aug. 12 and Sept. 4. Mr. Fiedler's busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston, in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee Wisconsin Pops Orchestra and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8.15 p. m.

Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

JUL 28 1957

C2497

Music

Hot Voodoo Dances Heat a Hot Day at Lee

By RAYMOND MURPHY,
Telegram Music Critic

We have seen voodoo dances in Haiti, but never in such oppressive heat as experienced by Jean-Leon Destine & Co. in a recent Saturday afternoon performance at the Jacob's Pillow Dance Festival at Lee.

The hottest thing on the program was a "bamboche" (spree) called "Banda."

Destine was the ancient blade who hobbled into a spirited and youthful carnival scene. Forgetting age and discretion, the fever for cavorting took over and he did right well—between collapses.

It might have been a formidable chore with make-up, but Destine wore a mask that completely covered his head.

New Company

His new company is larger and a little less enticing than it used to be. Their Trinidadian bit, "Limbo," was more improvisational than perfected.

Destine's two animated male dancers are Arthur Wright and Marlo Timmonz, who do an awful lot of things in a short time and seem to be working on high voltage.

Alphonse Cimber is no longer with the company. He's the voodoo drummer who could inject life into a stone statue.

In his place are two parchment pounders by the names of Calvin Edner and Max Morisset. Their best was a duet that started from opposite ends of the theater and conversationed to the stage. It didn't stir up much of a froth.

Spectacular

As usual, Destine was spectacular. His technique is to get down to fundamentals, and put across a moral or gruesome narrative without the adulteration of prettiness.

His famous "Slave Dance" perked up the sweltering audience. It starts off with an invocation to the gods, after which the slave tells his sorrows and finally frees himself from bondage.

It's a remarkable technical feat. Destine can convert his neck into weak glue. He does a rotary head motion at unlawful speed that's almost frightening. His muscular control is such that his arms, shoulders and torso perform separate functions. Apart from these eye-poppers, Destine projects the theme as gripping drama.

Brilliant Debut

The world premier of "Ceremony Bembe" was a brilliant debut for Marguerite Adrien. This is a typically Haitian cult epic in which an ancestral spirit is transferred to the next person in line of inheritance.

Bizarre is the word. The visual cresendo starts from nothing, literally. As the inheritant, Miss Adrien progressed from a state of coma to com-

World Premiere

Miss Kitchell's world premiere of "Nymph in Pursuit of a Faun" was a let-down. The music is by Rachmaninoff. While Miss Kitchell makes it clear that the nymph is convulsed with abysmal sorrow over unrequited love, it isn't quite as funny as it sounds.

"Non-Objective" was ribald tomfoolery in which Miss Kitchell completely dismembered the art of Martha Graham and left the audience howling over the question marks.

It has no accompaniment, which was merciful because it wastes itself delightfully on a succession of poses, stances, and grimaces without the slightest shred of logic.

From classic ballet were two exciting artists, Sonia Arova of Bulgaria, and Erik Bruhn of Denmark.

There was fine stability and finesse in the Job Sanders' choreography for Greig's "Holberg Suite." But the "coup d'elegance" was a pas de deux from Tchaikovsky's "Black Swan." The ensemble was beautifully coordinated composition.

Miss Arova did ornate passagework in her solo variation with agility and verve, and we've never seen more precise combinations of entrechats and pirouettes than Bruhn's.

'Tanglewood on Parade'

Diversified attractions are announced for the annual "Tanglewood on Parade" gala concert on Thursday, Aug. 8. This is an extra in the Berkshire Music Festival at Lenox and benefits the Music Center.

Beginning at 4 p. m., visitors may observe work by the Center's student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn. The main event begins at 8:15.

Charles Munch will conduct the Boston Symphony in Schumann's Fourth Symphony, followed by Aaron Copland's suite from "Our Town" and excerpts from his recent opera, "The Tender Land," both conducted by the composer.

The second part of the program will be given by the Boston Pops Orchestra under Arthur Fiedler.

Works include the Overture to Rossini's "The Barber of Seville," selections from "My Fair Lady," and Saint-Saens' "Carnival of the Animals," with duo-pianists Seymour Lipkin and Ralph Berkowitz, both faculty members of the Berkshire Music Center.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 24, 1957

Tanglewood On Parade Program Set for Aug. 8

Lenox, July 23—The Boston Symphony Orchestra today announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Munch to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct the Boston Symphony Orchestra in two of his own works, the suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler also will present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8.15 p. m.

Tickets for Tanglewood on Parade are now on sale at the box offices. Telephone reservations may be made by calling Lenox 600.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 25 1957

Tanglewood's Aug. 8 Program

The Boston Symphony Orchestra announces the program for its concert of "Tanglewood on Parade," to be performed in the Music Shed at Tanglewood in Lenox, on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's Summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the orchestra, will conduct the opening work, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct the Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 24 1957

Symphony Announces Benefit Program

The Boston Symphony Orchestra today announces the pdogram for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, oon Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, Music Director, will conduct the opening work on the program, Schuman's Symphony No. 4 ino D minor. Following this, Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Ous Town", and excerpts from "The Tender Land", his recent opera.

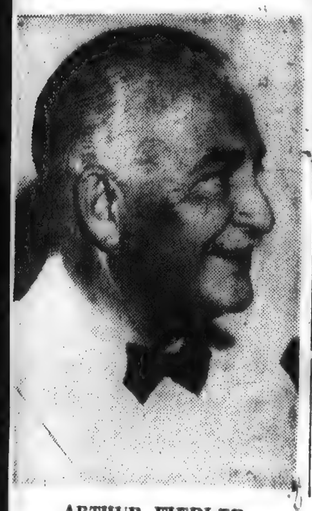
The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535
JUL 27 1957

GALA CONCERT WILL BE HELD NEXT MONTH

Tanglewood on Parade to Present Varied Program Aug. 8

The Boston Symphony Orchestra has announced the program for its gala concert of Tanglewood on Parade, in the Music Shed at Tanglewood, Lenox, on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.



ARTHUR FIEDLER

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Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 23 1957

Tanglewood On Par... Program Set for ...

Lenox, July 23—The Boston Symphony Orchestra today announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Munch to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct the Boston Symphony Orchestra in two of his own works, the suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler also will present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

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Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 24, 1957

Mor... BOS... In... Ci...

JI...

Tanglewood's Aug. 8 Program

The Boston Symphony Orchestra announces the program for its gala concert of "Tanglewood on Parade," to be performed in the Music Shed at Tanglewood in Lenox, on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's Summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, music director of the orchestra, will conduct the opening work, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct the Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood-on-Parade. A feature will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Pops Orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JUL 28 1957

ARTHUR FIEDLER, BOSTON POPS AT LENOX ON AUG. 8

To Appear in Final Half of Tanglewood-On-Parade Concert

Lenox, July 27—The Boston Symphony Orchestra announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, here on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Berkshire Festival Concerts.

Aaron Copland

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

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Mr. Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between Aug. 12 and Sept. 4. Mr. Fiedler's busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston, in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee Wisconsin Pops Orchestra and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8.15 p. m.

Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.

Parade Program For Tanglewood

The Boston Symphony Orchestra today announces the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, on Thursday, Aug. 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

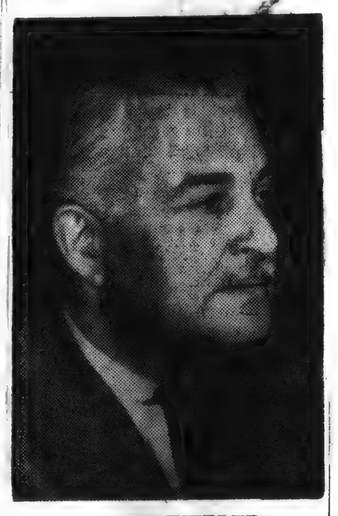
Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town," and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra. Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville" Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Mr. Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between Aug. 12 and Sept. 4. Mr. Fiedler's busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston, in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee Wisconsin Pops Orchestra and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn, followed by the gala concert by the Boston Symphony Orchestra at 8.15 p. m.

Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox 600.



ARTHUR FIEDLER

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JUL 28 1957

C2497

Music

Hot Voodoo Dances Heat a Hot Day at Lee

By RAYMOND MORIN
Telegram Music Critic

We have seen voodoo dances in Haiti, but never in such oppressive heat as experienced by Jean-Leon Destine & Co. in a recent Saturday afternoon performance at the Jacob's Pillow Dance Festival at Lee.

The hottest thing on the program was a "bamboche" (spree) called "Banda."

Destine was the ancient blade who hobbled into a spirited and youthful carnival scene. Forgetting age and discretion, the fever for cavorting took over and he did right well—between collapses.

It might have been a tolerable chore with make-up, but Destine wore a mask that completely covered his head.

New Company

His new company is larger and a little less enticing than it used to be. Their Trinidadian bit, "Limbo," was more improvisational than perfected.

Destine's two animated male dancers are Arthur Wright and Marlo Timmonz, who do an awful lot of things in a short time and seem to be working on high voltage.

Alphonse Cimber is no longer with the company. He's the voodoo drummer who could inject life into a stone statue.

In his place are two parchment pounders by the names of Calvin Edner and Max Morisset. Their best was a duet that started from opposite ends of the theater and conversationed to the stage. It didn't stir up much of a froth.

Spectacular

As usual, Destine was spectacular. His technique is to get down to fundamentals, and put across a moral or gruesome narrative without the adulteration of prettiness.

His famous "Slave Dance" perked up the sweltering audience. It starts off with an invocation to the gods, after which the slave tells his sorrows and finally frees himself from bondage.

It's a remarkable technical feat. Destine can convert his neck into weak glue. He does a rotary head motion at unlawful speed that's almost frightening. His muscular control is such that his arms, shoulders and torso perform separate functions. Apart from these eye-poppers, Destine projects the theme as gripping drama.

Brilliant Debut

The world premier of "Ceremony Bembe" was a brilliant debut for Marguerite Adrien. This is a typically Haitian cult epic in which an ancestral spirit is transferred to the next person in line of inheritance.

Bizarre is the word. The visual cresendo starts from nothing, literally. As the inheritant, Miss Adrien progressed from a state of coma to completely uninhibited writhings.

Another form of "psuedo" voodoo was presented by that [illegible] dance, Ivo Kitchell. It's her "choreography" [illegible] by her accompanist Harvey Brown.

[illegible] unholy spirits come [illegible] this mesmeristic debauche, they would have been destroyed by laughter. She was dressed in 'a something that Ibo Lele (voodoo boss man) couldn't have taken.

World Premiere

Miss Kitchell's world premiere of "Nymph in Pursuit of a Faun" was a let-down. The music is by Rachmaninoff. While Miss Kitchell makes it clear that the nymph is convulsed with abysmal sorrow over unrequited love, it isn't quite as funny as it sounds.

"Non-Objective" was ribald tomfoolery in which Miss Kitchell completely dismembered the art of Martha Graham and left the audience howling over the question marks.

It has no accompaniment, which was merciful because it wastes itself delightfully on a succession of poses, stances and grimaces without the slightest shred of logic.

From classic ballet were two exciting artists, Sonia Arova of Bulgaria, and Erik Bruhn of Denmark.

There was fine stability and finesse in the Job Sanders' choreography for Greig's "Holberg Suite." But the "coup d'elegance" was a pas de deux from Tchaikovsky's "Black Swan." The ensemble was beautifully coordinated composition.

Miss Arova did ornate passagework in her solo variation with agility and verve, and we've never seen more precise combinations of entrechats and pirouettes than Bruhn's.

'Tanglewood on Parade'

Diversified attractions are announced for the annual "Tanglewood on Parade" gala concert on Thursday, Aug. 8. This is an extra in the Berkshire Music Festival at Lenox and benefits the Music Center.

Beginning at 4 p. m., visitors may observe work by the Center's student orchestra, chorus, chamber music and opera. Concertgoers may then eat picnic suppers on the Tanglewood lawn. The main event begins at 8:15.

Charles Munch will conduct the Boston Symphony in Schumann's Fourth Symphony, followed by Aaron Copland's suite from "Our Town" and excerpts from his recent opera, "The Tender Land," both conducted by the composer.

The second part of the program will be given by the Boston Pops Orchestra under Arthur Fiedler.

Works include the Overture to Rossini's "The Barber of Seville," selections from "My Fair Lady," and Saint-Saens' "Carnival of the Animals," with duo-pianists Seymour Lipkin and Ralph Berkowitz, both faculty members of the Berkshire Music Center.

...s Benefit Program

...toda... ...ra for its gala concert ... ...wood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, oon Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, Music Director, will conduct the opening work on the program, Schuman's Symphony No. 4 ino D minor. Following this, Aaron Copland, noted composer and Chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Ous Town", and excerpts from "The Tender Land", his recent opera.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade. A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center.

TIGHT BINDING

[250]

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUL 25 1957

Tanglewood On Parade Program To Feature Three Conductors

Concert Planned As Climax To Music Festival At Lenox, Munch, Copeland, Fielder To Direct

The Boston Symphony Orchestra today announced the program for its gala concert of Tanglewood on Parade, to be performed in the Music Shed at Tanglewood, Lenox, Massachusetts, on Thursday, August 8. The concert climaxes the annual celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the

Continued on Page Seven

opening work on the program, Schumann's Symphony No. 4 in D minor.

Following this, Aaron Copland, noted composer and chairman of the Faculty of the Berkshire Music Center, will himself conduct the Boston Symphony Orchestra in two of his own works, the Suite from "Our Town", and excerpts from "The Tender Land", his recent opera. The opera selections will be sung by the Berkshire Festival Chorus made up of students of the school.

The second part of the program will feature Arthur Fiedler and the Boston Pops Orchestra in their fourth consecutive appearance at Tanglewood on Parade.

A feature of the program will be a performance of Saint-Saens "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, both of whom are members of the faculty of the Berkshire Music Center. The solo in the most familiar section of the work, "The Swan", will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra.

Fiedler will also present Rossini's Overture to "The Barber of Seville", Tchaikovsky's "Marche Slave" and a selection of tunes from "My Fair Lady" by Loewe. There will also be the traditional Pops encores.

Fiedler comes to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between August 12 and September 4. His busy schedule for this summer has included nine weeks of regular Boston Pops concerts in Boston in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee (Wisconsin) Pops Orchestra, and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700
AUG 1 - 1957

TANGLEWOOD ON PARADE WILL BE HELD AUG. 8

The annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, will be held next Thursday evening, Aug. 8 on the Tanglewood grounds.

At 4 p.m., holders of box and reserved seats are invited to attend a special opera performance in the Formal Gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4 o'clock.

At 7 o'clock, while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the Main House.

The climax of the evening will be the gala concert in the Music Shed by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler conductor. Dr. Munch will direct the orchestra in Schumann's Fourth Symphony. Aaron Copland, eminent composer and chairman of the School faculty, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land" with the Berkshire Festival Chorus.

Following the drawing for door prizes during the intermission, Arthur Fiedler will be in charge of the second half of the program conducting the Boston Pops Orchestra. The feature of his program will be Saint-Saens "Carnival of the Animals" with original verses by Ogden Nash, which will be read by Mr. Nash himself at this performance. Piano soloists will be Seymour Lipkin and Ralph Berkowitz of the Berkshire Music Center faculty. Mr. Fiedler will also present the Overture to "The Barber of Seville" by Rossini, Tchaikovsky's "Marche Slave" and a selection from "My Fair Lady" by Loewe. Encores may also be performed in the Pops tradition.

NEWARK N. J. NEWS
AUG 4 1957

Jacob's Pillow Show Honors Silver Jubilee

LEE, Mass.—Myra Kinch and her company, with Ted Shawn as guest star, will open a seven performance engagement during the coming sixth Silver Jubilee week at Jacob's Pillow. William Milie also will appear in featured roles. The program, to be offered evenings at 9 on Tuesday, Wednesday, Friday and Saturday, plus matinees at 4 on Thursday, Friday and Saturday, will consist entirely of works by and with Myra Kinch. The dance festival is popular with vacationists in the Berkshire Hills and yet is close enough to the metropolitan area to attract visitors for single performances.

Among the other highlights of this week's Berkshire Hills attractions will be the annual "Tanglewood on Parade" program at Tanglewood today.

Next weekend will be the final one of the 1957 Tanglewood season. Charles Munch will conduct Friday and Sunday, and Carl Schuricht, Saturday night.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 25 1957

Plans for 'Tanglewood on Parade'

The Boston Symphony Orchestra will present its annual "Tanglewood on Parade" in the Music Shed at Tanglewood, Lenox, Mass., on Thursday, Aug. 8. The concert will climax a celebration to benefit the Berkshire Music Center, the Boston Symphony's summer school of music, maintained in conjunction with the Berkshire Festival concerts.

Charles Munch will conduct the opening work on the program, Schumann's Symphony No. 4 in D minor. Following this, Aaron Copland; composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works—the Suite from "Our Town" and excerpts from "The Tender Land," his recent opera. The opera selections will be sung by the Berkshire Festival Chorus, made up of students of the school.

The second part of the program will feature Arthur Fiedler in his fourth consecutive appearance at "Tanglewood on Parade." A feature of his program will be a performance of Saint-Saëns' "Carnival of the Animals," with Seymour Lipkin and Ralph Barkowitz as piano soloists. The solo in the most familiar section of the work, "The Swan," will be performed by Jacobus Langendoen, principal cellist of the Boston Pops Orchestra.

Mr. Fiedler will also present Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," and a selection of tunes from "My Fair Lady" by Loewe.

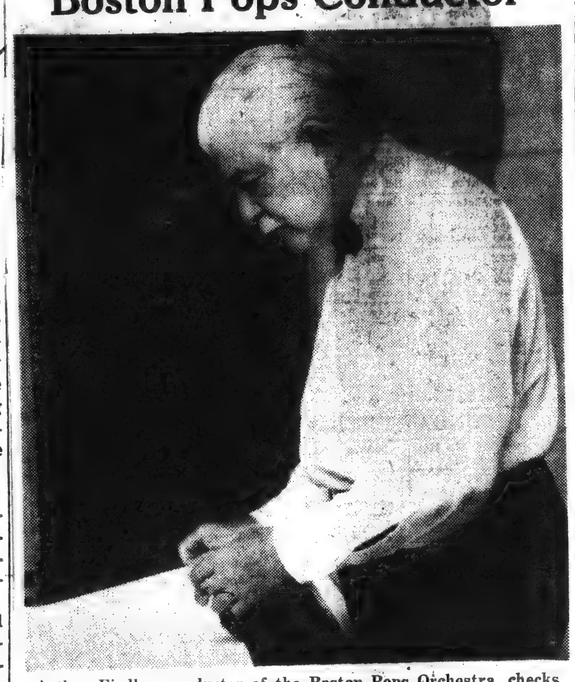
Mr. Fiedler will come to Tanglewood directly from a performance in Miami and will leave immediately after the concert for San Francisco where he will conduct between Aug. 12 and Sept. 4. His schedule this summer has included nine weeks of regular Boston Pops concerts in Boston in May and June, two weeks of free concerts on the Esplanade in Boston, an appearance with the Milwaukee (Wisconsin) Pops Orchestra, and a visit to San Francisco in July to conduct concerts of the San Francisco Symphony Summer Pops series.

Ticket holders for the evening concert are invited to attend performances by various departments of the Berkshire Music Center. After a fanfare and welcoming address, visitors may attend performances by students of the school, including the student orchestra, chorus, chamber music, and opera. Concertgoers may eat picnic suppers on the Tanglewood lawn, followed by the concert by the Boston Symphony at 8:15.

Telephone reservations may be made by calling Lenox 600.

Sprfld Rep. 8/4

Boston Pops Conductor



Arthur Fiedler, conductor of the Boston Pops Orchestra, checks musical score in preparation for annual Tanglewood-on-Parade program in the Shed at Lenox Thursday night. The Boston Symphony holds forth in the first half of the Parade program, with the Pops taking over after intermission.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
AUG 4 1957

LENOX FETE THURSDAY

Tanglewood on Parade to Aid Berkshire Music Center

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held Thursday at the Berkshire Music Festival in Lenox, Mass.

As in previous seasons, there will be many events on the festival grounds, starting with a concert at 4 P. M.

The climax of the evening will be a concert in the Shed, with the Boston Symphony conducted by Charles Munch and the Boston "Pops" conducted by Arthur Fiedler. Ogden Nash will read his verses to "The Carnival of the Animals," conducted by Mr. Fiedler.

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678
AUG 5 1957

Tanglewood Benefit Set Thursday

The Boston Symphony Orchestra's summer school of music, the Berkshire Music Center at Tanglewood, Mass., will hold its annual benefit, "Tanglewood on Parade," Thursday at 4 p.m.

The concert at 7 will include the Boston Symphony Orchestra under the direction of Charles Munch, which will present Schumann's Fourth Symphony; the Boston Pops Orchestra, conducted by Arthur Fiedler and Aaron Copland, who will direct the Berkshire Festival Chorus in the presentation of the Suite from "Our Town" and excerpts from the opera, "The Tender Land."

Ogden Nash will appear with the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224
AUG 2 1957

Annual 'Parade' Slated Thursday At Tanglewood

Tanglewood-on Parade th annual benefit for the Berkshir Music Center, the Boston Sy phony Orchestra's summ school, Lenox, Mass., will held Thursday evening, Augu 8.

At 4 p.m. holders of box a reserved seats are invited to formal gardens, and a conce by the Tanglewood Study Grou in the Barn.

At 5:45 p.m. all ticket holde are admitted to the Tanglewo grounds. Ralph Berkowitz, dea of the school, will invite visito to attend any of several simu taneous performances by d ferent school departments at p.m. These are the Student O chestra in the Shed, Tanglewo composers in the Chamb Music Hall, opera scenes in t Theatre.

The program of the stude orchestra will include Webe Overture to "Euryanthe" co ducted by Wyn Morris, the fi movement of Schumann's Pia Concerto conducted by Michi Senturia, with Morey Ritt soloist, and the fourth movem of Villa-Lobos "Bachianas sil sileiras" No. 2 conducted Gustave Meier.

At 7 o'clock while visitors enjoying a picnic supper grounds, the Tanglewood C will present a choral progr on the porch of the Main Hou

The climax of the evening be the gala concert in the Mu Shed by the Boston Symph Orchestra, Charles Munch, m sic director, and the Bos Pops Orchestra, Arthur Fied conductor.

ALBANY, N. Y.
Knickerbocker Ne
Circ. D. 53,178
AUG 4 1957

Berks

Tanglewo

W

The Berkshire Festi about to enter its final w a week including the Tanglewood on Parade on the final weekend, Beethoven.

Tanglewood on Parade take up most of Thursday the benefit of the Berk Music Center, it will in performances by the va student departments and night, a two-barreled co by the Boston Symphony chestra and the Boston Orchestra.

Charles Munch will duct the symphony in mann's Fourth Symp and then Aaron Co will take the baton i of his own works—the Town", Suite and "The der Land" excerpts.

Arthur Fiedler will le Pops in a typical Bosto program to close the Ogden Nash will re verses of Saint-Saens val of the Animals."

Dr. Munch will cond orchestra Friday, an Schuricht, of the Vien harmonic Orchestra, w over Saturday. Along Beethoven will be Honegger and Schube

Meanwhile, Monday the opera students dir Boris Goldovsky, will wor d premiere of a opera, "Tale for a De by the American Mark Bucci.

Wednesday night's music will be by the Sinfonietta, composed ton Symphony memb

POUGHKEEPSIE
NEW YORK
Circ. D. 27,390 - S. 2

JUL 29 195

anglewood Parad Scheduled Aug. 11

"Tanglewood on Parade" scheduled for Aug. 8 at Tan wood, Lenox, Mass., for benefit of the Berkshire Mu center. The events will t place for 8 to 11 o'clock, gardless of weather conditi Holders of boxes and reser seats are invited to a spec performance of opera at clock in the formal garde There will also be a concert the Tanglewood Study group 4 o'clock in the barn.

The program, which opens 5:45 o'clock, includes "T Berkshires Music Center Operation," simultaneous s tions of each department, a o'clock. The orchestra will featured in the shed, Tang wood composers in the Cha ber Music hall and opera the Theater-Concert hall. At o'clock there will be a lav party in the form of a picn supper and at 8:15 o'clock t concert will be presented in t shed.

Music for the concert, to given by the Boston Sympho orchestra, conducted by Charl Munch, will include Sympho no. 4 in D minor, Schuman and the orchestra under the d rection of Aaron Copland, wi play "Our Town," Suite, Co land, and "The Tender Land Excerpts, Copland. There al will be a choral square danc The Promise of Living, by t Berkshire Festival chorus.

The Boston Pops orchestr with Arthur Fiedler as conduc tor, will present a typical Bosto Pops program, including Over ture to "The Barber of Seville, concert; Marche Slave, Tcha kovsky; "The Carnival of th Animals," Grand Zoologic Fantasie Saint-Saens, with Se mour Lipkin and Ralph Berk witz as piano soloists; and se lection from "My Fair Lady Loewe. "Get Me to the Churc on Time," "Wouldn't It B Lovely," "I've Grown Accus tomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain" and "With a Little Bit of Luck."

MILLBROOK ROUND TABLE
Thursday, August 1, 1957

Mirror & Herald
Tanglewood on Parad Benefit Next Thursday

The annual benefit for the shire Music Center, the B Symphony Orchestra's su school of music at Tangle Lenox, Mass., will be held Thursday evening, August the Tanglewood grounds.

Two preliminary events will place at 4 P.M. when holde box and reserved seats are in to attend a special opera per ance in the Formal Gardens ticket holders are invited to a cert by the Tanglewood S Group in the Barn, also o'clock.

At 5:45 p.m. all ticket ho are admitted to the Tangle grounds. Visitors are invite attend any of several simultan performances by different s departments at 6 p.m.: the dent Orchestra in the Shed, glewood composers in the Cha Music Hall, Opera Scenes in Theatre. These performances summarize the work of the dents during the six weeks' ses

At 7 o'clock, while visitors enjoying a picnic supper on grounds, the Tanglewood C will present a choral progra the porch of the Main House.

The climax of the evening be the gala concert in the M Shed by the Boston Symph Orchestra, Charles Munch, M Director, and the Boston Orchestra, Arthur Fiedler ductor. Aaron Copland will con play "Our Town," Suite, Co land, and "The Tender Land Excerpts, Copland. There al will be a choral square danc from the opera, "The Tender La with the Berkshire Chorus.

Arthur Fiedler will be in ch of the second half of the progr conducting the Boston Pops chestra. The feature of his gram will be Saint-Saens' Ca val of the Animals" with the iginal verses by Ogden Nash, w will be read by Mr. Nash him at this performance.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 4 1957

Berkshire Festival Finale

Tanglewood on Parade, Lots of Beethoven Will Be Highlights of Week

The Berkshire Festival is about to enter its final week—a week including the annual Tanglewood on Parade and, on the final weekend, lots of Beethoven.

Tanglewood on Parade will take up most of Thursday. For the benefit of the Berkshire Music Center, it will include performances by the various student departments and, at night, a two-barreled concert by the Boston Symphony Orchestra and the Boston Pops Orchestra.

Charles Munch will conduct the symphony in Schumann's Fourth Symphony, and then Aaron Copland will take the baton in two of his own works—the "Our Town" Suite and "The Tender Land" excerpts.

Arthur Fiedler will lead the Pops in a typical Boston Pops program to close the night. Ogden Nash will read his verses of Saint-Saens "Carnival of the Animals."

Dr. Munch will conduct the orchestra Friday, and Carl Schuricht, of the Vienna Philharmonic Orchestra, will take over Saturday. Along with the Beethoven will be some Honegger and Schubert.

Meanwhile, Monday night the opera students directed by Boris Goldovsky, will give the world premiere of a one-act opera, "Tale for a Deaf Ear," by the American composer Mark Bucci.

Wednesday night's chamber music will be by the Zimbler Sinfonietta, composed of Boston Symphony members.

AARON COPLAND: Conducts Own Works.

STUDENT GROUPS IN ATTRACTIONS THURSDAY NIGHT

Ogden Nash to Appear With Boston 'Pops' At Tanglewood

Spfld Rep. 8/4

Lenox, Aug. 3 — The annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, will be held Thursday evening, on the Tanglewood grounds. Two preliminary events will take place at 4 p. m. when holders of box and reserved seats are invited to attend a special opera performance in the formal gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the barn, also at 4.

Student Concerts

At 5:45 p. m. all ticket holders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school. He will invite visitors to attend any of several simultaneous performances by different school departments at 6 p. m. the student orchestra in the shed—Tanglewood composers in the Chamber Music Hall, opera scenes in the theater. These performances will summarize the work of the students during the six weeks' session.

The program of the student orchestra in the Music Shed at 6 will include Weber's Overture to "Euryanthe" conducted by Fernand Graton, the first movement of Nielsen's Fifth Symphony conducted by Wyn Morris, the first movement of Schumann's piano concerto conducted by Michael Senturia, with Morey Ritt as soloist, and the fourth movement of Villa-Lobos' "Bachianas Brasilieras" No. 2 conducted by Gustav Meier.

The concert in the Chamber Music Hall also at 6, will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

Ogden Nash to Read

The noted poet Ogden Nash has agreed to appear at the gala concert in the Music Shed at 8:30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

The verses, originally composed for a recording, were read by Noel Coward, but Mr. Nash has himself recited them in two previous orchestral performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 27,390 - S. 27,892

JUL 29 1957

Tanglewood Parade Scheduled Aug. 11

"Tanglewood on Parade" is scheduled for Aug. 8 at Tanglewood, Lenox, Mass., for the benefit of the Berkshire Music center. The events will take place for 6 to 11 o'clock, regardless of weather conditions. Holders of boxes and reserved seats are invited to a special performance of opera at 4 o'clock in the formal gardens. There will also be a concert by the Tanglewood Study group at 4 o'clock in the barn.

The program, which opens at 5:45 o'clock, includes "The Berkshires Music Center in Operation," simultaneous sessions of each department, at 6 o'clock. The orchestra will be featured in the shed, Tanglewood composers in the Chamber Music hall and opera in the Theater-Concert hall. At 7 o'clock there will be a lawn party in the form of a picnic supper and at 8:15 o'clock the concert will be presented in the shed.

Music for the concert, to be given by the Boston Symphony orchestra, conducted by Charles Munch, will include Symphony No. 4 in D minor, Schumann, and the orchestra under the direction of Aaron Copland, will play "Our Town," Suite, Copland, and "The Tender Land," Excerpts, Copland. There also will be a choral square dance, The Promise of Living, by the Berkshire Festival chorus.

The Boston Pops orchestra, with Arthur Fiedler as conductor, will present a typical Boston Pops program, including Overture to "The Barber of Seville," Rossini; Marche Slave, Tchaikovsky; "The Carnival of the Animals," Grand Zoological Fantasia, Saint-Saens, with Seymour Lipkin and Ralph Berkowitz as piano soloists; and selections from "My Fair Lady," Loewe, "Get Me to the Church on Time," "Wouldn't It Be Lovely," "I've Grown Accustomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain" and "With a Little Bit of Luck."

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

AUG 5 - 1957

ACTIVE WEEK IS SCHEDULED FOR FESTIVAL

'Tanglewood on Parade' to Be Major Highlight on Thursday

Lenox, Aug. 5 — The annual benefit for the Berkshire Music Center, "Tanglewood-on-Parade," will be held on Thursday evening. Following two special performances by the Opera Department and The Tanglewood Study Group at 4 p. m., the ceremonies will open with a fanfare and welcome at 5.45, and at 6 simultaneous performances by the various departments of the school, the student orchestra, Tanglewood composers, and opera department. At 7 there will be a concert by the Tanglewood Choir accompanying picnic supper on the grounds. At 8.30 in the Music Shed a gala concert by the Boston Symphony and Boston Pops Orchestras will bring the evening to a close. Charles Munch, music director of the Boston Symphony Orchestra will conduct the Fourth Symphony of Schumann. Aaron Copland, noted composer and chairman of the faculty of the Berkshire Music Center, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land." After the intermission Arthur Fiedler will conduct the Boston Pops Orchestra in a lighter vein with Rossini's Overture to "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saens' "Carnival of the Animals" with piano soloists Seymour Lipkin and Ralph Berkowitz, and a selection from Loewe's "My Fair Lady" score. Pops encores will also be presented.

Modern Chamber Music

The second of two concerts of Modern Chamber Music presented under the auspices of the Fromm Music Foundation of Chigo will be heard tomorrow evening at 8.30, and will include works by Walter Piston, Milton Babbitt, Carlos Chavez, Robert Palmer, Ernst Krenek and Igor Stravinsky. A concert by Fromm Fellows, young musicians who are working with contemporary music at Tanglewood this summer also under the auspices of the Fromm Foundation, will be given on Friday afternoon at 2.30 and will include works by William Denny, Edgard Varese and Karl Kohn, a member of the school's faculty. In addition to these concerts the two final lectures in the Seminar in Contemporary Music will be held on Monday and Wednesday afternoons at 3.15. Irving Fine and Aaron Copland will discuss Contemporary Americans. All these events are open to members of the Friends of the Berkshire Music Center.

Complete programs for the week follow:

Wednesday, Aug. 7, 8.30, Chamber Music, Zimbler Sinfonietta.

Boyce	Symphony No. 1
Tansman	Triptych
Boccherini	Concerto for Flute and Strings
(Soloist: James Pappoutsakis)	
Mozart	Serenata Notturna for two String Orchestras, K. 239
Shostakovitch	Concerto for Piano and Strings, with Trumpet Obbligato, Op. 35

(Piano: Menahem Pressler; Trumpet, Roger Voisin)

Thursday, Aug. 8, 8.30 p. m., Tanglewood on Parade.

Boston Symphony Orchestra

Schumann	Symphony No. 4 in D Minor

(Conducted by Charles Munch)

Copland	Suite from "Our Town" Excerpts from "The Tender Land"

(Conducted by the composer)

Boston Pops Orchestra, Arthur Fiedler Conductor

Rossini	Overture to "The Barber of Seville"
Tchaikovsky	Marche Slave
Saint-Saens	Carnival of the Animals
(Piano Soloists: Ralph Berkowitz, Seymour Lipkin)	
Loewe	"My Fair Lady" Selections

(Encores)

Friday, Aug. 9, 8.30, Music Shed, Boston Symphony Orchestra

(Charles Munch Conducting)

Beethoven	Leonore Overture No. 3
Honegger	Symphony No. 3 ("Liturgique")
Beethoven	Violin Concerto
(Soloist: Isaac Stern)	

Saturday, Aug. 10, 8.30, Music Shed, Boston Symphony Orchestra

(Carl Schuricht Conducting)

Bruckner	Konzertante Musik
Schubert	Unfinished Symphony
Beethoven	Symphony No. 5 ("Eroica")

Sunday, Aug. 11, 8.30, Music Shed, Boston Symphony Orchestra

(Charles Munch Conducting)

Copland	"Quiet City"
Beethoven	Symphony No. 9

(Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm) Berkshire Festival Chorus

BALTIMORE, MD.
AMERICAN
Circ. S. 322,925

AUG 4 1957

Berkshire Music Fete

This week will highlight the annual Berkshire Mountains music festival with Arthur Fiedler and his Boston Pops and Charles Munch and the Boston Symphony Orchestras vying with each other as stellar attraction.

This is the annual Tanglewood-on-Parade program. On top of this is the week's music festival at Lenox.

For the travel-minded who like New England, the green Berkshire hills have much to recommend them.

The areas around Pittsfield, and Greenfield and Deerfield have long been considered among the most beautiful in the East.

And to the summer tourist in one's own car, they are readily accessible.

Not to mention the big music activities starting this week.

GREENVILLE, N. Y.
LOCAL
Circ. W. 467

AUG 7 1957

"Tanglewood On Parade" Thursday

The annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, will be held this Thursday evening, on the Tanglewood grounds

Two preliminary events will take place at 4 p. m. when holders of box and reserved seats are invited to attend a special opera performance in the Formal Gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4 o'clock.

At 5:45 p. m. all ticket holders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, Dean of the School. Mr. Berkowitz will invite visitors to attend any of several simultaneous performances by different school departments at 6 p. m.: the Student Orchestra in the Shed, Tanglewood composers in the Chamber Music Hall, Opera Scenes in the Theatre. These performances will summarize the work of the students during the six weeks' session.

At 7 o'clock while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the Main House.

The climax of the evening will be the gala concert in the Music Shed by the Boston Symphony Orchestra, Charles Munch, Music Director, and the Boston Pops Orchestra, Arthur Fiedler conductor. Dr. Munch will direct the Orchestra in Schumann's Fourth Symphony. Aaron Copland, eminent composer and Chairman of the School Faculty, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land" with the Berkshire Festival Chorus.

Following the drawing for door prizes during the intermission, Arthur Fiedler will be in charge of the second half of the program conducting the Boston Pops Orchestra. The feature of his program will be Saint-Saerns "Carnival of the Animals" with original verses by Ogden Nash, which will be read by Mr. Nash himself at this performance.

NEW YORK HERALD TRIBUNE,
THURSDAY, AUGUST 8, 1957

'Tanglewood On Parade' Tonight

The annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held tonight at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra, under Charles Munch and Aaron Copland, and the Boston Pops Orchestra, under Arthur Fiedler, will share the principal concert at 8:15 in the Music Shed. Ticket holders are also invited to attend a performance by the Tanglewood Study Group at 4 p. m. and by other groups of the Center at 6 p. m. The committee in charge of the benefit has announced various door prizes.

The poet Ogden Nash will read his own rhymed commentaries on the various animals in Saint-Saens grand zoological fantasia. Proceeds from Tanglewood on Parade are for the benefit of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

[25?]

AUG 7 - 1957

Combine Forces For Tanglewood Parade Program Tomorrow

The famed Boston Symphony Orchestra, the Boston Pops Orchestra and all the department of the Berkshire Music Center will combine forces tomorrow to present "Tanglewood on Parade," the annual stellar event of the final week of the Berkshire Music Festival season at Tanglewood, Lenox..

Benefit Program

The program for the annual seven-hour benefit affair, proceeds of which go to help support the Music Center, was announced in detail today.

It will open at 4 p. m. with two simultaneous activities.

Holders of box seats and reserved seats have been invited to a special performance of the Forest Scene from Humperdinck's "Hansel and Gretel," in the formal gardens, given by the opera department. At the same time, the Study Group will perform works by Tunder, Haydn, Purcell, Hindemith and Peuerl in the Barn. Ludwig Zirner, head of the Study Group, and assistants Karl Kohn and Miss Florence A. Dunn, the latter of Williamstown, will conduct.

At 5.45 visitors will be welcomed with a Fanfare composed by Paul Dukas and directed by Roger Voisin, and Ralph Berkoqitz, dean of the Music Center, will give a welcoming address.

Works by Weber, Nielsen, Schumann, Villa Lobos and Tchaikovsky are to be featured at a student orchestra concert in the Music Shed at 6 p. m. Conductors who will lead the orchestra are Fernand Graton of Montreal, Wyn Morris of South Wales, Michael Senturia of Washington, D. C.; Gustav Meier of Zurich Switzerland; and David Wooldridge of London, England. Morey Ritt of Hempstead, N. Y., is soloist in a performance of the first movement of Schumann's Piano Concerto in A Minor.

Opera Scenes

The opera department will present scenes from Bizet's "Carmen" and Puccini's "La Boheme" at 6 p.m. in the Theater-Concert Hall, with settings made from new plastic and fiberglass materials which are being used for experimentation by the opera department this summer.

A Composer's Forum at 6 in the Chamber Music Hall features works by David Ward-Steinman of Alexandria, La.; Michael Kassler of Maple Shade, N. J.; Gordon Sherwood of Ann Arbor, Mich.; Malcolm Peyton of Princeton, N. J.; Joseph Lukewitz of Chicago, and William O. Smith of Manhattan Beach, Calif. Their works will be performed by Fromm Fellowship Players, who are spending the summer at the Berkshire Music Center working in contemporary music under the auspices of the Fromm Music Foundation of Chicago.

The Tanglewood Choir will present works by Schroeder, Peterson, Freed, Bartok, Verdi, Bergsma, Toch, Chirard, Riegger and Thomson at 7 p.m. on the steps outside the Main House. Hugh Ross, head of the choral department, will conduct, assisted by Alfred Nash Patterson, Lorna Cooke DeVaron and students of choral conducting.

Gala Concert

At 8.15 in the Music Shed the Boston Symphony and Boston Pops Orchestra will present a gala concert as a climax to "Tanglewood on Parade." Charles Munch will conduct the Boston Symphony in a performance of Schumann's Symphony No. 4. Aaron Copland will direct the Boston Symphony in performance of his "Our Town" Suite and excerpts from his opera "The Tender Land."

After intermission, Arthur Fiedler and the Boston Pops Orchestra will present a typical pops program, featuring a performance of Saint-Seans' "Carnival of the An[illegible] with piano soloists Ralph

TIGHT BINDING

The Berkshire Eagle, Tuesday, Aug. 6, 1957—17

Ogden Nash To Give Readings At Tanglewood on Parade

TANGLEWOOD — Ogden Nash, celebrated American poet, will be at Tanglewood for the first time at Tanglewood on Parade Thursday evening on the Tanglewood grounds.

Mr. Nash will read his own rhymed commentaries on the various animals in Saint-Saens "Carnival of the Animals" as a feature of the program to benefit the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Thursday's benefit also will be the first time that Dr. Charles Munch, Boston Symphony Orchestra conductor, will be conducting at a Tanglewood on Parade.

Ogden Nash

Events Start at 4 p.m.

Two preliminary events will take place at 4 p.m., when holders of box and reserved seats are invited to a special opera performance in the formal gardens. All ticket holders may attend a concert by the Tanglewood study group in the barn at 4 p.m.

All boxes already have been sold. In anticipation of a large crowd, Tanglewood authorities advise those attending to arrive early to obtain unreserved seats.

At 5:45, there will be a brass fanfare by students under the direction of Roger Voisin, first trumpet of the BSO and a member of the Berkshire Music Center faculty. Ralph Berkowitz, dean of the school, will welcome those attending and invite them to attend simultaneous performances by different school departments at 6 p.m.: The student orchestra in the Shed; Tanglewood composers in the Chamber Music Hall; opera scenes in the Theater. These performances will summarize the work of the students during the six weeks' session.

Student Orchestra Program

The program of the student orchestra will include Weber's Overture to "Euryanthe," conducted by Fernand Graton; the first movement of Nielsen's Fifth Symphony, conducted by Wyn Morris; the first movement of Schumann's Piano Concerto, conducted by Michael Senturia, with Morey Ritt as soloist; and the fourth movement of Villa-Lobos' Bachianas Brasilieras No. 2, conducted by Gustav Meier.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 p.m. while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the main house.

The climax of the evening will be the gala concert in the Music Shed by the Boston Symphony Orchestra. Dr. Munch will direct the orchestra in Schumann's Fourth Symphony. Aaron Copland, eminent composer and chairman of the school faculty, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land" with the Berkshire Festival Chorus.

Pops Orchestra Too

After the drawing for door prizes during the intermission, Arthur Fiedler will be in charge of the second half of the program, conducting the Boston Pops Orchestra. The feature of his program will be Saint-Saens "Carnival of the Animals" with original verses by Mr. Nash. Piano soloists will be Seymour Lipkin of the Berkshire Music Center faculty and Mr. Berkowitz. Mr. Fiedler will also present the Overture to "The Barber of Seville" by Rossini, Tchaikovsky's "Marche Slave" and a selection from "My Fair Lady" by Loewe. Encores may also be performed in the pops tradition.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 7 - 1957

Vandamm
Ogden Nash will read his own verses on the various subjects in Saint-Saens' "Carnival of Animals" at "Tanglewood on Parade" Thursday.

[252]

The Berkshire Eagle, Tuesday, July 30, 1957—15

Ogden Nash In Benefit at Tanglewood

Ogden Nash will take part in the "Tanglewood on Parade" benefit program for the Berkshire Music Center at Tanglewood, Lenox, Mass., on Thursday evening, Aug. 9, when he will read the verses which he composed for Saint-Saens' "Carnival of the Animals." This work will be played by the Boston Pops Orchestra under Arthur Fielder's direction.

Gerard Souzay, French baritone, will give a recital tonight for the fifth event of the weekly Berkshire Festival chamber music series at Tanglewood. The Boston Symphony Orchestra's week-end festival concerts will be devoted to Brahms and contemporary composers, with Carl Schuricht conducting Friday night and Charles Munch on Saturday night and Sunday afternoon. Isaac Stern, violinist, will be the soloist on Saturday, and Rudolf Serkin, pianist, on Sunday.

Mr. Munch will conduct the Berkshire Music Center's student orchestra tomorrow night in Tanglewood's Music Shed in a program including Cesar Franck's Symphony and Henry Brant's "The Grand Universal Circus," for orchestra, chorus and percussion groups. Part of this work was performed at Columbia University's McMillin Theater on May 19, 1956. A program of modern music is scheduled for Saturday afternoon in Tanglewood's Chamber Music Hall.

Mark Bucci's one-act "Tale for a Deaf Ear" will have its first performance Monday night at Tanglewood in the third of the Berkshire Music Center's experimental programs, prefaced by excerpts from Mozart's "The Magic Flute" and "The Marriage of Figaro." The new work, based on a story by Elizabeth Enright, was commissioned by Samuel Wechsler of New York last year.

Syracuse Herald American, Aug. 4

National Symphony, World Premieres

Tonight at the theater in "Tanglewood," in the Berkshire Music Festival in Lenox, Mass., the world premiere of "Tale for a Deaf Ear," by the American composer, Mark Bucci, will be presented by the opera department of the center with the leadership training program of the New England Opera Theater.

On the same program, operatice excerpts will be presented, including scenes from Mozart's "The Marriage of Figaro" and "The Magic Flute." Boris Goldovsky, head of the opera department and the Opera Theater, is in charge. Composer Bucci, in his second Guggenheim Fellowship, was a student of Aaron Copland in 1949 in Tanglewood, receiving the Gregor Piatigorsky Award for musical excellence.

This date in music: 1782, in St. Stephen's Church, Vienna, Mozart marries Constanze Weber.

Ogden Nash will come to "Tanglewood" this week from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and pianists Seymour Lipkin and Ralph Berkowitz in a performance of "Carnival of the Animals" by Saint-Saens" at "Tanglewood on Parade," Aug. 8. He will read the original verses he wrote to accompany this interesting work.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 30 1957

Ogden Nash Will Appear At Tanglewood

The Boston Symphony Orchestra announces that poet Ogden Nash has agreed to appear at Tanglewood on Parade, the annual benefit for the orchestra's summer school of music, the Berkshire Music Center. Mr. Nash will be part of the gala concert in the Music Shed at Tanglewood in Lenox on Thursday evening, Aug. 8 at 8:30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

The verses were originally composed for a recording of the "Carnival of the Animals" where they were read by Noel Coward, but Mr. Nash has himself recited them in two previous orchestral performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony. Mr. Nash's most recent book of verse, "You Can't Get There from Here," is a current favorite.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
AUG 1 1957

Ogden Nash at Tanglewood on Parade

The Boston Symphony Orchestra announces that the well-known poet, Ogden Nash, will appear at Tanglewood on Parade, the annual benefit for the Orchestra's summer school of music, the Berkshire Music Center, Tanglewood, Lenox, Mass., Thursday evening, Aug. 8, at 8:30.

The verses were originally composed for a recording of the "Carnival of the Animals" where they were read by Noel Coward, but Mr. Nash has himself recited them in two previous orchestral performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony.

Ogden Nash to Read Verse At Benefit for Tanglewood

Ogden Nash will take part in the "Tanglewood on Parade" benefit program for the Berkshire Music Center at Tanglewood, Lenox, Mass., on Thursday evening, Aug. 9, when he will read the verses which he composed for Saint-Saens' "Carnival of the Animals." This work will be played by the Boston Pops Orchestra under Arthur Fielder's direction.

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Mr. Munch will conduct the Berkshire Music Center's student orchestra tomorrow night in Tanglewood's Music Shed in a program including Cesar Franck's Symphony and Henry Brant's "The Grand Universal Circus," for orchestra, chorus and percussion groups. Part of this work was performed at Columbia University's McMillin Theater on May 19, 1956. A program of modern music is scheduled for Saturday afternoon in Tanglewood's Chamber Music Hall.

Mark Bucci's one-act "Tale for a Deaf Ear" will have its first performance Monday night at Tanglewood in the third of the Berkshire Music Center's experimental programs, prefaced by excerpts from Mozart's "The Magic Flute" and "The Marriage of Figaro."

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 529,253
JUL 31 1957

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 30 1957

Poet Ogden Nash Will Be in Tanglewood On Parade Aug. 8

The Boston Symphony Orchestra announced today that the poet, Ogden Nash, has agreed to appear at Tanglewood on Parade, the annual benefit for the Orchestra's summer school of music, the Berkshire Music Center.

Mr. Nash will take part in the gala concert in the music shed at Tanglewood, Lenox, on Thursday evening, Aug. 8 at 8:30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

The verses were originally composed for a recording of the "Carnival of the Animals" where they were read by Noel Coward, but Mr. Nash has himself recited them in two previous orchestral performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony. Mr. Nash's most recent book of verse, "You Can't Get There From Here," is a current favorite.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
AUG 2 1957

The Boston Symphony Orchestra announces that the well-known poet, Ogden Nash, has agreed to appear at Tanglewood on Parade, the annual benefit for the orchestra's summer school of music, the Berkshire Music Center. Mr Nash will be part of the gala concert in the Music Shed, Tanglewood, Lenox, Massachusetts, on Thursday evening, August 8 at 8:30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUL 31 1957

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Lenox, July 30—The Boston Symphony Orchestra announces that the well known poet, Ogden Nash, has agreed to appear at Tanglewood on Parade, the annual benefit for the orchestra's summer school of music, the Berkshire Music Center. Mr. Nash will be part of the gala concert in the Music Shed at Tanglewood on Thursday evening, Aug. 8 at 8.30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700
AUG 1 - 1957

Ogden Nash to Appear At Tanglewood Aug. 8

The Boston Symphony Orchestra announces that the well-known poet, Ogden Nash, has agreed to appear at Tanglewood on Parade, the annual benefit for the orchestra's summer school of music, the Berkshire Music Center. Mr. Nash will be part of the gala concert in the Music Shed, Tanglewood, Lenox, Mass., on Thursday evening, Aug. 8, at 8.30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

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THE LAKEVILLE JOURNAL,

Section II, Aug. [illegible], 1957

OGDEN NASH TO APPEAR TONIGHT AT TANGLEWOOD

[illegible] has agreed t[illegible] August 8) a[illegible] Parade, the an[illegible] the Orchestra[illegible] of music, th[illegible] Center. M[illegible] part of the ga[illegible] Music She[illegible] Lenox at 8:30. H[illegible] Tanglewood fro[illegible] Baltimore to appe[illegible] with Arthur Fiedler, the Bosto[illegible] Pops Orchestra and piano solo[illegible] ists, Seymour Lipkin and Ralp[illegible] Berkowitz, in a performance [illegible] Saint-Saens "Carnival of th[illegible] Animals" and will read th[illegible] original verses which he wrot[illegible] to accompany the work.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404
JUL 30 1957

TO READ VERSE
The Boston Symphony [illegible] chestra announces t[illegible] Ogden Nash, poet, will [illegible] pear at Tanglewood [illegible] Parade, the annual ben[illegible] for the Berkshire M[illegible] Center, in the Music S[illegible] Tanglewood, Lenox, at [illegible] p. m., Aug. 8. He will [illegible] pear with Arthur Fiedl[illegible] the Boston Pops Orches[illegible] and piano soloists, Se[illegible] mour Lipkin and Ral[illegible] Berkowitz, in a perfor[illegible] ance of Saint-Saens "C[illegible] nival of the Animals" a[illegible] will read the origi[illegible] verses which he wrote [illegible] accompany the work.

Apshire Gazette (e)
THAMPTON, Mass.
Independent
Circ. 18,052
JUL 30 1957

Poet Ogden Nash To Appear At Tangl[illegible]

The Boston Symphon[illegible] tra announces that [illegible] known poet, Ogden [illegible] greed to appear at [illegible] on Parade, the annua[illegible] the orchestra's summ[illegible] music, the Berkshire [illegible] er. Mr. Nash will be [illegible] gala concert in the [illegible] Tanglewood, Lenox, [illegible] Thursday evening, [illegible] 8:30. He will come to [illegible] from his home in B[illegible] appear with Arthur [illegible] Boston Pops Orchestra [illegible] soloists, Seymour L[illegible] Ralph Berkowitz, in [illegible] ance of Saint-Saens "C[illegible] the Animals" and will [illegible] original verses which h[illegible] accompany the work.

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VARIE[illegible]
NEW YOR[illegible]
AUG 7 [illegible]

Ogden Nash will [illegible] Saens' "Carnival of [illegible] Symphony's Summ[illegible] Thursday (8). The[illegible] Arthur Fiedler, th[illegible] Lipkin as part of [illegible]

The verses were [illegible] with a reading by [illegible] previous performa[illegible] Society of New Y[illegible] Symphony.

Berkshire Eagle

The appearance [illegible] give an unusual f[illegible] tertaining "Tangl[illegible] morrow night. To [illegible] over his verse, N[illegible] gnome-like legend[illegible] poet . . .

udy Group O[illegible]
Tanglewood T[illegible]

The Tanglewood Stu[illegible] inaugurate the [illegible] lewood on Parade [illegible] with a program [illegible] instrumental mu[illegible] lewood Barn at [illegible] on the program [illegible] by Franz Tunder, [illegible] the German chor[illegible] e Burg." Tunder [illegible] r of the compos[illegible] The Study Grou[illegible] nt the cantata, [illegible] to Youth to Appl[illegible] " from Hindem[illegible] n Festival Music,[illegible] 1802. The Study G[illegible] under the direction [illegible] r, assisted by [illegible] Florence Durst, [illegible] early orchestral

Morning G[illegible]
BOSTON, M[illegible]
Independe[illegible]
Circ. 225,[illegible]
AUG 7 19[illegible]

The 15th anniv[illegible] Berkshire Music C[illegible]

TIGHT BINDING

The Berkshire Eagle, Tuesday, Aug. 6, 1957—17

Ogden Nash To Give Readings At Tanglewood on Parade

TANGLEWOOD — Ogden Nash, celebrated American poet, will be at Tanglewood for the first time at Tanglewood on Parade Thursday evening on the Tanglewood grounds.

Mr. Nash will read his own rhymed commentaries on the various animals in Saint-Saens "Carnival of the Animals" as a feature of the program to benefit the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Thursday's benefit also will be the first time that Dr. Charles Munch, Boston Symphony Orchestra conductor, will be conducting at a Tanglewood on Parade.

Events Start at 4 p.m.

Two preliminary events will take place at 4 p.m., when holders of box and reserved seats are invited to a special opera performance in the formal gardens. All ticket holders may attend a concert by the Tanglewood study group in the barn at 4 p.m.

All boxes already have been sold. In anticipation of a large crowd, Tanglewood authorities advise those attending to arrive early to obtain unreserved seats.

At 5:45, there will be a brass fanfare by students under the direction of Roger Voisin, first trumpet of the BSO and a member of the Berkshire Music Center faculty. Ralph Berkowitz, dean of the school, will welcome those attending and invite them to attend simultaneous performances by different school departments at 6 p.m.: The student orchestra in the Shed; Tanglewood composers in the Chamber Music Hall; opera scenes in the Theater. These performances will summarize the work of the students during the six weeks' session.

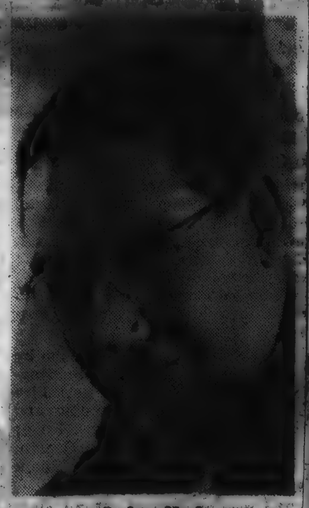
Student Orchestra Program

The program of the student orchestra will include Weber's Overture to "Euryanthe," conducted by Fernand Gratton; the first movement of Nielsen's Fifth Symphony, conducted by Wyn Morris; the first movement of Schumann's Piano Concerto, conducted by Michael Senturia, with Morey Ritt as soloist; and the fourth movement of Villa-Lobos' Bachianas Brasilieras No. 2, conducted by Gustav Meier.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 p.m. while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the main house.

The climax of the evening will be the gala concert in the Music Shed by the Boston Symphony Orchestra. Dr. Munch will direct the orchestra in Schumann's Fourth Symphony; Aaron Copland, eminent composer and chairman of the school faculty, will conduct two of his own works, the Suite from "Our Town" and excerpts from the opera, "The Tender Land" with the Berkshire Festival Chorus.



Ogden Nash

Pops Orchestra Too

After the drawing for door prizes during the intermission, Arthur Fiedler will be in charge of the second half of the program, conducting the Boston Pops Orchestra. The feature of his program will be Saint-Saens "Carnival of the Animals" with original verses by Mr. Nash. Piano soloists will be Seymour Lipkin of the Berkshire Music Center faculty and Mr. Berkowitz. Mr. Fiedler will also present the Overture to "The Barber of Seville" by Rossini, Tchaikovsky's "Marche Slave" and a selection from "My Fair Lady" by Loewe. Encores may also be performed in the pops tradition.

The Berkshire Eagle, Tuesday, Aug. 6, 1957—15

Ogden Nash In Benefit at Tanglewood

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Gerard Souzay, French baritone, will give a recital tonight for the fifth event of the weekly Berkshire Festival chamber music series at Tanglewood. The Boston Symphony Orchestra's week-end festival concerts will be devoted to Brahms and contemporary composers, with Carl Schuricht conducting Friday night and Charles Munch on Saturday night and Sunday afternoon. Isaac Stern, violinist, will be the soloist on Saturday, and Rudolf Serkin, pianist, on Sunday.

Mr. Munch will conduct the Berkshire Music Center's student orchestra tomorrow night in Tanglewood's Music Shed in a program including Cesar Franck's Symphony and Henry Brant's "The Grand Universal Circus," for orchestra, chorus and percussion groups. Part of this work was performed at Columbia University's McMillin Theater on May 19, 1956. A program of modern music is scheduled for Saturday afternoon in Tanglewood's Chamber Music Hall.

Mark Bucci's one-act "Tale for a Deaf Ear" will have its first performance Monday night at Tanglewood in the third of the Berkshire Music Center's experimental programs, prefaced by excerpts from Mozart's "The Magic Flute" and "The Marriage of Figaro." The new work, based on a story by Elizabeth Enright, was commissioned by Samuel Dushkin of New York last year.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 7 - 1957

Vandamm

Ogden Nash will read the verses of his own ... various subjects in Saint-Saens' "Carnival of the Animals" at ... Parade" ...

[252]

Syracuse Herald American, Aug. 4

National Symphony, World Premieres

To[illegible]ght in the theater in "Tanglewood," in the Berkshire Music Festival in Lenox, Mass., the world premiere of "Tale for a Deaf Ear," by the American composer, Mark Bucci, will be presented by the opera department of the center with the leadership training program of the New England Opera Theater.

On the same program, operatice excerpts will be presented, including scenes from Mozart's "The Marriage of Figaro" and "The Magic Flute." Boris Goldovsky, head of the opera department and the Opera Theater, is in charge. Composer Bucci, in his second Guggenheim Fellowship, was a student of Aaron Copland in 1949 in Tanglewood, receiving the Gregor Piatigorsky Award for musical excellence.

This date in music: 1782, in St. Stephan's Church, Vienna, Mozart marries Constanze Weber.

[illegible]n Nash will come to [illegible] this week from [illegible] Baltimore to appear [illegible] Fiedler, the Boston [illegible] and pianists Seymour Lipkin and Ralph Berkowitz, in a performance of "Carnival of the Animals" by Saint-Saens. [illegible] Tanglewood on Parade" Aug. 8. He will read the original verses he wrote to accompany the work.

NEW YORK [illegible]
HERALD TRIBUNE
Circ. D. 336,441 - S. 520,2[illegible]
JUL 31 1957

Ogden Nash to Read Verse At Benefit for Tanglewood

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THE LAKEVILLE JOURNAL,
Section II, August 8, 1957

OGDEN NASH TO APPEAR TONIGHT AT TANGLEWOOD

Ogden Nash, has agreed t[o] appear tonight (August 8) a[t] Tanglewood on Parade, the an[nual] benefit for the Orchestra[l] summer school of music, th[e] Berkshire Music Center. Mr. Nash will be part of the ga[la] concert in the Music She[d] Tanglewood, Lenox at 8:30. H[e] will come to Tanglewood fro[m] his home in Baltimore to appe[ar] with Arthur Fiedler, the Bosto[n] Pops Orchestra and piano solo[ists], Seymour Lipkin and Ralp[h] Berkowitz, in a performance o[f] Saint-Saens "Carnival of th[e] Animals" and will read th[e] original verses which he wro[te] to accompany the work.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 30 1957

Ogden Nash Will Appear At Tanglewood

The Boston Symphony Orchestra announces that poet Ogden Nash has agreed to appear at Tanglewood on Parade, the annual benefit for the orchestra's summer school of music, the Berkshire Music Center. Mr. Nash will be part of the gala concert in the Music Shed at Tanglewood in Lenox on Thursday evening, Aug. 8 at 8:30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541
JUL 30 1957

Poet Ogden Nash Will Be in Tanglewood On Parade Aug. 8

The Boston Symphony Orchestra announced today that the poet, Ogden Nash, has agreed to appear at Tanglewood on Parade, the annual benefit for the Orchestra's summer school of music, the Berkshire Music Center.

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
JUL 31 1957

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News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700
AUG 1 - 1957

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404
JUL 30 1957

TO READ VERSE

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
AUG 1 1957

Ogden Nash at Tanglewood on Parade

The Boston Symphony Orchestra announces that the well-known poet, Ogden Nash, will appear at Tanglewood on Parade, the annual benefit for the Orchestra's summer school of music, the Berkshire Music Center, Tanglewood, Lenox, Mass., Thursday evening, Aug. 8, at 8:30.

The verses were originally composed for a recording of the "Carnival of the Animals" where they were read by Noel Coward, but Mr. Nash has himself recited them in two previous orchestral performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
AUG 2 1957

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TIGHT BINDING

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 30 1957

Poet Ogden Nash To Appear Aug. 8 At Tanglewood

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,40
JUL 30 19

VARIETY
NEW YORK, N. Y.
AUG 1957

Inside Stuff—Music

Ogden Nash will read the verses which he wrote to accompany Saint Saens' "Carnival of the Animals," at the annual benefit for the Boston Symphony's Summer School of Music at Tanglewood, Lenox, Mass., Thursday, (8). The poet, who lives in Baltimore, will appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloist Seymour Lipkin as part of "Tanglewood on Parade."

The verses were originally composed for a recording of the work with a reading by Noel Coward. However, Nash has recited them in previous performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony.

Berkshire Eagle, Wednesday, Aug. 7, 1957

In Brief . . .

The appearance of Ogden Nash will give an unusual fillip to the always entertaining "Tanglewood on Parade" tomorrow night. To many who have roared over his verse, Nash has seemed more a gnome-like legend than a flesh-and-blood poet . . .

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ship of *Golf Wo*
tender age of si
veteran of five
Eagle sports de

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 3 - 1957

...y Group Opens ...nglewood Parade

...Tanglewood Study Group ...augurate the gala event, ...wood on Parade, on Thurs... ...h a program of vocal ...rumental music in the ...wood Barn at 4 p.m. Fea... ...s the program is a can... Franz Tunder, based up... German chorale, "Ein ...burg." Tunder is a prede... of the composer, Buxte... The Study Group will also ... the cantata, "Admoni... Youth to Apply Itself to ... from Hindemith's work, ...estival Music," composed ... The Study Group, which ... the direction of Ludwig ... assisted by Karl Kohn ...rence Dunn, will also pre... ...y orchestral pieces.

Northampton Gazette

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
AUG 7 1957

Tanglewood Benefit

The 15th anniversary of the Berkshire Music Center will be obser... in "Tanglewood-on-Parade" tomorrow. The gala event ... the benefit of the Music Center, ...tures demonstrations by five departments of the Summer music school and is climaxed by a concert in the Music Shed at 8:15 p.m., presented by the Boston Symphony and Boston Pops Orchestras. Ticket-holders are urged to come early and attend a performance by the Tanglewood Study Group at 4 p.m., followed by other Music Center performances at 6.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
AUG 1 1957

Ogden Nash To Be In Tanglewood On Parade

The Boston Symphony orchestra announces that the well known poet, Ogden Nash, has agreed to appear at Tanglewood on Parade, the annual benefit for the Orchestra's summer school of music, the Berkshire Music Center. Mr. Nash will be part of the gala concert in the Music Shed, Tanglewood, Lenox, on Aug. 8 at 8:30 p.m. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra, and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animals" and will read the original verses which he wrote to accompany the work.

Ogden Nash Appears At Benefit Tonight

The Boston Symphony Orchestra announces that the well known poet, Ogden Nash, will appear tonight at Tanglewood on Parade, the annual benefit for the Orchestra's summer school of musiv, the Berkshire Music Center. Mr. Nash will be part of the gala concert in the Music Shed, Tanglewood, Lenox, at 8:30. He will come to Tanglewood from his home in Baltimore to appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloists, Seymour Lipkin and Ralph Berkowitz, in a performance of Saint-Saens "Carnival of the Animale" and will read the original verses which he wrote to accompany the work.

BOSTON HERALD, THURSDAY, AUG. 8, 1957

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,585
AUG 6 - 1957

No Shortage of Door Prizes For Gala Event on Thursday

Tanglewood on Parade Gifts Range All the Way From Bicycle to Brace of Pheasants; Reserved Seats in Shed Sold Out

Lenox, Aug. 6—The 15th anniversary of the Berkshire Music Center will be observed at Tanglewood on Parade, Thursday. The gala event for the benefit of the Berkshire Music Center features demonstrations by five departments of the summer music school and is climaxed by a concert in the Music Shed at 8.15 p. m., presented by the Boston Symphony and Boston Pops Orchestras. Ticket-holders are urged to come early and attend a performance by the Tanglewood Study Group at 4 p. m., followed by other Music Center performances at 6 p. m.

Door prizes for the gala event have been announced by the Tanglewood on Parade Committee. Among the prizes which will be awarded are: Tickets for two for the 1958 Berkshire Festival season in the Music Shed; six long-playing records from the Tanglewood Music Store; a Metronoma (electric metronome which measures audio-visual tempo precisely), Ogden Nash, who will read his own rhymed commentaries on the various animals in Saint-Saens "Carnival of the Animals" at the gala concert in the Music Shed at 8.15 p. m., has donated six personally autographed volumes of his poetry.

Still They Came!

An English bicycle, a lifetime subscription to High Fidelity magazine, a portable radio donated by Sammy Vincent of Pittsfield, and an RCA-Victor Orthophonic Victrola Phonograph, "Mark VI" will also be awarded. Featured on the list of prizes are "Berkshire Specialties": a brace of pheasants from Mrs. Percy Musgrave, Linwood Farm, Stockbridge; assorted herbs and sauces from the House of Herbs in Salisbury, Conn.; a bottle of white lilac perfume from Mary Chess, Inc., New York City; stationery from Crane & Co., Dalton; Old Fashioned Candies from the Country Store, Jenifer House, Great Barrington. Winning ticket numbers will be drawn during the intermission of the evening's concert in the Music Shed by William J. Cox, chairman of the Friends of the Berkshire Music Center. Winners may collect their prizes at the Glass Reception Room immediately after the drawing.

Reserved seats for the evening concert in the Music Shed at 8.15 are sold out. Tickets for unreserved sections in the Music Shed and general admission tickets are still available and may be obtained from the Festival Ticket Office at Tanglewood, telephone Lenox 600.

Berkshire Eagle, Tuesday, Aug. 6, 1957

Clark

DUO PIANISTS Seymour Lipkin, left, and Ralph Berkowitz will be soloists with the Boston Pops Orchestra under direction of Arthur Fiedler in performing Saint-Saens "Carnival of the Animals" at "Tanglewood on Parade" Thursday.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 6 - 1957

Music Center Plans Anniversary Event

The 15th anniversary of the Berkshire Music Center will be observed at Tanglewood on Parade, Thursday.

The event for the benefit of the Berkshire Music Center will feature demonstrations by five departments of the summer music school, climaxed by a concert in the Music Shed at 8.15 p.m., presented by the Boston Symphony and Boston Pops Orchestras. A performance by the Tanglewood Study Group at 4 p.m., will be followed by other Music Center performances at 6.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 12 1957

Traffic And Trade Heavy In Weekend

Both tourist business and traffic were reported medium to heavy over the weekend in Northern Berkshire.

On Friday night the expected tourist volume was somewhat below expectations, but on Saturday no-vacancy signs were up at almost all major motels, cabins and inns.

One of the major tourist attractions along the Mohawk Trail reported business as fair to good both Saturday and Sunday, but a spokesman said volume was still below a year ago.

The area caught the fringe of the Berkshire Music Festival crowds in Lenox. The six-week program at Tanglewood wound up with record attendance, and many of the visitors were quartered here.

Berkshire Eagle, Wednesday, Aug. 7, 1957

Tanglewood Completes Plans For Annual Parade Tomorrow

TANGLEWOOD — Plans have been completed for the Berkshire Music Center benefit, Tanglewood on Parade, tomorrow.

The event, which marks the 15th anniversary of the Berkshire Music Center, will begin at 4 p.m. It will feature demonstrations by five departments of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school, and is climaxed by a concert in the Music Shed. A performance by the Tanglewood Study Group will be held at 4 p.m., followed by other Music Center performances at 6 p.m.

Door prizes have been announced by the Tanglewood on Parade committee. They include a 12-cubic foot GE refrigerator; tickets for two for the 1958 Berkshire Festival; six long-playing records from the Tanglewood Music Store; an electric metronome. Ogden Nash, who will read his own rhymed commentaries on the various animals in Saint-Saens "Carnival of the Animals" at the gala concert in the Music Shed at 8:15 p.m., has donated six autographed volumes of his poetry.

An English bicycle, a lifetime subscription to High Fidelity magazine, a portable radio donated by Sammy Vincent of Pittsfield, and an REC-Victor Orthophonic Victrola phonograph, "Mark VI" will also be awarded. Featured on the list of prices are "Berkshire Specialties"; a brace of pheasants from Mrs. Percy Musgrave, Linwood Farm, Stockbridge; assorted herbs and sauces from the House of Herbs in Salisbury, Conn.; a bottle of white lilac perfume from Mary Chess Inc., New York City; stationery from Crane & Co., Dalton; old fashioned candies from the Country Store, Jenifer House, Great Barrington. Winning ticket numbers will be drawn during the intermission of the evening's concert by William J. Cox, chairman of the Friends of the Berkshire Music Center. Winners may collect prizes at the glass reception room immediately after the drawing.

Reserved Seats Sold Out

Reserved seats are sold out. Tickets for unreserved sections and general admission tickets still are available and may be obtained from Tanglewood.

Holders of box seats and reserved seats are invited to a special performance of the Forest Scene from Humperdinck's "Hansel and Gretel," at 4 p.m. in the [illegible] gardens, given by the opera department. Simultaneously, the Tanglewood Study Group will perform works by Tunder, Haydn, Purcell, Hindemith and Feuerl in the Barn. Ludwig Ziner, study group head, and assistants Karl Kohn and Florence A. Dunn will conduct.

Works by Weber, Nielsen, Schumann, Villa-Lobos and Tchaikovsky are featured at the student orchestra concert in the Music Shed at 6 p.m. Conductors who will lead the orchestra are Fernand Gratton of Montreal, Canada; Wyn Morris of South Wales, Great Britain; Michael Senturia of Washington, D.C.; Gustav Meir of Zurich, Switzerland; and David Wooldrige of London, England. Morey Ritt of Hempstead, N.Y., is sololist in a performance of the first movement of Schumann's Piano Concerto in A Minor.

Opera Scenes

The opera department will present scenes from Bizet's "Carmen" and Puccini's "La Boheme" at 6 p.m. in the Theater-Concert Hall, with settings made from new plastic and fiberglas materials which are being used for experimentation by the opera department this summer.

A composers' forum at 6 p.m. in the Chamber Music Hall features works by David Ward-Steinman of Alexandria, La.; Michael Kassler of Maple Shade, N.J.; Gordon Sherwood of Ann Arbor, Mich.; Malcolm Peyton of Princeton, N.J.; Joseph Lukewitz of Chicago, Ill.; and William O. Smith of Manhattan Beach, Calif. Their works will be performed by Fromm Fellowship Players.

The Tanglewood Choir will present works by Schroeder, Peterson, Freed, Bartok, Verdi, Bergsma, Toch, Ghirard, Riegger and Thomson at 7 p.m. on the steps outside the Main House, Hugh Ross, head of the choral department, will conduct, assisted by Alfred Nash Patterson, Lorna Cooke DeVaron and students of choral conducting.

At 8:15 p.m. in the Music Shed the Boston Symphony and Boston Pops Orchestra will present a concert. Charles Munch will conduct the Boston Symphony in a performance of Schumann's Symphony No. 4. Aaron Copland will direct the Boston Symphony in performances of his "Our Town" Suite and excerpts from his opera "The Tender Land." After intermission, Arthur Fiedler and the Boston Pops Orchestra will present a typical pops program, featuring a performance of Saint-Saens' "Carnival of the Animals," with piano soloists Ralph Berkowitz and Seymour Lipkin. The celebrated poet Ogden Nash will read his own rhymed commentaries on the various animals in Saint-Saens grand zoological fantasia.

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SCHENECTADY GAZETTE, THURSDAY, AUGUST 8, 1957

Tanglewood to Hold Music Center Benefit

The gala concert program for the Berkshire Music Center, "Tanglewood on Parade," will be held tonight on the Tanglewood grounds near Lenox, Mass., with music by the Boston Symphony under Charles Munch and the Boston Pops orchestra under Arthur Fiedler in programs opening in the music shed at 8:15 o'clock.

* * *

PROCEEDS OF the event will be given to the music center, which this year is marking its 15th anniversary.

Reserved seats for the evening concert have been sold out, but tickets for unreserved sections of the music shed and general admission tickets may be obtained at the festival ticket office.

All ticket holders will be admitted to the Tanglewood grounds at 5:45 p.m. and greeted by a brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony. Ralph Berkowitz, dean of the school, will invite visitors to attend any of several simultaneous performances by different school departments at 6 p.m. and at 7 o'clock visitors may enjoy their picnic suppers on the grounds while the Tanglewood chorus presents a program on the porch of the main house.

* * *

DR. MUNCH will direct the Boston Symphony in Schumann's fourth symphony for the evening concert and Aaron Copland will conduct his "Suite from 'Our Town'" and excerpts from "The Tender Land."

The feature of the Boston Pops program will be the Saint-Saens "Carnival of the Animals" with original verses by Ogden Nash, to be read by Mr. Nash himself. Piano soloists will be Seymour Lipkin and Mr. Berkowitz.

Fiedler will also present the "Overture to 'The Barber of Seville'" by Rossini; Tchaikovsky's "Marche Slav" and a selection from "My Fair Lady" by Loewe. Encores may also be performed in the Pops tradition.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 7 - 1957

Door Awards For Tanglewood On Parade

The fifteenth anniversary of the Berkshire Music Center will be observed at Tanglewood on Parade, Thursday. The gala event for the benefit of the Berkshire Music Center features demonstrations by five departments of the summer music school and is climaxed by a concert in the Music Shed at 8:15 p.m., presented by the Boston Symphony and Boston Pops Orchestras. Ticketholders are urged to come early and attend a performance by the Tanglewood Study Group at 4 p.m., followed by other Music Center performances at 6 p.m.

Door prizes for the gala event have been announced by the Tanglewood on Parade Committee. Among the prizes which will be awarded are: tickets for two for the 1958 Berkshire Festival season in the Music Shed; six long-playing records from the Tanglewood Music Store; a Metronoma (electric metronome which measures audio-visual tempo precisely). Ogden Nash, wh will read his own rhymed cor mentaries on the various anima in Saint-Saens "Carnival of th Animals" at the gala concert i the Music Shed at 8:15 p.m., ha donated six personally aut graphed volumes of his poetry.

An English bicycle, a lifetim subscription to High Fidelit Magazine, a portable radio and a RCA-Victor Orthophonic Victrola Phonograph, "Mark VI" will also be awarded. Featured on the lis of prizes are "Berkshire Special ties," a braid of pheasants, assorted herbs and sauces, a bottle of white lilac perfume, stationery and old-fashioned candies.

NEW YORK TIMES, SATURDAY, AUGUST 10, 1957.

RECORD THRONGS AT FETE IN LENOX

12,493 See Tanglewood on Parade, Marking 15th Year of Music Center School

Special to The New York Times.

TANGLEWOOD, Mass., Aug. 8 —Good weather, and an all-day series of musical events, prompted a record audience of 12,493 at the annual Tanglewood on Parade Thursday.

This year's event celebrated the fifteenth anniversary of the Berkshire Music Center, the summer school run in conjunction with the Berkshire Music Festival.

As usual, the day's events were on the three-ring circus order. At 4 o'clock in the afternoon a concert of early music was held in the Barn, and at the same time an excerpt from "Hansel and Gretel" was being given in the Formal Gardens.

At 5:45 o'clock came the annual fanfare. At 6 the visitors had the choice of hearing the student orchestra and student conductors in the Music Shed, opera scenes in the Theatre-Concert Hall, or new music by Tanglewood composers.

At 7 P. M. there was a concert by the Tanglewood Choir. The gala concert in the Shed at 8:15 was divided between the Boston Symphony and the Boston Pops Orchestra. Charles Munch and Aaron Copland conducted the Boston Symphony—Mr. Munch in the Schumann Fourth Symphony, Mr. Copland in the "Our Town" suite and excerpts from "The Tender Land," with the Festival Chorus.

With the Boston Pops, Arthur Fiedler conducting, Ogden Nash appeared as poet-narrator, reading his "rhymed commentaries" on the Saint-Saëns "Carnival of the Animals." Seymour Lipkin and Ralph Berkowitz were the piano soloists. The concert and the evening concluded with orchestral excerpts from "My Fair Lady" and a group of encores ending with "The Stars and Stripes Forever."

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656

AUG 14 1957

Norfolk, Va., Ledger-Dispatch & Portsmouth Star
D.

AUG 14 1957

STRASBURG, VA.
Northern Va. Daily
Circ. D. 7,530

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,542

AUG 14 1957

N.Y. JOURNAL 7/14 AMERICAN

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,700

AUG 14 1957

MOBILE, ALA.
REGISTER
Circ. D. 35,481

AUG 14 1957

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 28,614

AUG 14 1957

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,373

AUG 14 1957

Time (e)
GREENWICH, Conn.
Independent Republican
Circ. 9,091

AUG 14 1957

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

AUG 14 1957

NEWPORT NEWS, VA.
TIMES HERALD
Circ. D. 30,319

AUG 14 1957

LONG BRANCH, N. J.
RECORD
Circ. D. 15,324

AUG 14 1957

ROANOKE, VA.
WORLD-NEWS
Circ. D. 40,347

AUG 14 1957

SUFFOLK, VA.
NEWS-HERALD
Circ. D. 7,550 - S. 7,551

AUG 14 1957

NEW IBERIA, LA.
IBERIAN
Circ. D. 4,561

AUG 15 1957

DANVILLE, VA.
REGISTER
Circ. D. 11,057 - S. 18,534

AUG 14 1957

DUBUQUE, IOWA
TELEGRAPH-HERALD
Circ. D. 39,534 - S. 40,082

AUG 14 1957

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

AUG 15 1957

SAN ANTONIO, TEX.
LIGHT
Circ. D. 103,831 - S. 133,598

AUG 14 1957

BASTROP LA. ENTERPRISE

AUG 14 1957

PETERSBURG, VA.
PROGRESS-INDEX
Circ. D. 17,445 - S. 17,641

AUG 14 1957

News (m)
BANGOR, Me.
Independent
Circ. 71,105

AUG 13 1957

BATON ROUGE, LA.
STATE TIMES
Circ. D. 32,045

AUG 19 1957

ALEXANDRIA, LA.
TOWN TALK
Circ. D. 23,572

AUG 14 1957

NEW YORK HERALD TRIBUNE,

Tanglewood Benefit Draws Record Crowd of 12,493

Special to the Herald Tribune

LENOX, Mass., Aug. 8.—A record crowd of 12,493 attended Tanglewood on Parade, the annual benefit for the Boston Symphony Orchestra's summer school of music at Tanglewood tonight. Opening with a brass fanfare and introduction by Ralph Berkowitz, the school's dean, visitors heard a series of performances by students of the school and enjoyed picnic suppers on the Tanglewood lawns on a perfect summer evening.

The gala concert climaxing the benefit was opened by Charles Munch, music director of the Boston Symphony Orchestra, conducting at Tanglewood on Parade for the first time. Dr. Munch led the orchestra in Schumann's fourth Symphony. American composer Aaron Copland next conducted two of his own compositions, the "Our Town" suite and excerpts from "The Tender Land."

During the intermission door prizes were awarded and lucky ticket holders won such prizes as a refrigerator, a phonograph and a set of autographed books by Ogden Nash.

Mr. Nash appeared during the second half of the program reading his own poetry to accompany Saint-Saens "Carnival of the Animals" with Arthur Fielder conducting the Boston Pops Orchestra. Piano soloists were Mr. Berkowitz and Seymour Lipkin. Mr. Fielder conducted a typical pops program, closing with excerpts from "My Fair Lady" and a series of Pops encores. A rousing performance of "The Stars and Stripes Forever" brought the evening to an end.

THESE DAYS

Tanglewood Produces Sense of Stability

By GEORGE E. SOKOLSKY

It is something to sit next to Fritz Kreisler while listening to Schumann's "Fourth Symphony" and to hear the grow ading composer and violinist recount what Brahams told him about Schumann. That is an atmosphere that one remembers long because there are giants in a world that knew a stability which most of us seek to restore, at least in our own lives.

The curious institution, Tanglewood on Parade, is a music festival and a youth festival combined in the beautiful Berkshires. To it should be brought delegations from neutralist countries or even from the satellites to witness a spectacle of freedom and culture living together in harmony. There each year student composers and student soloists and student conductors have an opportunity to show what they have and from this group have come many of the most brilliant and most skilled in this and the next generation.

Perhaps what won for Aaron Copland so much applause was the sheer beauty of his compositions which somehow was not anticipated. Copland has a reputation as a modern and from him one expects atonality and dissonance which can, at times, be sheer noise and as difficult, if not impossible, to understand as are many modern things including some of the geometry that goes by the name of objective art which can only mean art without a soul.

This year, at Tanglewood on Parade, Copland directed his own compositions and they possessed beauty and life and meaning and one was grateful that we have no commissar of art, such as Zdanov was in Soviet Russia. No one stopped Copland in his younger mood from expressing a genius for orchestration without too much mind and heart to justify the effort. Today, he is a mature, thoughtful composer, born on our soil and a product of our tradition.

Fritz Kreisler must be only a name on a record for many young Americans who cannot know what a glory he was to their parents. He has reached those years of discretion, in his 80's, when he lives quietly and does not risk playing a false note. But violinists the world over continue to keep alive his work which, for the violin, is already among the immortals. Here, in the Berkshires, he lives in the peaceful atmosphere of Heaton Hall, a stately hotel on a hill, which has somehow uncompromisingly managed to retain the flavor of unhurried years when one sat on a porch and gazed upon an unruffled sky and wondered what Henry Wadsworth Longfellow was saying to James Russell Lowell up the road a bit.

It was a noble America that created a summering place in the Berkshires, in Lenox and Lee and Stockbridge, when the Vanderbilts met the Hannas and the Sedgwicks had something to say about everything. But summering places decay and are forgotten as Newport is bound to become a monument to vulgarity in its current pursuit to revive itself by becoming the jazz capital of the world. Not that jazz is altogether unworthy, but those who live by it seem to distort life and manners and therefore morals, and make of beauty a rank thing. It is what Oscar Wilde meant when he wrote Dorian Gray.

But here in the Berkshires, because of the genius of one woman, Gertrude Robinson Smith, when towns lost their summering appeal and the rich came no more, the atmosphere was rescued from defeat and that concept is Tanglewood and its remarkable music school, both of which are now permanent institutions in American life. Twelve thousand tickets were sold for Tanglewood on Parade, a benefit performance for the school. And that, of itself, means much, for it was on a Thursday night when the week-ender cannot hop into his car to spend a few hours with Beethoven or Berlioz.

It means that the young children who are sent to the camps made up much of this huge audience. And many of them sat out on the lawn, under a moon, and listened from Schumann to Sousa, from Charles Munch to Arthur Fiedler, from the "4th Symphony" to the "Stars And Stripes Forever," and did we all have a glorious time! I had never seen a happier audience come out of anywhere, not even from Madison Square Garden after a fight when everyone won who should have won.

[2553]

Record Crowd Is Thrilled By Tanglewood On Parade

An all-time record of 12,493 eager seekers after varied musical entertainment stormed the gates of Tanglewood Thursday from 3 until well after the evening performance had started. Sunny skies and crystal clear air helped to make the 15th anniversary of the Berkshire Music Center's annual benefit, Tanglewood on Parade, a festive affair for all.

Starting at 4 p.m., members of the opera department headed by Boris Goldovsky and assisted by Robert Gay, Ruth Glass and Arthur Schoep in staging division, Elmer Nagy and Claude Marks, scenic division, Leo Van Witsen, costume division, Felix Wolfes, repertoire, and Tom Gaetini, lighting and technical direction, gave a charming performance of Humperdinck's "Hansel and Gretel" in the formal gardens, a perfect setting stage-wise. The voices of all the characters, which included Elaine Quint, Anne Rothgeb and Nancy Williams in the leading roles of Hansel, Gretel and the witch, assisted by Lesli Loosli and Elaine Freybler, were with good taste.

At the same time in The Barn, the Tanglewood Study Group, directed by V. Ludvig Zirner, assisted by Karl Kohn and Florence Dunn, presented a most enjoyable program including instrumental and vocal works by Tunder, Haydn, Purcell, Hindemith and Peuerl. As the personable Miss Dunn remarked, this is the only place at Tanglewood where music is made "just for fun." Here amateurs in all stages are gathered for a very rewarding two, four or six weeks of playing and singing under the patient guidance of these able leaders.

At 5:45 a brass fanfare, composed by Paul Dukas, starting and finishing in true martial fashion, with a lovely chorale mid-section, introduced Ralph Berkowitz, dean of the Music Center, who announced the various and simultaneous programs given by the 350 students from all over the Americas, Europe and the Orient, the climax of a successful fifteenth summer session.

The student orchestra, one of the finest in virtuoso membership this year, trained by Eleazar de Carvalho, assisted by Seymour Lipkin, opened their program in the Big Shed with a stirring performance of Weber's Overture to Euryanthe, conducted by Fernand Graton, followed by a sensitive reading of the rather repetitive and lengthy first movement of the Danish composer Nielson's Fifth Symphony, with Wyn Morris conducting. The rest of the program included the first movement of Schumann's Piano Concerto in A minor with Morey Ritt as soloist and Michael Senturia directing, Bachianas Brasilieras, No. 2 and the fourth movement of Tschaikowsky's Fourth Symphony.

In the Chamber Music Hall the excellent Fromm Fellowship Players presented several compositions by the Tanglewood Composers studying with Aaron Copland, assisted by Milton Babbitt and Irving Fine. Most interesting Piano Sonata by David Ward-Steinman a Sonata for violin and piano by Michael Kassler, and a group of songs by Gordon Sherwood, Malcolm Peyton, Joseph Lukewitz and David Ward-Steinman appealing both in text and their musically reflective form. A Divertimento for Violin, Cello, Oboe, Clarinet and French Horn by William Smith closed a future-promising program.

At the Theatre-Concert Hall one heard the first act of Carmen, which included Edward Purrington of Northampton acting and singing well the role of the guide, the third act of La Boheme, all pleasing vocally but one wished for more dramatic depth, which of course is a result of many more rehearsals than this department's overflowing schedule allows.

As the lovely and spacious grounds were slowly engulfed by picnickers the Tanglewood Choir sang a provocative group of songs from the Main House Porch, ending with the Saints Procession from Virgil Thompson's Four Saints in three acts. The Festival Chorus and Choir are trained by Hugh Ross, assisted by Lorna Cooke de Varon and Alfred Nash Patterson.

From the beginning of the evening's gala concert at 8:15 Dr. Munch conducted the Boston Symphony Orchestra in a festive and exuberant performance of Schumann's Fourth Symphony. Aaron Copland enthralled the audience with his Suite from "Our Town" and excerpts from his opera "Tender Land," including the Choral Square Dance and The Promise of Living, assisted by the Festival Chorus in expansive, rollicking and hearty mood, infected by this typically American music.

Following the drawing for 10 door prizes, in which a lady from Northampton was among lucky recipients, the program was strictly "Pops." Arthur Fiedler started the Boston Pops Orchestra in Rossini's Overture to the Barber of Seville, followed by the colorful Marche Slav of Tschaikowsky's. Then to complete and chuckling delight of all Ogden Nash became the "super smash" with his unique narration of his own rhymed verses for Saint-Saens "Carnival of Animals." Mr. Nash said that he had been a little concerned over the size of the audience, but he needn't have worried for his projection was so direct and simple, without mannerisms or frills, that each individual received and reveled in his aptly turned, pungent and ridiculously truthful rhymes. The timing was without flaw. Mr. Fiedler guiding the orchestra and the perfectly co-ordinated pianists Ralph Berkowtiz and Seymour Lipkin in a performance all obviously enjoyed.

Selections from popular "My Fair Lady" relaxed and swayed the almost audibly humming listeners, and of course, in true Pops tradition, Mr. Fiedler was more than generous in the innumerable and favorite encores. A satiated and utterly happy audience cheered its approval of a very successful Tanglewood on Parade.

M. deB. B.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

AUG 9 - 1957

Tanglewood On Parade Draws Record Crowd To Famed Lawns

The lawns of Tanglewood were covered with a crowd of 12,493 people Thursday night, the biggest ever to turn out for the annual Tanglewood On Parade held to raise money for the Berkshire Music center.

All departments of the center gave demonstrations during the late afternoon and early evening; there was an outdoor choral concert during the picnic supper hour; and the Boston Symphony orchestra and Boston Pops orchestra provided the concert in the Music shed at night.

For the gala concert Dr. Charles Munch led the Boston Symphony in a graceful performance of Schumann's Symphony No. 4, bringing it to a glorious climax as if to mark a special occasion. Then Aaron Copland, probably the most successful of living American composers and one long associated with Tanglewood, conducted two of his own works.

These were the poignant "Our Town" suite and excerpts from "The Tender Land." The first was handled very smoothly, a work of strong melodic pattern and rich orchestration. The Berkshire Festival chorus joined the orchestra in the Choral Square dance, a gay rousing piece, and "The Promise of Living," a stirring chorus from "The Tender Land."

The Berkshire chorus was magnificent, with a gorgeous ringing vocal quality that combined well with the orchestra.

The second half of the program was presented by the Boston Pops under the baton of Arthur Piedler. Rossini's Overture to "The Barber of Seville" and Marche Slave by Tschaikowsky were followed by a completely charming presentation of Saint-Saens' "The Carnival of the Animals" with Ogden Nash there in person to interpolate his own bright verses written to match. The program ended with a medley from "My Fair Lady," and several Boston Pops encores.

The Berkshire festival draws to a close this week end with concerts featuring the works of Beethoven.

Tonight's concert will be conducted by Charles Munch and will include the Beethoven Violin Concerto with Isaac Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger.

Saturday night Carl Schuricht will present the Konzertante Musik of Boris Blacher, Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 ("Eroica").

The final concert on Sunday afternoon conducted by Dr Charles Munch will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Voisin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass. The Berkshire festival chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

—A.B.M.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
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AUG 9 - 1957

MUSIC

Tanglewood

TANGLEWOOD, Aug. 8 — The Boston Symphony Orchestra had its 11th annual "Tanglewood on Parade" in beautiful summer weather this evening, attracting a record crowd of 12,493 to attend a series of musical events and demonstrations culminating in one of Arthur Fiedler's pops concerts.

The high point of the concert itself, which began seriously enough under Charles Munch with Schumann's fourth symphony and works by Aaron Copland, the composer conducting, was the appearance of Ogden Nash. Mr. Nash convulsed the immense crowd, which overflowed onto the lawn outside the shed, with his reading of his own verses commenting on Saint Saens' "Carnival of the Animals."

The poet, whose highly evolved comic verses are famous, read his verses with a droll, dry sense of humor, in a rich Harvard (or is it Yale) accent, but unfortunately there was no sound system and he was largely inaudible save to those in the immediate area.

Fiedler Cuts Loose

The piano soloists were Seymour Lipkin and Ralph Berkowitz, who did the entertaining piano parts in Saint Saens' familiar burlesque of everyone, himself included, in his portraits of the creatures of his carnival.

Following the playing of Mr. Fiedler's current big pops number, selections from "My Fair Lady," the real fun began as Mr. Fiedler cut loose with a number of the pops comic encores. The ones that drew the roof of the great shed with merriment were the translations of "Love Is a Many Splendored Thing" and "The Banana Boat Song." By the time he finished up with "The Stars and Stripes Forever," he and the orchestra had attained one of the biggest ovations ever heard in these green hills.

Aaron Copland for his part, conducted a brief section from his score to "Our Town," a quiet, gentle and charming thing all of a mood but pleasant to hear. Two choral excepts from his opera "The Tender Land" sung by the Berkshire Festival chorus, concluded his part in the concert, which followed the traditional lawn party and picnic supper on the green.

According to the management, the current season at Tanglewood has run consistently ahead of all previous years with some 106,934 people in attendance so far. Two factors, aside from the constantly growing audience in general, are held responsible. The weather, for one thing, has been exceptionally good throughout, with only one severe rainstorm to hold the audience of a concert down to 3500. The other is the Massachusetts Turnpike, which has brought up a good many more Bostonians than have hitherto made the trek, cut now from four or more hours to an easy two.

Concerts tomorrow, Saturday and Sunday afternoon bring the festival to a close.

R.F.E. JR.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 9 - 1957

'Tanglewood Parade' A Seven-Ring Circus

By RAYMOND MORIN,
Telegram Music Critic

LENOX — It was a seven-ring circus for as many hours at "Tanglewood on Parade" yesterday afternoon and evening. By their atendance, 12,493 persons contributed to the Berkshire Center for whose benefit this annual event is held and who provided five parts of the entertainment. Proceeds were over $31,000.

The evening concert was given by the Boston Symphony conducted by Charles Munch—also by Aaron Copland in two of his own compositions. Following intermission, the Boston Pops Orchestra and Arthur Fiedler took over, with duo-pianists Seymour Lipkin and Ralph Berkowitz, assisted by Ogden Nash in his own rhymed commentaries on Saint-Saens.' "Carnival of the Animals."'

Melody Lines

In part, Munch gave Schumann's symphony No. 4 in D minor an almost frenetic reading. It opened with finely-sculptured melody lines, exuding warmth in strings. Vigor was unrestrained, but seemingly doled out with composure. Heavy brass was all that blotted a fine aura of tonal balances and dynamics.

The conductor interrupted the second movement when a sceraming child added a persistent aligato to Schumann's delicate melodies. More important is that it was beautifully played.

Munch handled the scherzo with almost violent action at a tremendous clip, and the finale again had some almost offensively loud volume from brass. Some of the most brilliant work was done by the cellos and bases.

Pallid Complexion

Copland's "Our Town" suite gave the program a pallid complexion. It's moaning, groaning, pathetic little tune just about tired itself out. It was conducted more engagingly than it was written.

The excerpts from Copland's "The Tender Land" were quite another matter. This is music for fun, and was so treated by the Berkshire Center Chorus, who snapped out the words to the "Square Dance" supported with vigorous touches from orchestra.

It would have helped if the words to "The Promise of Living" (same Copland work) had been better understood. The orchestra managed to drown out the chorus pretty thoroughly and the composer did nothing about it — or couldn't. Nevertheless, a certain quality of the grandiose was achieved.

Rossini's Overture

The evening went from a virtuoso Boston Symphony to a mighty efficient Boston Pops under Fiedler. The overture to Rossini's "The Barber of Seville" was sparkling, but didn't reach any very great moments.

Tchaikovsky's "Marche Slav" grew from sinuous, quiet solos in woodwinds to a full-scale, conglorous ending.

The start of Saint-Saens' "Carnival of the Animals" was the quiet-spoked, impeccably-enunciating, reedy-voiced Ogden Nash. He wrung every ounce of humor out of every verse with which he prefaced the zoological parade — the shortest being, "in the world of mules — there are no rules."

Splendid Pianist

Messrs. Lipkin and Berkowitz were splendid in the duo-pianist roles, particularly in the mimicry of pianists and the imitations of donkeys. The orchestra smacked every selection with apparent relish. They crawled with the tortoise, lumbered with the elephant, and roared, chirped, and growled in the best tradition.

Remaining numbers were a medley from "My Fair Lady," "Fast Track," "Calypso, 1, and other fine, pop fodder.

Simultaneous

A half-dozen Bershire Center events were taking place almost simultaneously beginning at four in the afternoon. We managed to look in on some of each. While comparisons weren't intended, they were inevitable.

The natural beauty of the grounds beyond Tanglewood's formal gardens was a perfect setting for scenes from Humperdinck's opera, "Hansel and Gretel." Both title roles were done with remarkable naturalness by Anne Rothgeb and Elaine Quint. Their voices were both mature and fluid enough for conviction. A more ominous witch has never invaded the scene than Nancy Williams'.

It was a charming experience even for those of us who had to face a hot and glaring sun.

Less Exciting

Less exciting were the offerings of the Tanglewood study group, comprising about 30 singers and 15 instrumentalists. They held forth in the barn with excerpts from cantantas, catches, and chorus from the 17th Century to the present.

A scene from Purcell's "Dido and Aeneas," conducted by Ludwig Zirner was poor in pitch and sounded mechanical. Florence A. Dunn directed the group in some English catches that were just as spotty but more entertaining in themselves.

One of the most valuable aspects of the exhibition was the work of Tanglewood composers. We were particularly interested in a piano sonata written and played by David Ward-Steinman of Alexandria, La.

Rythmic

Its abstract music is derived from mood-music. The composer played it well, which wasn't a foregone conclusion. In spots it was hard to glean the message Ward-Steinman wishes to convey. In general, the opening movement is rhythmically alive, harmonically vague and and melodically objective. The second movement had more good moments that were not impeded with evasions.

A Prokofieff-Scriabin genre appeared in the finale, which is both percussive and concentrated on rhythmic complexities, the least of which was syncopation.

Rich talent was manifested in the performances of the Berkshire Center Orchestra, performing under five conductors from five nations.

Few Cues

At times it appeared as if the most remarkable thing about Nielsen's Fifth Symphony was that conductor Wyn Morris from Wales had averted an emotional collapse. He spent his energy keeping time, looking overcome, and giving few cues. The orchestra played very well.

Morey Ritt from Hempstead, N. Y. was soloist in the opening movement from Schumann's piano concerto. It was a light-fibered performance, agile-fingered and pliant. Conductor Michael Senturia from Washington, D. C. gave her a sympathetic, helpful background.

One might have judged Miss Ritt's projection of dynamics more accurately if it hadn't been for several hundred lusty-voiced youngsters who must have thought they really were at a circus.

Fine Control

The most tasteful student-conducting was by Gustav Meier from Zurich, Switzerland. He demonstrated a fine control over the unruly rhythms of Bachianas Brasileiras No. 2 by Villa-Lobos, and drew out a ringing account of its melodies. The orchestra played it remarkably well.

Tonight marks the opening of the Festival's final series. Munch will conduct the Boston Symphony in Beethoven's Leonore Overture, No. 3. And Isaac Stern is soloist in the Beethoven Violin Concerto. The remaining work is Honegger's Symphony No. 3 "Liturgique."

[2567]

Gazette (e)
WORCESTER, Mass.
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AUG 9 1957

12,500 Attend Gala Benefit At Tanglewood

By JOHN F. KYES

LENOX, Aug. 9 — The avowed purpose of "Tanglewood on Parade," the gala annual event presented yesterday, was to benefit the Berkshire Music Center, which again has served over 400 students from all parts of the globe in six weeks of topflight instruction.

That this goal was served well is evident from the announcement by William J. Cox, chairman of the Friends of Berkshire Music Center, that over 12,500 attending yesterday's program had paid in a gross of more than $31,000.

This throng had a delightful day embracing all sorts of student presentations and culminating in a concert in which the Boston Symphony was conducted by Charles Munch and Aaron Copland, and the Boston "Pops" Orchestra, by Arthur Fiedler. All performers donated their services.

Good Legs Needed

You need a good pair of legs and some patience to sample all the "Parade" wares.

At 4 p. m., Boris Goldovsky at the piano and a student cast entertained the box-holders and reserved seat patrons with opera in the open air, using a corner of the orchard near the formal gardens.

Imagination was evident in the acting and costuming, and delightful voices tempted one to forget the blazing sun.

At the same time, off the grounds in the "Barn," the Tanglewood Study Group of singers and instrumentalists was tackling music from earlier centuries, most of it choral.

The conductors were Ludwig Zirner, Karl Kohn and Florence A. Dunn.

Dilemma Worsens

At 6 o'clock the critic's dilemma was even more bewildering.

From snatches of opera scenes in the Theater-Concert Hall, again presented by Goldovsky's department, I fled the role of a standee to relax in the big Music Shed at a concert by the student orchestra of 70, trained by Eleazar de Carvalho and Seymour Lipkin, and performing under the direction of student conductors hailing from Canada, Wales, Washington, D. C., Switzerland and London.

Single movements of works by Weber, Nielsen, Villa Lobos, Tchaikovsky and Schumann were presented, the latter with a winsome, capable girl soloist.

I had to miss the interesting program by Tanglewood composers in the Chamber Music Hall at the same hour. Here the young writers in many cases were perforrming their own music, assisted by 11 players of the Fromm Fellowship.

Massed Hundreds

At 7, the Tanglewood Choir sang from the porch of the Main House to hundreds massed solidly on the lawn.

Trained by Hugh Ross, Lorna Cook de Varon and Alfred Nash Patterson, the chorus performed under their direction and also that of several student conductors.

At the evening concert in the shed, more than 6,000 crowded the building, while thousands more camped on the vast lawns.

His great personal energy drew from the famed orchestra the utmost in romanticism with technical precision and feats hidden beneath an air them-like richness of tone and a superb utterance of dramatic passages.

There was tenderness in the elegiac opening of the 'Romanze" and delightfully lyric and elastic phrasing in the "Scherzo."

Wins Audience

Aaron Copland, for many years invaluable to the school as a composer, teacher and consultant, won the audience completely as conductor, with a Suite from the music he composed in 1942 for the film "Our Town" and excerpts from his recent opera, "The Tender Land."

"Our Town" was music of tender memories, and "The Tender Land" exploited American idioms both in "Choral Square Dance," where a chorus of 100 voices, prepared by Patterson, sang vigorously and accurately, and in "The Promise of Living," where singers a orchestra reached a nobler mood.

After the intermission drawing of fascinating door prizes, Fiedler and the Boston "Pops" took over in a program frankly designed for pleasure.

Among the preliminaries was a stunning version of Tchaikovsky's "Marche Slav." The Boston percussion and brasses are not timid.

Big Fun

The big fun was a complete rendition of Saint-Saens' "The Carnival of Animals." Fourteen brief and pungent episodes were highlighted by introductory verses recited by their famed author, Ogden Nash.

Listeners began chuckling then, and did not stop when the composer's witticisms carried forward the jokes mimicking various animals directly or by innuendo. Throughout this work, Lipkin and Ralph Berkowitz (dean of the Music Center) did brilliant work at two pianos, with a keen sense of humor.

The cello solo of Jacobus Langendoen in "The Swan" was a high point.

The audience went home humming hit tunes from "My Fair Lady" and tingling from numerous encores, including E. Strauss' "Fast Track Polka," "Love Is a Many Splendored Thing," "Calypso" and "The Stars and Stripes Forever."

Mahan

CONGRATULATIONS are offered by Arthur Fiedler, right, conductor of the Boston Pops at Tanglewood, to Ogden Nash, who read his own rhymed commentaries on Saint-Saens' "Carnival of the Animals," which made a great hit with the audience.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 9 1957

Tanglewood on Parade . . . An Evening in the Berkshires

Special to the Hartford Times

Lenox, Mass. — Tanglewood re-visited.

Pressures of a different sort have kept me from the Berkshire Music Center the last couple of years after an unbroken record of having heard every concert for nearly two decades, beginning with the tent affair on the Hanna farm.

Remarkably, Tanglewood is little changed—only a little more of what it was, a relaxed outing mood in a dizzy variety of apparel, combined with a deeply attentive respect for whatever music was offered and a ready vociferation.

Tanglewood on Parade was like that last night. The more serious, baccalaureate activities had been going on through the afternoon when in all the smaller sheds and practice rooms, the various departments had made music in the nature of progress reports.

BY NIGHTFALL all of the parking fields were filled to capacity, the first time I have ever known them to be so, and the private yards were packed at 50 cents a car.

There were familiar sights: Hugh Ross, seen earlier at his accustomed table at Chef Karl's, contemplating from the edge of the pavilion, the gathering audience; George Judd, now retired but looking as distinguished as ever, a Beacon Hill counterpart of Charles Munch; crossing the lawn with his wife was another veteran of the critics' corps, Jay Rosenfeld of the Berkshire Eagle. One would have looked for him in the press room but he said he had done reviews for ten nights in a row and was taking a holiday.

There was music, of course, the highlight of which was Ogden Nash reciting his rhymed commentaries on the characters in Saint-Saens "Carnival of the Animals." The composer's quip at pianists was handsomely polished off by Seymour Lipkin and Ralph Berkowitz.

THE EVENING was a sort of Carnival of Conductors—Munch, Aaron Copland and Arthur Fiedler all taking their turns with the baton. The first delivered up a solid performance of Schumann's D minor Symphony which, from where I sat, testified that the brass department of the Boston Symphony Orchestra continues to be its most brilliant section. Later there was some trumpet playing that was dazzling.

Much as I like Copland's suite "Our Town" it wasn't a particularly good choice for this program because of its low-key dynamics. It is doubtful that the folks on the lawn—and their ratio to the reserved seat contingent represents the submerged part of the iceberg—heard much of it. His excerpts from "The Tender Land" were fetching and brought into voice the lusty Festival Chorus.

Fiedler gave us Marche Slav, Rossini's Barber overture, and wound up with the amazingly durable tunes from "My Fair Lady."

C. E. L.

CHARLES MUNCH
Conducts at Lenox

Annual Parade Draws 12,493 To Tanglewood

$31,000 Gross For Music Center Sets New Record

By ARTHUR MYERS

A sunny, cool afternoon and a beautiful evening, complete with silvery full moon, combined with some well-known musical and literary talent yesterday to bring off the most successful Tanglewood on Parade in history.

A total of 12,493 came through the gates, clicking off a $31,000 gross for the Berkshire Music Center. The figure smashed the extant record to smithereens — 10,050 admissions for a $24,000 gross, set in 1954. Last year 9,787 turned out for a $24,266 gross.

What might have provided the extra fillip to the turnstiles was the appearance of humorist Ogden Nash, who recited a series of verses as punctuation to the Boston Pops' rendition of Saint-Saens' "Carnival of Animals."

There was no immediate report on the number of sandwiches consumed, bowls of potato salad sat in, or martinis spilled, but the total is believed also to have broken new ground.

Three types of box lunches were available — cold roast chicken, sliced turkey sandwich, and roast beef sandwich, with choice of

Tanglewood
Continued on Second Page

Mahan

A RECORD CROWD of 12,493 converged on Tanglewood last evening for the Tanglewood on Parade program for the benefit of the Berkshire Music Center. A record for the 15-year-old musical potpourri also was set by the gross, which reached a whopping $31,000. More than half the visitors, as may be seen before the Shed concert, camped on the lawn.

Tanglewood Goes on Parade Before Record Crowd

Tanglewood

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beverage and a plum for dessert. Coca Cola was priced at 25 cents. Miniatures of beer also went for two bits.

Feast for Gourmets

It was a feast for gourmets and music appreciators alike.

The early part of the festival was given over to performances by students. They began at 4 with a presentation of a scene from Humperdinck's "Hansel and Gretel" near the formal gardens. Nearby, in the Barn, more esoteric tastes were titillated with renditions of centuries-old chamber music, including Old English Catches.

At 6, music lovers were faced with more decisions, as simultaneous performances went on in the Music Shed, the theater-concert hall and the Chamber Music Hall. These were light symphonic selections, played with verve and joyousness by the student orchestra, scenes from "Carmen" and "La Boheme," and chamber music composed by Tanglewood composers.

An interesting example of the last was "Tell Me Where Is Fancy Bred," done by Malcolm Peyton of Princeton, N.J. Some excellent varieties can be obtained on Columbus Avenue in Pittsfield.

A concert at 7 by the Tanglewood Choir ran into the height of the dinner hour but was nevertheless well attended.

At 8:15 Tanglewood moved up its big guns.

The Music Shed filled up, the last baked bean and banana were hastily consumed on the lawn, and the old pros took over.

The opening offering was Schumann's Symphony No. 4 in D minor, conducted as one teen-ager put it, "by Charles What's-His-Name."

Following this, Aaron Copland conducted his "Our Town Suite" and excerpts from "The Tender Land."

Draws Mother's Name

During the intermission, door prizes were drawn. Among the prizes were a Hi-Fi set and 15 bottles of champagne. But the high light of this interlude was an amazing stroke of chance perpetrated by Miss Natasha De Leuchtenburg, a Brookline student who was drawing the stubs from a huge box. Reaching in among 12,493 stubs, Miss De Leuchtenburg came up with her mother's, good for two season passes to Tanglewood.

"I could die!" she explained. "This is so embarrassing!"

After the intermission the Boston Pops under Arthur Fiedler took over, and drew a response that tended to solidify any lurking suspicion that most Tanglewooders are lowbrows who tap their feet and whistle in the shower.

After banging off the Overture to "The Barber of Seville" and "Marche Slav," the piece de resistance stepped onto the stage, in the person of Ogden Nash, poet.

Mr. Nash, who looks and speaks like somebody's English professor, recited a collection of verses he had composed to punctuate Saint-Saens' "The Carnival of the Animals."

To this literary critic, they seemed hardly first-rate Nash, but the man who gave the language the couplet—

The interest I take in my neighbor's nursery
Would have to grow to be even cursory

can't go too far wrong.

Here are some of them—every reader his own critic:

Come crown my brow with leaves of myrtle
I know the tortoise is a turtle.
Come carve my name in stone immortal,
I know the tortoise is a turtle.
I know to my profound despair
I bet on one to beat a hare.
I also know I'm now a pauper
Because of its tortley turtley torpor.

Or:

The rooster is a roistering hoodlum,
His battle-cry is doodle-doodlum.
Hands in pockets, cap over eye,
He whistles at bullets passing by.

Or:

The swan can swim while sitting down,
For pure conceit he takes the crown.
He looks in the mirror over and over,
And claims to have never heard of Pavlova.

Or:

At midnight in the museum hall
The fossils gathered for a ball.
There were no drums or saxophones
But just the clatter of their bones,
A rolling, rattling, carefree circus
Of mammoth polkas and mazurkas.
Pterodactyls and brontosauruses
Sang some ghostly prehistoric choruses.
Amid the mastodonic wassail
I caught the eye of one small fossil.
Cheer up, sad world, he said, and winked—
It's kind of fun to be extinct.

Four Maids Polled

A quick poll of four maids from the Bronx produced the following depositions:

"I didn't think he was so funny."
"I think he's fabulous."
"I liked him."
"I liked him."

It must be added that the nonconformist was a delinquent type who tickled her neighbor during Schumann, ate more than her share of the community orange, and was reprimanded by a nearby serious music lover for continuous giggling.

The concert was now drawing to a close, but a possible new record was set when not one of the 12,493 broke for his car during the last number. For it was a selection from "My Fair Lady," and the audience was enthralled. Nobody walks out on "Get Me to the Church on Time," "Wouldn't It Be Loverly," "I've Grown Accustomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain," and "With a Little Bit of Luck."

No one would leave after that, and Mr. Fiedler came down the stretch with an encore titled "Fast Track" and followed that up with "Calypso."

For a clincher he knocked loose the rafters with "The Stars and Stripes Forever."

It was a real nice clambake.

Mahan

WELCOME address to the 12,493 persons who attended last night's Tanglewood on Parade program was given by Ralph Berkowitz, dean of the Berkshire Music Center.

Beethoven Works Are Featured In Final Weekend Concerts

TANGLEWOOD—Music of Beethoven will be featured as the programs of the final weekend here of the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director.

Concerts tonight and tomorrow evening at 8:30 and Sunday afternoon at 2:30 will be presented in the 6,000-seat Music Shed and will include a performance by Isaac Stern of the Beethoven Violin Concerto tonight, a guest conductor, Carl Schuricht, tomorrow evening and on Sunday afternoon a performance of Beethoven's Ninth Symphony.

Tonight's concert will be conducted by Dr. Munch and will include, in addition to the Beethoven Violin Concerto with Mr. Stern, Beethoven's "Leonore" Overture No. 3 and the Symphony No. 3 (Liturgical) by the French composer, Arthur Honegger. At tomorrow evening's concert Carl Schuricht will present the Konzertante Musik of Boris Blacher, several years ago composer in residence at the Berkshire Music Center. Schubert's Unfinished Symphony, and Beethoven's Symphony No. 3 "Eroica."

The final concert on Sunday afternoon, to be conducted by Dr. Munch, will open with Aaron Copland's "Quiet City" (solo trumpet: Roger Volsin, solo English horn: Louis Speyer). Dr. Munch will close the 20th Berkshire Festival season with Beethoven's Ninth Symphony. The soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor; and Donald Gramm, bass. The Berkshire Festival Chorus will be prepared by Alfred Nash Patterson and Hugh Ross.

The Saturday morning rehearsal of the Boston Symphony Orchestra at 10 o'clock will be open to the public. Admission is $1 for the benefit of the orchestra's pension fund.

Concerts open to Friends of the Berkshire Music Center include a special concert of contemporary chamber music by resident fellows of the Fromm Music Foundation's special program at the Berkshire Music Center this summer, the final concert by the Student Orchestra in the Shed at 3 p.m. tomorrow and the final student chamber music concert on Sunday morning at 10 in the theater-concert hall.

Pops Goes the Symphony

By JAY C. ROSENFELD

THE GALA concert in the Shed last night by the Boston Symphony orchestra was the climax, as usual, of the great annual festive occasion of Tanglewood-on-Parade.

The program proved to be the giant economy size which included within its short two-and-three-quarters hours exhibits of three of the major activities of the Berkshire Festival.

Exhibit one was the performance by the Boston Symphony under the leadership of its musical director, Charles Munch, of Schumann's fourth Symphony; exhibit two was the same orchestra, assisted by the Festival Chorus, prepared by Alfred Nash Patterson, in several short excerpts of Aaron Copland, led by the composer; exhibit three, the last half of the program, was the Boston Pops orchestra under its regular conductor, Arthur Fiedler, in a half-dozen selections from their vast and enchanting repertory.

* * *

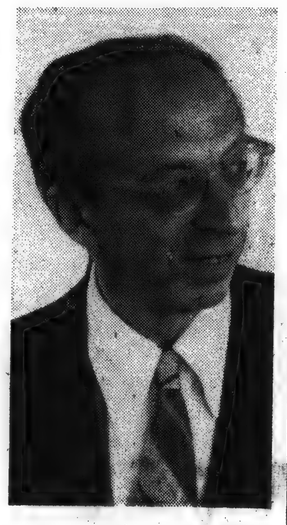
THE ORCHESTRA played Schumann for Munch with all its wealth of tone and virtuosity and the four short movements, played without pause, showed the famous Bostonians at their best.

Copland's music was the hit of the evening. "Our Town" is a fascinating atmospheric orchestral invention of quiet imaginative charm. The chorus joined the orchestra in two excerpts from "The Tender Land," Copland's opera on the book of the late James Agee which was concerned with the wooing of a Western-farm girl by an itinerant farm-worker. The chorus, in the pink of alertness and responsiveness, sang for Copland to make "The Choral Square Dance" and "The Promise of Living" more communicable as pure music than the pieces had been as integrated in the stage production. Certain it was that this concert version, on the whole, had the advantage of better performers than the opera, both within the voices and the instruments. Copland appears personally as conductor only on rare occasions. His music pleased the huge audience enormously. Its transparent formula is distinctive and appealing, and his performing forces caught his infectious ardor.

* * *

AFTER A slight metamorphosis and game of musical chairs, the orchestra, in its altered disposition, became the Boston Pops and Fiedler, its famed leader, whipped them through their familiar pages to afford the eager audience endless delight. Saint-Saens grand zoological fantasia, "The Carnival of the Animals," had as piano soloist, Seymour Lipkin and Ralph Berkowitz, who had already this season shown prowess, and as narrator in his own rhymed commentaries on the various animals, Ogden Nash himself.

Nash's verses to the Saint-Saens sketches are high peaks of the inimitable wit's individuality



Aaron Copland

and his articulation and timing were a masterwork in their own right. The wealth of talents employed in this production made an overwhelming performance. The illusions and implications in the music were hilarious and such more serious moments as the flute solo by James Pappoutsakis and the cello solo in "The Swan" by Gustav Langedoen were appreciatively recognized.

* * *

FIEDLER delighted his audience as he ran through the overture to Rossini's "The Barber of Seville," Tchaikovsky's "Marche Slav" and selections from Loewe's "My Fair Lady," after which came the encores which only the endurance of the performers limited. The inevitable and rousing "Stars and Stripes Forever" brought the evening to an explosive climax.

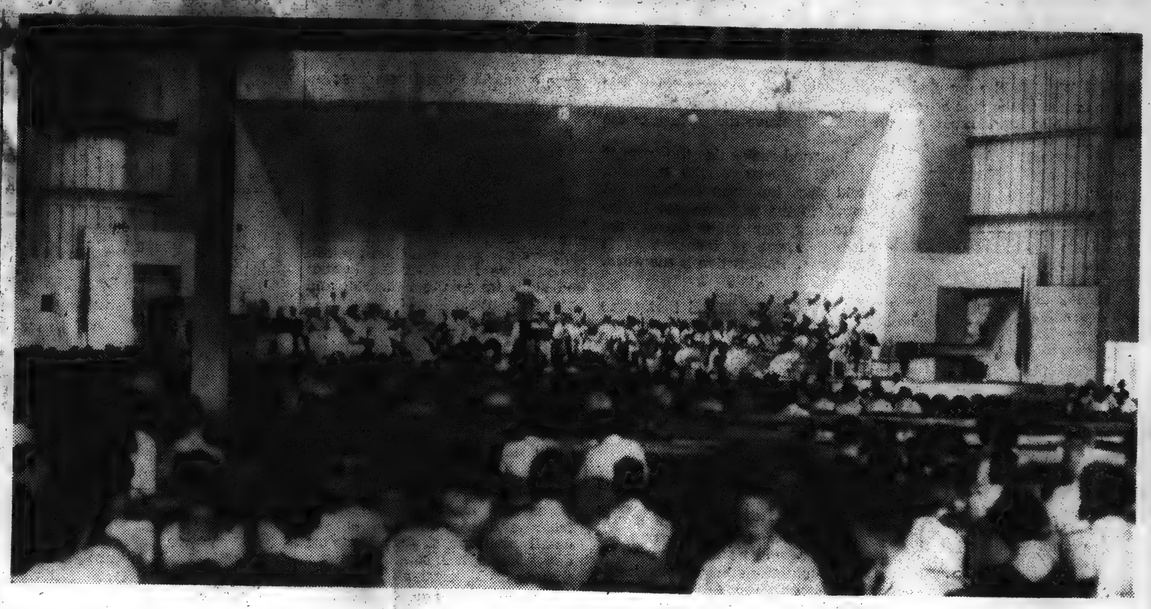
Art Festival Set Aug. 23 at Shelburne Falls

SHELBURNE FALLS — The Mohawk Trail's first summer art festival will be held here Aug. 23, 24 and 25, drawing from the work of artists in nearby areas of Massachusetts, Vermont and New Hampshire.

The three-day show, including paintings by summer visitors and area residents, will be staged at the Bridge of Flowers near Salmon Falls on the Deerfield River. It will be presented by the Deerfield Valley Art Assn. and the local Women's Club.

In charge of the event are Stephen G. Mainatty of Old Deerfield, president of the art association, and Mrs. John J. Shea, vice president of the Women's Club. Mrs. Shea is accepting registrations from artists until Aug. 15.

The Bridge of Flowers is a 400-foot span which used to serve as a trolley bridge.



Mahan

STUDENTS who make up the Berkshire Music Center orchestra presented works of five composers in the Music Shed at opening of benefit program last night at Tanglewood. The orchestra, trained by Eleazar de Carvalho, assisted by Seymour Lipkin, was directed by five student conductors during the demonstrations given by all departments in the school.

Final Concert by Students At Shed Tomorrow at 3

TANGLEWOOD—The student orchestra of the Berkshire Music Center will present its final weekly concert of the 1957 season on Saturday afternoon at 3 in the Music Shed.

The program features works by Beethoven, Prokofieff, Walton, Bartok, Haydn and De Falla. Four student conductors will share the podium with Brazilian conductor Eleazar de Carvalho and Seymour Lipkin, both of the Music Center faculty.

Gustav Meier of Zurich, Switzerland, will direct a performance of Beethoven's "Coriolanus" Overture. Jesse Levine of the Bronx, New York, is soloist in a performance of the first movement of Walton's Viola Concerto under the direction of Michael Senturia of Washington, D.C. Fernand Graton of Montreal, Canada, will conduct Prokofieff's "Lieutenant Kije" Suite, while Wyn Morris of Llanelly, South Wales, will lead the orchestra in a performance of Bartok's Concerto for Orchestra. Following the intermission, Eleazar de Carvalho will direct a performance of Haydn's "Sinfonia Concertante," with soloists Verona Graf, violin; Deborah Reeder, cello; Peter Angelo, oboe, and Isabelle Clore, bassoon. Seymour Lipkin will direct the concluding work, De Falla's "Three-Cornered Hat."

On Sunday morning the sixth and final chamber music concert will feature works by Stravinsky, Prokofieff, Schoenberg and Brahms. Both concerts are open to Friends of the Berkshire Music Center.

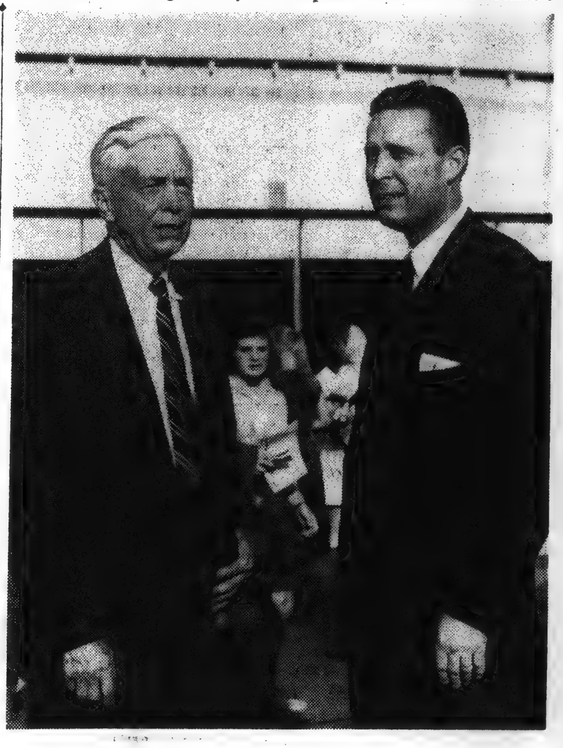
Theater Plans Myers Musical

WILLIAMSTOWN — A 25-minute musical, "Oh Happy Day," will be presented in the Adams Memorial Theater of Williams College next Wednesday and next Friday evenings as an addtional feature of the Williamstown Summer Theater production of "The Enchanted."

The musical, which will be given after the regular performance, is a one-woman show written and choreographed by Martha Myers, with music by Aaron Copland and Virgil Thomson.

The six characters in the story are all portrayed, in monologue, dance and song, by Mrs. Myers. The plot, in the true musical-comedy tradition, concerns a love affair. Decor for the production is by Will Steven Armstrong and lighting is by Tanya Komisarjevsky. Mrs. Myers designed the costumes.

Mrs. Myers is the wife of Gerald E. Myers, assistant professor of philosophy at Williams. She has worked in several of the theater's productions and teaches dance and stage movement for the theater's apprentice program.



Mahan

BEST WISHES are extended by George E. Judd, left, retired manager of the Boston Symphony Orchestra, to Gail W. Rector, assistant manager of BSO, who is leaving the BSO Sunday to take up his new duties as executive director of Universal Musical Society of the University of Michigan.

Mahan

FIRST APPEARANCE on the podium at a Tanglewood on Parade program was made last night by Dr. Charles Munch, who conducted the Boston Symphony Orchestra in the first part of the concert in the Music Shed. With members of the BSO, he is acknowledging an ovation from the huge crowd.

Mahan

THE FANFARE, which traditionally opens Tanglewood on Parade, was given last night by a group of brass players from the student orchestra under the baton of Roger Voisin, first trumpet in the Boston Symphony, in front of the Shed.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 15 1957

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Following this, the Tanglewood Choir gave a concert from the porch of the Main House. This was also the time for picnicking, with some of the crowd taking advantage of the lawn fronting the porch so as to enjoy the choral strains of *Ave Maria* and *The Lord's Prayer* with their dinner.

At 8:15, in the Music Shed, the main concert began with the Symphony, under the baton of Charles Munch, performing Schumann's *Symphony No. 4*, followed by Aaron Copland's *Our Town* Suite and *Choral Square Dance* and *The Promise of Living* from his opera, *The Tender Land.* The composer of these two contemporary works was on hand to conduct the orchestra in its performance of them.

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THE SANBORN STANDARD
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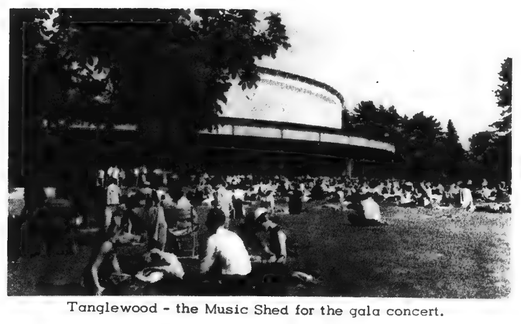

Tanglewood - the Music Shed for the gala concert.

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Transcript (e)
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Independent
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The highlight of the program was a two-part concert in the big shed. The first half featured the full Boston Symphony under the direction of Charles Munch and composer Aaron Copeland. Mr. Munch led in a performance of Schumann's Fourth Symphony, and Mr. Copland conducted two of his own works, excerpts from the score of "Our Town" and the opera, "The Tender Land." The Festival Chorus appeared in the opera selections.

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SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, AUGUST 9, 1957

Opera, Picnics, Symphony, Tanglewood Parade Fare

By WILLARD M. CLARK

Lenox, Tanglewood, Aug. 8 — Tanglewood opened its doors as widely as they would open today and a record crowd of 12,493 came in to see what the Berkshire Center and Festival were all about. We are told that the crowd was the largest in the history of the traditional "Tanglewood on Parade."

There was much to see and much to hear. One had a choice of opera scenes, a concert by members of the study group during which student choral conductors led works by such composers as Haydn, Purcell and Hindemith, or if fancy desired, there was a charming excerpt from "Hansel and Gretel" sung in the formal gardens under the direction of Boris Goldovsky.

Preceded by a fanfare at 5:45, Dean Ralph Berkowitz greeted the visitors and offered them sumptuous fare which included a concert by the student orchestra; scenes from "Carmen" and "La Boheme," a concert of works by the composers who have been studying here this season and an unusually fine choral performance by the Tanglewood Choir. By that time it was time to eat and picnic parties are very much the thing when Tanglewood is on parade.

The spacious lawns were literally hidden by the picnickers who came in all manner of dress.

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The evening concert was divided into two parts, in the first half, the Boston Symphony Orchestra held forth under the leadership of Charles Munch and composer Aaron Copland. Mr. Munch led a rugged and communicative performance of Schumann's Fourth Symphony. I have seldom heard the brasses play more handsomely. Mr. Copland conducted two of his most ingratiating compositions, excerpts from the musical score of "Our Town" and, with the assistance of the festival chorus, excerpts from his opera "The Tender Land" which was premiered here at Tanglewood. One could not hope for a more enthusiastic audience which seemed to inspire both conductors and instrumentalists.

Typical Pops Program

Arthur Fiedler and the Boston Pops Orchestra took over for the remainder of the program playing a typical Pops program but adding for this occasion the person of humorist Ogden Nash, who recited the delightful verses he had written for the performance of "The Carnival of Animals." These verses certainly add to the gaiety of this composition, but as I listened I wondered what Saint-Saens would have thought about them, and what he might be doing now.

Messrs Seymour Lipkin and Ralph Berkowitz were the skilful pianists in this work. Other works included the overture to "The Barber of Seville;" "Marche Slav" and selections from "My Fair Lady." All were greeted rapturously by the audience, but this is usually the case when the Boston Pops Orchestra and its astute leader get under way. Of course there were encores, plenty of them.

The "Tanglewood on Parade" committee of which Mrs. Serge Koussevitsky is chairman and Miss Margo Miller, secretary, have every reason to be proud of this season's achievement. The list of door prizes was impressive, ranging from an orthophonic phonograph or electric refrigerator to old fashioned candies, perfume and assorted herbs. Everyone had a good time and that is what counted most.

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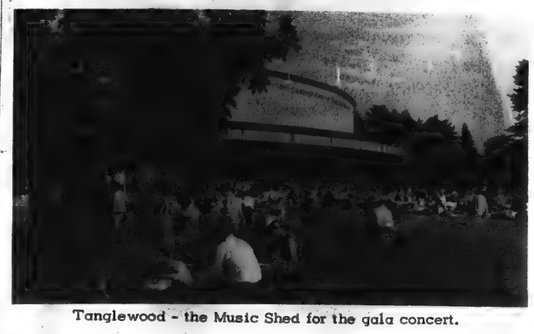

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LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 15 1957

[200]

Grace Notes

TANGLEWOOD
Friday, August 9th
By J. W. H.

The gentlemen of the Boston Symphony Orchestra were still in the [illegible] of their Tanglewood on Parade rendition of *Stars and Stripes Forever* when they launched into the *"Leonore" Overture No. 3* on Friday. It was a big number—spirited, vital and loud. The off platform trumpet calls heralded a genuine escape from impending doom. No doubt, this was exactly the feeling Beethoven was striving to create in his various revisions of this number.

Honegger's Third Symphony was the second offering of the evening and Charles Munch led the orchestra through a dramatic reading of this quasi-religious score. Honegger gave this composition the title *Symphony "Liturgique"* and followed a program indicated by the sub-titles of each movement: Dies Irae, De profundis clamavi, and Dona nobis pacem. Neither the profundity of the titles nor the disonances of the harmonies, nor the complications of orchestration save the work from triteness.

Beethoven's *D Major Violin Concerto* with Isaac Stern as soloist was the outstanding work of the evening. The complete rapport between orchestra, conductor and soloist in this work resulted in a sympathetic, tender and [illegible] performance. If Mr. Stern and the Boston Symphony [illegible] often, as apparently they [illegible], it would be nice to [illegible].

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SPRINGFIELD UNION,

TANGLEWOOD PRESENTATION SHEER MAGIC

Orchestra in Brilliant Form, Stern's Performance Inspired

By WILLARD M. CLARK

Lenox, Aug. 9—The final week end of the Berkshire Festival is upon us and tonight 8140 people were on hand to hear a splendid performance of Beethoven's only violin concerto played by Issac Stern, a vigorous and well integrated performance of the "Leonora" overture by Beethoven, and an exciting and tremendous performance of Honegger's Third Symphony which he titled "Liturgique."

Final Concert Tomorrow

The concerts this week end will feature the music of Beethoven and the festival will conclude Sunday afternoon with a performance of his Ninth Symphony, the "Chorale" symphony. Saturday night the German conductor Carl Schuricht will make his second appearance and will undoubtedly duplicate his success of a week ago.

Honegger's symphony is a wild, uninhibited work and, by the composer's own admission, a reflection of the immediate postwar period. It is frankly a direct reaction against the fashion of so-called absolute music and is in the form of a triptych. Each of the three sections undertakes to express an idea. The first movement is entitled "Dies Irau," the second "De Profundis Clamari," and the third "Dona Nobis Pacem."

This is a tragic symphony, with massive harmonies, sharp dissonances and rhythms which drive and clash. All this is noted immediately in the first movement. The second movement promises some relief and there are in it lovely, serene passages during which the flute is allowed to sing its poignant little song.

The unrest returns and burns with scorching flame until it dies out and repose again sets in. The final movement is a march, heavy and inexorable in its beat.

Brilliant Form

Mr. Munch gave everything he had in the communication of this symphony and the orchestra was in brilliant form, playing with wonderfully vital tone and giving full measure of its virtuosity.

In like manner the "Leonora" No. 3 was provided a strong and effective reading. There was a magnificent jubilation in the song of freedom and Mrs. Munch was sensitive to all the implications in the score.

Mr. Stern has played the Tschaikowsky and Brahms violin concertos. Tonight he played the Beethoven concerto. It was an inspired performance during which conductor, orchestra and soloist rose to heights which can only be attained through sheer inspiration.

I have never witnessed a more attentive audience. It held onto every note and from the hundreds of people on the moonlight drenched lawn, not a sound was to be heard. It was sheer magic, something that occurs too seldom.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

AUG 10 1957

More than 8,000 Enjoy Tanglewood And Isaac Stern

By GEORGE W. STOWE

Lenox, Mass.—Something in the nature of a musical "grand slam" was achieved this season at Tanglewood by Isaac Stern, who played three of the major violin concerti with the Boston Symphony Orchestra.

Last night Mr. Stern turned his attention to the Beethoven Concerto with results that were undoubtedly pleasing to his legion of fans. However, with all due deference to his virtuosic gifts, the violinist seldom gave the impression that his heart and soul were in the performance.

MR. STERN handled the first movement cadenza with the sovereign ease of a great technician and his octave work and double-stopping in the zestful finale were something to take your breath away. But there is certainly more than this to the Beethoven.

What this performance lacked was a warmth and nobility to transfigure the notes into an emotional experience; what it needed was more attention to the lyrical contours. Perhaps Mr. Stern's head rules his heart, but Beethoven more than once admitted that he wrote music "from the heart to the heart."

Despite a momentary fluff in the finale, the orchestra under Charles Munch provided exemplary accompaniment, one that was Beethovenate to the core.

THIS was also true in the Leonore No. 3 Overture, which Richard Wagner called a music-drama in itself. Munch allowed the music to unfold with disarming ease and built his climaxes in imposing sonorities, marred occasionally by too heavy an accent on the brass.

Under the present regime Honegger has come into his own and last night we were privileged to hear his Third ("Liturgique") Symphony, which is the most sharply dissonant of his works in this form.

The rhythms are insistent, the harmonic idiom is [illegible] rigorous, and the tension is unending, so much so that the listener is unprepared for the beatific ending. There are many things here to remind us of the composer's "King David."

Whatever the critical verdict, the Bostonians gave it a handsome performance and the audience of more than 8,000 was considerably more than polite in its enthusiasm.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 10 1957

8,140 Attend Tanglewood Concert

By RAYMOND MORIN,
Telegram Music Critic.

LENOX — Playing of the highest order by the Boston Symphony, conducted by Charles Munch, marked the opening of the Beethoven series with which this Berkshire Music Festival will close at Tanglewood. Last night's audience numbered 8,140.

The program: Beethoven's "Leonore Overture" No. 3, Honegger's Symphony No. 3, "Liturgique," and the Beethoven Violin Concerto with Isaac Stern as soloist.

It is likely that the Honegger symphony will go down on record as the most significant piece of contemporary music played at this festival. Previously played in Europe by the Boston Symphony, this was its first Tanglewood performance.

Activates Excitement

It activates excitement in the extreme. In three movements, it explores philosophical aspects of man. There is nothing religious about the musical treatment, nor is it subject to debate on that score, in view of its sacred implications.

The first movement is entitled "Dies Irae" which, to one listener at least, is misleading. If it contains the standard "Day of Wrath" theme, it must be secreted somewhere in its elaborate complexities. The music is highly ornate. Everyone is given a great deal to do. Tiny, embellished phrases burst out in anger, the brasses warn growlingly, strings state their causes daringly, snare drum intrudes — there's a general melange of tonal splashes.

War and Revolution

This is what Honegger meant to represent, the [illegible] revolution, by which [illegible] who preside over destinies have gratified their people.

The second movement, "De Profundis Clamati," represents the purity and trust to be found in man, which reaches out toward God. The melodies are quite beautiful. The harmonies are modern but friendly to the ear. The sounds themselves are craftily construed—cavernous tones in the deep reaches of the basses, tuba, and piano — assertive trombones and full drama from the entire string section.

Opening of the third movement, "Dona Nobis Pacem," is reminiscent of the technique used by Ravel in "La Valse." It generates an irresistible drama as it rises, layer by layer, from one sphere of foreboding to the next, until it reaches a smash-up.

The bucolic section with which it closes is a splendid thing—utterly at peace and struck in pastel tonal colors.

Brief Meditation

This describes, acording to Honegger, the inevitable rise of the world's stupidity, and a brief meditation of what life could be: calm, love, joy, a song of birds, of nature.

Stern made his third Tanglewood appearance in as many weeks, playing the Tchaikovsky, Brahms, and Beethoven concertos. Apart from the rather appaling requirements of memory involved, Stern impressed more with the innate musicianship he demonstrated in all three demanding works.

In the Beethoven, he got to the very core of the music. His Tchaikovsky had been brilliant—Brahms, profound—but the Beethoven was pure music, realized with the help of a super accompaniment by Munch and the orchestra.

Slightly Athletic

It was not impaccable playing from the technical standpoint, but what discrepancies existed were trivia. The first movement cadenza tended to be slightly athletic in approach, but this did little injury to the positiveness of phrase and clear vision of its structure.

Stern's Beethoven was musicianly, sympathetic in tone, virile, and interpretively enlightened.

Slight imperfections of beat were heard in the opening sequences of the "Leonore" overture. The mood was completely serene and the tempo leisurely. Nuances were richly produced with delicate repartee between strings and woodwinds.

Drive With Purpose

An exuberance permeated the large-volume phrases and there was drive with purpose toward climazes. Currents of unrest, creating the overture's main impression, were regulated.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 10 1957

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[200]

LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 15 1957

Grace Notes

TANGLEWOOD
Friday, August 9th
By J. W. H.

The gentlemen of the Boston Symphony are still in the Tanglewood clambake tradition of *Stars and Stripes Forever* when they launched into the *"Leonore" Overture No. 3* on Friday. It was a big number—spirited, vital and loud. The off platform trumpet calls heralded a genuine escape from impending doom. No doubt, this was exactly the feeling Beethoven was striving to create in the various revisions of this number.

Honegger's Third Symphony was the second offering of the evening and Charles Munch led the orchestra through a dramatic reading of this quasi-religious score. Honegger gave this composition the title *Symphony "Liturgique"* and followed a program indicated by the sub-titles of each movement: Dies Irae, De profundis clamavi, and Dona nobis pacem. Neither the profundity of the titles nor the dissonances of the harmonies, nor the complications of orchestration save the work from triteness.

Beethoven's *D Major Violin Concerto* with Isaac Stern as soloist was the outstanding work of the evening. The complete rapport between orchestra, conductor and soloist in this work resulted in a sympathetic, tender and [illegible] performance. If Mr. [illegible] Boston Symphon[illegible]ven, as appar[illegible] would be nice to [illegible]

SPRINGFIELD UNION,

TANGLEWOOD PRESENTATION SHEER MAGIC

Orchestra in Brilliant Form, Stern's Performance Inspired

By WILLARD M. CLARK

Lenox, Aug. 9—The final week end of the Berkshire Festival is upon us and tonight 8140 people were on hand to hear a splendid performance of Beethoven's only violin concerto played by Isaac Stern, a vigorous and well integrated performance of the "Leonora" overture by Beethoven, and an exciting and tremendous performance of Honegger's Third Symphony which he titled "Liturgique."

Final Concert Tomorrow

The concerts this week end will feature the music of Beethoven and the festival will conclude Sunday afternoon with a performance of his Ninth Symphony, the "Chorale" symphony. Saturday night the German conductor Carl Schuricht will make his second appearance and will undoubtedly duplicate his success of a week ago.

Honegger's symphony is a wild, uninhibited work and, by the composer's own admission, a reflection of the immediate postwar period. It is frankly a direct reaction against the fashion of so-called absolute music and is in the form of a triptyoh. Each of the three sections undertakes to express an idea. The first movement is entitled "Dies Irau," the second "De Profundis Clamari," and the third "Dona Nobis Pacem."

This is a tragic symphony, with massive harmonies, sharp dissonances and rhythms which drive and clash. All this is noted immediately in the first movement. The second movement promises some relief and there are in it lovely, serene passages during which the flute is allowed to sing its poignant little song.

The unrest returns and burns with scorching flame until it dies out and repose again sets in. The final movement is a march, heavy and inexorable in its beat.

Brilliant Form

Mr. Munch gave everything he had in the communication of this symphony and the orchestra was in brilliant form, playing with wonderfully vital tone and giving full measure of its virtuosity.

In like manner the "Leonora" No. 3 was provided a strong and effective reading. There was a magnificent jubilation in the song of freedom and Mrs. Munch was sensitive to all the implications in the score.

Mr. Stern has played the Tschaikowsky and Brahms violin concertos. Tonight he played the Beethoven concerto. It was an inspired performance during which conductor, orchestra and soloist rose to heights which can only be attained through sheer inspiration.

I have never witnessed a more attentive audience. It held onto every note and from the hundreds of people on the moonlight drenched lawn, not a sound was to be heard. It was sheer magic, something that occurs too seldom.

New England Newsclip Agency, Inc.
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Times (c)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

AUG 10 1957

More than 8,000 Enjoy Tanglewood And Isaac Stern

By GEORGE W. STOWE

Lenox, Mass.—Something in the nature of a musical "grand slam" was achieved this season at Tanglewood by Isaac Stern, who played one of the major violin concerti with the Boston Symphony Orchestra.

Last night Mr. Stern turned his attention to the Beethoven Concerto with results that were undoubtedly pleasing to his legion of fans. However, with all due deference to his virtuosic gifts, the violinist seldom gave the impression that his heart and soul were in the performance.

MR. STERN handled the first movement cadenza with the sovereign ease of a great technician and his octave work and double-stopping in the zestful finale were something to take your breath away. But there is certainly more than this to the Beethoven.

What this performance lacked was a warmth and nobility to transfigure the notes into an emotional experience; what it needed was more attention to the lyrical contours. Perhaps Mr. Stern's head rules his heart, but Beethoven more than once admitted that he wrote music "from the heart to the heart."

Despite a momentary fluff in the finale, the orchestra under Charles Munch provided exemplary accompaniment, one that was Beethovenate to the core.

THIS was also true in the Leonore No. 3 Overture, which Richard Wagner called a music-drama in itself. Munch allowed the music to unfold with disarming ease and built his climaxes in [illegible] sonorities, marred only by too heavy an accent on the brass.

Under the present regime Honegger has come into his own and last night we were privileged to hear his Third ("Liturgique") Symphony, which is the most starkly dissonant of his works in this form.

The rhythms are insistent, the harmonic idiom is acrimonious, and the tension is unending, so much so that the listener is unprepared for the beatific ending. There are many things here to remind us of the composer's "King David."

Whatever the critical verdict, the Bostonians gave it a handsome performance and the audience of more than 8,000 was considerably more than polite in its enthusiasm.

WORCESTER, Mass.
Republican
Circ. 57,006

AUG 10 [illegible]

8,140 Attend Tanglewood Concert

By RAYMOND MORIN,
Telegram Music Critic.

LENOX — Playing of the highest order by the Boston Symphony, conducted by Charles Munch, marked the opening of the Beethoven series with which this Berkshire Music Festival will close at Tanglewood. Last night's audience numbered 8,140.

The program: Beethoven's "Leonore Overture" No. 3, Honegger's Symphony No. 3, "Liturgique," and the Beethoven Violin Concerto with Isaac Stern as soloist.

It is likely that the Honegger symphony will go down on record as the most significant piece of contemporary music played at this festival. Previously played in Europe by the Boston Symphony, this was its first Tanglewood performance.

Activates Excitement

It activates excitement in the extreme. In three movements, it explores philosophical aspects of man. There is nothing religious about the musical treatment, nor is it subject to debate on that score, in view of its sacred implications.

The first movement is entitled "Dies Irae" which, to one listener at least, is misleading. If it contains the standard "Day of Wrath" theme, it must be secreted somewhere in its elaborate complexities. The music is highly ornate. Everyone is given a great deal to do. Tiny, embellished phrases burst out in anger, the brasses warn growlingly, strings state their causes daringly, snare drum intrudes — there's a general melange of tonal splashes.

War and Revolution

This is what [illegible] meant to represent revolution, by [illegible] who preside over [illegible] have gratified their [illegible]

The second movement, Profundis Clamavi, presents the purity and [illegible] be found in man. [illegible] reaches out toward God. [illegible] melodies are quite beautiful. The harmonies are modern but friendly to the ear. The sounds themselves are craftily construed—cavernous tones in the deep reaches of the bass, tuba, and piano — assertive trombones and full drama from the entire string section.

Opening of the third movement, "Dona Nobis Pacem," is reminiscent of the technique used by Ravel in "La Valse." It generates an irresistible drama as it rises, layer by layer, from one sphere of foreboding to the next, until it reaches a smash-up.

The bucolic section with which it closes is a splendid thing—utterly at peace and struck in pastel tonal colors.

Brief Meditation

This describes, according to Honegger, the inevitable rise of the world's stupidity, and a brief meditation of what it could be: calm, love, joy, song of birds, of nature.

Stern made his third Tanglewood appearance in as many weeks, playing the Tchaikovsky, Brahms, and Beethoven concertos. Apart from the rather appaling requirements of memory involved, Stern impressed more with the innate musicianship he demonstrated in all three demanding works.

In the Beethoven, he got to the very core of the music. Tchaikowsky had been brilliant—Brahms, profound—but the Beethoven was pure music, realized with the help of a super accompaniment by Munch and the orchestra.

Slightly Athletic

It was not impeccable playing from the technical standpoint, but what discrepancies existed were trivia. The first movement cadenza tended to be slightly athletic in approach, but this did little injury to the positiveness of phrase and clear vision of its structure.

Stern's Beethoven was musicianly, sympathetic in tone, virile, and interpretively enlightened.

Slight imperfections of beat were heard in the opening sequences of the "Leonore" overture. The mood was completely serene and the tempo leisurely. Nuances were richly produced with delicate repartee between strings and woodwinds.

Drive With Purpose

An exuberance permeated the large-volume phrases and there was drive with purpose toward climaxes. Currents of unrest, creating the overture's main impression, were regulated.

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NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 S. 528,253
AUG 11 1957

MUSIC

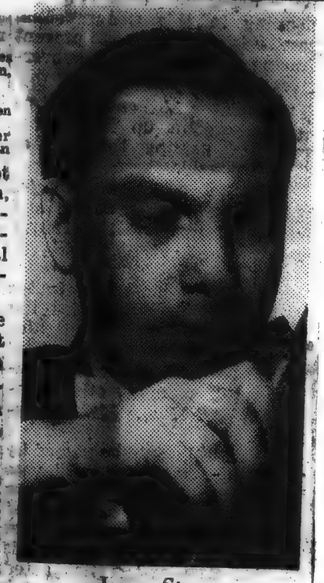
Berkshire Festival

By PAUL HENRY LANG

LENOX, Mass.

Boston Symphony Orchestra, Charles Munch, conductor; soloist, Isaac Stern, violinist.

The program:
Leonore Overture No. 3.....Beethoven
Symphony No. 3 ("Liturgique").....Honegger
Violin Concerto.....Beethoven



Isaac Stern

There are persons who do not particularly care for Beethoven, yet somehow the old archsymphonist still makes it very perilous for any other orchestral composer to keep too close company with him.

The final week end of the Tanglewood festival began last night with a concert in which Honegger's "Symphonie Liturgique" was sandwiched between the third "Leonore" overture and the Violin Concerto.

Well, Honegger and Beethoven did not prove to be enemies, just neighbors, which can be bad enough.

Honegger was a fine composer whose music could rise well above the pop, fizzle and crackle of post-impressionisms, but this particular symphony, though very serious, is not among his best. The thematic material of the first movement is a bit commonplace, which in itself would not matter if its symphonic elaboration had raised it to a higher plane—a process which is the essence of the symphony. But here Honegger, too, indulges in a bit of fizzle and crackle, as he does in the last movement. The middle movement is, however, a deeply felt piece, finely wrought and fervent.

The orchestra is handled as a homogeneous body, the gong, snare drum, and all the other strong spices being used with discretion, and the movement works up to a climax which is perhaps not as strident in the concert hall—this music used favors the brasses.

It is rather interesting to observe that both this movement and the coda of the last are really romantic pieces, soothing and easy on the ear. Why, even the timpani sounded lovely with its gentle punctuation, and how glorious its tune.

It is a little unfortunate that this symphony which meditates on the ills of the world had to be prefaced by that triumphant affirmation of life that is the third "Leonore" overture, and then pitted against that magnificent threnody that is the slow movement of the Concerto. But Mr. Munch and the Boston Symphony are faithful to their trust and play contemporary works at almost every concert; they just have to take their chances.

The Concerto was a feast for the ear. Mr. Stern is a master fiddler if there ever was one. What makes him a true master is not his impeccable technique (others have that, too), but his taste, musicianship and glorious violin tone. There is not a trace of "schmalz" in that tone; it is pure and wonderfully rounded. Nor does he ever force it or do any tricks with it.

There were a few spots that were a bit romanticized; both main entrances in the first movement and just before the cadenza.

Mr. Munch joined the soloist in a few rallentandi, but otherwise the performance was extraordinarily artistic.

Where the sentimental approach is usually evident, in the second movement, we were treated to pure song and wondrously clear articulation.

The heaven-storming Overture went well—how the Boston strings can deliver those famous runs that precede the recapitulation!

The orchestra was in excellent form and Mr. Munch conducted with precision and vigor. His conception of these works is sound and firm.

I once more marveled at the acoustics of Tanglewood. Every once in a while something gets lost (the little colloquy between flute and bassoon in the overture); on the other hand, I have seldom heard the horns sound more glorious than at the end of "Leonora." I could almost have sworn that they had been doubled. A fine concert it was, by an incomparable orchestra, a sturdy conductor, and a supreme violinist.

All Worth Hearing

Naturally not all of this music was of equal merit, although everything on the program was worthy of hearing with close attention. The seldom-heard Stravinsky songs, four miniatures for soprano and eight instruments, are exquisitely tooled, delicious examples of whimsy. Roussel's cool, lovely Serenade and the magnificently organized timbres of Varese made an odd but effective contrast.

Kohn's Concert Music was Stravinsky-derived but had considerable force. Denny's rather academic quartet, though idiomatically written, sounded too neutral, and without enough profile to sustain interest completely.

The Fromm Fellowship Players, a hand-picked group of musicians from all over the country, make up a young, alert and well-coordinated group that apparently can read anything and play it with style. This group has been working with the student composers at the Berkshire Music Center this year.

With all due respect to the great music played in the Shed by a great orchestra, over the week-ends, it well might be that the really important contribution of the Tanglewood summer is the modern music being heard here, the composers being developed and the intellectual ferment that is going on behind the scenes.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 S. 1,189,293
AUG 10 1957

HONEGGER WORK PLAYED AT LENOX

Munch Directs 3d Symphony —Stern Soloist in Violin Concerto by Beethoven

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 9—The final week-end of concerts in the Music Shed at Tanglewood began with a program conducted by Charles Munch and the Boston Symphony Orchestra.

A fair-sized audience of 8,140 attended to hear Beethoven's Violin Concerto with Isaac Stern as soloist, Beethoven's "Leonore" Overture No. 3 and Honegger's Third Symphony, the "Liturgique."

Honegger's symphony represents one of the Berkshire Music Festival's relatively uncommon excursions outside the standard repertory. Like so much of this composer's music, the symphony is an angry-sounding work, with sonority, with angry yelps from the brass and winds and with a stern, almost ascetic, melodic line. The impact, even with subdued slow movement, is breathless—one of pent-up emotion and passion letting loose.

And yet, with all the sincerity of the writing, and with all of its compositional and orchestral skill, the end effect is just a little bit stagey, with rhetoric substituted for genuine emotion.

Honegger, one comes away feeling, was a powerful composer. But was he a compassionate one? Honegger was a close friend of Mr. Munch, and the conductor led the score not only as one who has had close personal acquaintance with it, but also as one who had identified himself with its spirit through association with its creator.

The orchestra responded nobly, and only a few lapses in intonation from several solo players prevented the performance from being memorable.

Trumpeter Takes a Bow

In the familiar "Leonore No. 3," Mr. Munch was so pleased with the off-stage work of Roger Voisin, trumpeter, that he led him forth for a bow at the end of the work.

Mr. Stern, in the concerto, was in excellent form. His conception has broadened, and there were several details one had not previously noticed. Among those details was his statement of the theme directly after the first-movement cadenza, where Mr. Stern played it simply, with hardly any vibrato or dynamic inflection, achieving a disembodied effect that was as thrilling as it was musically valid.

The slow movement sang with lyric sweetness, and the finale went with a virtuose snap. Very few living violinists have Mr. Stern's phenomenal control and his pitch, especially a marvel of unfailing purity.

The Beethoven scores are, of course, old stories. Tomorrow night there will be more Beethoven and Schubert's "Unfinished." Sunday afternoon will see Beethoven's Ninth.

But the Berkshire Festival is not all Beethoven. To hear music of an entirely modern outlook—and there is plenty around here—one must attend the week-day chamber music recitals. There was one this afternoon, presented by the Fromm Fellowship Players and other musicians recruited from the student body. They played a string quartet by William Denny, Stravinsky's "Pribautki," Roussel's Serenade, Varese's "Octandre" and Karl Kohn's Concert Music for Twelve Winds.

Music Review

Beethoven at Tanglewood

By JAY C. ROSENFELD

THE FIRST of the three concerts in the final weekend of the Berkshire Festival was played at Tanglewood last night by the Boston Symphony orchestra conducted by Charles Munch.

A highly successful pattern was established this season in constructing the programs. Each week the three concerts were devoted to the works of one great master with a modern work inserted for contrast and variety. This week it is Beethoven. Munch started his program with the "Leonore" No. 3 overture and ended with the violin concerto, with Isaac Stern as soloist. Honegger's Symphony No. 3, the "Liturgique," was the contemporary exhibit.

* * *

HONEGGER'S symphony is a product of the days immediately following the close of the last war in which the strife-torn world had discouraged a great many men, appalled at the destruction and fearful of the ability of human beings to live together in peace and amity. It is in this frame of mind that Honegger attempted to set down in music his innermost thoughts. He gives the three movements liturgical subtitles not, by any means, because he is writing religious music but because, in his soul-searching, this is the area where he comes to fulfillment of his aspirations.

It is intense and lugubrious writing, expressing his extremely personal reactions, and he has certainly succeeded in coveying the mood and spirit. The writing is heavy and thick — relentlessly so. Even the central slower movement is immersed in the continuing character, but the cumulative effect is a cleansing and purifying avowal which culminates, in the coda of the final movement, in a sublimely quiet, primitively simple, declaration of penitent faith. This symphony is dedicated to Munch and it was apparent that its spirit had penetrated him personally. He drained the resources of the orchestra, thereby at times neglecting tonal balance, but no one could fail to be impressed by the sincerity of both the music and the performance.

* * *

WITH THE Beethoven concerto, Stern achieved in this one festival the fondest hope of every violinist: To play the three greatest concerti for the instrument with orchestra. Anyone so fortunate as to hear all three will retain indelible memories of performances unsurpassable in loftiness. One does not discuss Stern's violinistic resources any more; they are so superabundant, and he has reduced everything to a simplicity which raises everything he plays, and himself, at the same time, to the most exalted levels attainable in musical expression. He plays with a sublime mixture of head and heart. Munch gave him extremely sensitive collaboration and the orchestra allowed him to spin his tone as thin as precious metal and still retain its inspired message.

* * *

NOT ALL orchestras could answer Munch's demands in the "Lenore" overture in which he presses for speed and volume whenever the slightest opportunity offers itself. His gesture of bringing Roger Voisin to the front of the stage for recognition of his off-stage trumpet announcements was well-enough deserved even if partly in jest, but reveals where the conductor's emphasis lies. It seems that he might better have asked the strings to rise for their tonal and technical accomplishments, or, better yet, have so directed his efforts that this would have been the natural consequence.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
AUG 10 1957

Stern a Credit To Beethoven At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 10.—Isaac Stern dominated the Beethoven portion of the Boston Symphony concert in the Music Shed last night. In a beautiful performance of the Violin Concerto, he did his finest playing here this Summer and some of his best ever.

The concert also included a performance of Honegger's Third Symphony, something the 8,140 people present should not forget for some time.

A decade has passed since the Honegger received its New York premiere. Then its impact had immediate meaning, for the work represented a post-war reflection. The impact remains quite as powerful today, but the meaning has shifted. The Honegger now represents one man's thoughts and feeling in the light of his individual expression of them.

That expression has value for the intensity with which it is set forth. The key to the symphony lies in the titles of the movements—"Dies Irau," "De Profundis Clamavi," and "Dona Nobis Pacem." They convey literally the content of the score. Honegger minces no thoughts. He describes the catastrophic aspect of man's bankruptcy more vividly than the beatific vision of what man might be.

No other composer has quite expressed himself so strongly and so personally at the same time. The score is extraordinarily worked out both technically and philosophically. Perhaps its complexity is too great, but then it reflects the period to which it belongs. In that complexity Honegger has written with uncanny skill, achieved his aim, and left something emotionally compelling.

Munch and the orchestra gave the symphony a monumental performance. Personal association contributed a great deal, for the work is dedicated to Munch, was first performed by him, and means much to him. This time the catastrophic elements received more attention than the tragic, but the resolution pronounced its benediction profoundly.

The program opened with Beethoven's "Leonore" overture somewhat erratically played. It ended with the concerto spun out by Stern with a tonal finesse that was delectable even though with a shade too much romanticism.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 185,575
AUG 12 1957

[202]

Finale of Berkshire Music Festival—

Beethoven Works Featured By Munch and Carl Schuricht

By Jules Wolffers

Lenox, Mass.

Remarkably fine performances of interesting and well-balanced programs marked the closing weekend of concerts by the Boston Symphony Orchestra at Tanglewood, its summer home.

The unpredictable public, which had not established any new attendance records for some of this season's Shed concerts, suddenly decided that this last opportunity to hear the 1957 Berkshire Festival could not be missed. Starting with a 14,000 attendance for "Tanglewood on Parade" on Thursday, the Friday and Saturday concerts found capacity audiences in the Shed and many thousands of listeners on the lawns.

Beethoven was the featured composer for the weekend, a fact that may have had something to do with the improved attendance. Charles Munch opened the Friday program with a vibrant and eloquent projection of the "Leonore" Overture No. 3, in which the orchestra played with a fine tone both as a whole and in the individual choirs. With characteristic generosity the conductor shared the applause with Roger Voisin, who had played the famous off-stage trumpet calls.

For contemporary contrast Mr. Munch chose Honegger's Symphony No. 3, "Liturgique," a work dedicated to the conductor which he has performed several times both in Europe and America. The more one hears the composition the more one admires its strength of expression and forcefulness.

* * *

In spite of its churchly title and the titles of its three movements—Dies Irae, De profundis clamavi, Dona nobis pacem—the work may be considered more in the light of a personal protest against some of this century's return to savagery, and a hopeful vista of better things to come. As always in this work, Mr. Munch conducted with a strength and awareness that made the symphony vibrate with meaning beyond the projected sounds of this impassioned and out-spoken work.

The concert closed with a masterful traversal by Isaac Stern of the Beethoven Violin Concerto, a performance which fully merited the demonstration accorded him, Mr. Munch, and the players at the close.

Carl Schuricht was guest conductor for the Saturday concert. He is the dean of conductors active in Europe (he was 77 on July 3), and he confirmed the recognition that has been accorded him on these shores through his recordings and by his personal appearances with the Vienna Philharmonic this past season.

* * *

The conductor is a cool and resourceful general who husbands his resources with careful, calculating hands, who lets no detail escape him, who is solicitous of all the inner effects. Yet at moments of climax he can set aside his reserve and become completely identified with the music's surge and emotional meaning. It may also be said of the distinguished conductor that his strength and vigor belie his years.

The contemporary work on this program was Boris Blacher's Konzertante Musik für Orchestra, a well-conceived and beautifully constructed work of much imagination and deftness. The composer uses repeated ostinatos of melodic and rhythmic figures as a base for flowing melodic lines. The instrumental effects are original and most interesting, and while the music is unpretentious its over-all effect shows that a first-class musical mind has been at work.

* * *

Mr. Schuricht conducted the Schubert "Unfinished" Symphony in almost too classical a style, with the Allegro moderato emerging in restrained manner. The Andante con moto was also done in a flowing unhurried way that sacrificed any urgency that may be present in the score for a calm contemplativeness that came close to detachment at times.

Yet any listener who might have classed Mr. Schuricht as an overly-poised conductor must have changed his opinion after hearing him direct the Beethoven "Eroica" Symphony. This was a forceful, energetic, and even a passionate reading which aroused the audience to enthusiasm. The conductor was recalled to the stage time after time, and many members of the audience came close to the platform to show their pleasure and appreciation for a great and noble performance.

Aaron Copland's "Quiet City" and Beethoven's Ninth Symphony, with Mr. Munch on the podium on Sunday afternoon, brought the weekend and the festival to a close.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 12 1957

Schubert, Beethoven Paired In Boston Symphony Concert

By DAVID GOTTLEIB

Lenox, Mass.—The Boston Symphony Orchestra's Summer engagement here ended this weekend and fortunate were the many thousands who journeyed to Tanglewood Saturday night.

For the next to the last concert the Schubert "Unfinished Symphony" and the Beethoven "Eroica Symphony" were paired for performance under the baton of Carl Schuricht. These, it would seem, are sufficient in themselves for one evening's music, but Boris Blacher's Konzerante music for orchestra was added, conceivably because this uncomplicated and politely modern work is dedicated to Herr Schuricht.

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Spfld. Rep. 8/11

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By WILLARD M. CLARK

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The Opera Department of the school has been more active in the putting on of opera, in fabricated scenery from fiber glass and aluminum, than it has in an extended opera production this season. The production of "A Tale for a Deaf Ear" by Mark Bucci was interesting more from the projected scenic effects than from the music or story. The music owes a great deal to Menotti, particularly to "The Consul."

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 175,000
AUG 12 1957

[202]

Finale of Berkshire Music Festival—

Beethoven Works Featured By Munch and Carl Schuricht

By Jules Wolffers

Lenox, Mass.

Remarkably fine performances of interesting and well-balanced programs marked the closing weekend of concerts by the Boston Symphony Orchestra at Tanglewood, its summer home.

The unpredictable public, which had not established any new attendance records for some of this season's Shed concerts, suddenly decided that this last opportunity to hear the 1957 Berkshire Festival could not be missed. Starting with a 14,000 attendance for "Tanglewood on Parade" on Thursday, the Friday and Saturday concerts found capacity audiences in the Shed and many thousands of listeners on the lawns.

Beethoven was the featured composer for the weekend, a fact that may have had something to do with the improved attendance. Charles Munch opened the Friday program with a vibrant and eloquent projection of the "Leonore" Overture No. 3, in which the orchestra played with a fine tone both as a whole and in the individual choirs. With characteristic generosity the conductor shared the applause with Roger Voisin, who had played the famous off-stage trumpet calls.

For contemporary contrast Mr. Munch chose Honegger's Symphony No. 3, "Liturgique," a work dedicated to the conductor which he has performed several times both in Europe and America. The more one hears the composition the more one admires its strength of expression and forcefulness.

* * *

In spite of its churchly title and the titles of its three movements—Dies Irae, De profundis clamavi, Dona nobis pacem—the work may be considered more in the light of a personal protest against some of this century's return to savagery, and a hopeful vista of better things to come. As always in this work, Mr. Munch conducted with a strength and awareness that made the symphony vibrate with meaning beyond the projected sounds of this impassioned and out-spoken work.

The concert closed with a masterful traversal by Isaac Stern of the Beethoven Violin Concerto, a performance which fully merited the demonstration accorded him, Mr. Munch, and the players at the close.

Carl Schuricht was guest conductor for the Saturday concert. He is the dean of conductors active in Europe (he was 77 on July 3), and he confirmed the recognition that has been accorded him on these shores through his recordings and by his personal appearances with the Vienna Philharmonic this past season.

* * *

The conductor is a cool and resourceful general who husbands his resources with careful, calculating hands, who lets no detail escape him, who is solicitous of all the inner effects. Yet at moments of climax he can set aside his reserve and become completely identified with the music's surge and emotional meaning. It may also be said of the distinguished conductor that his strength and vigor belie his years.

The contemporary work on this program was Boris Blacher's Konzertante Musik für Orchestra, a well-conceived and beautifully constructed work of much imagination and deftness. The composer uses repeated ostinatos of melodic and rhythmic figures as a base for flowing melodic lines. The instrumental effects are original and most interesting, and while the music is unpretentious its over-all effect shows that a first-class musical mind has been at work.

* * *

Mr. Schuricht conducted the Schubert "Unfinished" Symphony in almost too classical a style, with the Allegro moderato emerging in restrained manner. The Andante con moto was also done in a flowing unhurried way that sacrificed any urgency that may be present in the score for a calm contemplativeness that came close to detachment at times.

Yet any listener who might have classed Mr. Schuricht as an overly-poised conductor must have changed his opinion after hearing him direct the Beethoven "Eroica" Symphony. This was a forceful, energetic, and even a passionate reading which aroused the audience to enthusiasm. The conductor was recalled to the stage time after time, and many members of the audience came close to the platform to show their pleasure and appreciation for a great and noble performance.

Aaron Copland's "Quiet City" and Beethoven's Ninth Symphony, with Mr. Munch on the podium on Sunday afternoon, brought the weekend and the festival to a close.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 12 1957

Schubert, Beethoven Paired In Boston Symphony Concert

By DAVID GOTTLEIB

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[2631]

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

AUG 11 1957

Coplana's 'Quiet City' Lenox Feature Today

By RAYMOND MORIN
Telegram Music Critic

LENOX — The German conductor Carl Schuricht conducted the Boston symphony Orchestra in the second concert of the final series of the Berkshire Music Festival last night at Tanglewood. Boris Blacher's "Concertante Music," Opus 10, was the modern work, combined with Schubert's "Unfinished" symphony, and Beethoven's Symphony No. 3 in E flat major, "Eroica," Opus 55. The audience numbered 11,668.

Schubert Work

None of the works conducted in Schuricht in the two concerts he directed at Tanglewood has given a clearer exposition of his thinking than the Schubert. It might be pointed out that he has conducted the Vienna Philharmonic, which wasn't unknown to Schubert and the gentleman is 78 years of age. His concept of the Schubert was therefore personalized and the product of experienced thinking.

This does not alter the fact that he romanticized the Schubert to the hilt. At first the tempo seemed suspiciously slow, although there was bite in the vigorous chords.

Second Theme

The famous second theme was beautifully projected by the cellos in spite of interference from the woodwinds, which didn't seem particularly interested Schuricht's wishes.

At what sometimes was retarded to the proverbial "snail's pace," he directed all attention possible on melody to a point of bringing out some secondary themes to glare with prominence. This is a matter of choice.

More questionable were his sluggish speeds that made some of the transitions between themes interminable. Again in the second movement, Schuricht involved himself with details and isolated tonal effects which certainly X-rayed the score but left you concerned with nuances and structural blueprints—which are intended to produce results rather than serve as the work's mainstays.

Blacher Concerto

Unless the facts are considered, there might be some question as to why the Blacher concerto was played at all. From the program notes, we gather that the composer is a friend of the conductor's—and that he taught at the Berkshire Music Center two summers ago.

It's a pretty shallow and pointless piece of music outside of laboratorical examination. The thing starts off with cross-prupose rhythms, creating a unique pattern. There follows a lot of instrumental conversation, none of it particularly important, pleasing or objective.

Suppress Interest

Here and there, one detected a little Prokofieff flair. Elsewhere are sounds of a disturbed aviary, the same little figures gossiping away while the strings try to expound. They don't get very far as soon as something concrete appears on the horizon, the nervous phrases suppress the interest.

It has a wild skirmish at the end. It was welcomed by virtue of its finality.

What we heard of the Beethoven "Troica" indicated an interpretation leveled at vital tempos, prompt and thorough dynamic contrasts, excellent evaluations of melody, and complete tonal lucidity.

Charles Munch will conduct the Boston Symphony, Festival Chorus, and soloists in the final concert this afternoon. The program is Aaron Cop-

land's "Quiet City," with trumpet, Roger Voisin; English horn, and Louis Speyer; strings, and Beethoven's Ninth Symphony. Soloists for the later are Adele Addison, soprano, Florence Kopleff, Contralto, John McCollum, tenor, and Donald Gramm, bass.

STAATSZEITUNG UND HEROLD 18 August 1957
6 B ★★ UNTERHALTUNGSSEITE SONNTAGSB

Ohrenzeugenbericht aus Tanglewood

Krönung des Berkshire-Festes: Schuricht dirigiert Beethoven

Vom 2. Juli bis zum 11. August dauerte das Berkshire Festival. Bach, Mozart, Schubert, Brahms, Hindemith waren die Namen, welche den mit gewohnter Sorgfalt aufgebauten Programmen das Gepräge gaben. Sie erreichten mit Beethoven — kann es anders sein? — den Schlußpunkt.

Carl Schuricht, dessen Künstlerprofil und ausgewogenen Interpretationsstil New York beim Gastspiel der Wiener Philharmoniker kennen und schätzen lernte, dirigierte in Tanglewood drei deutsche, drei sehr unterschiedliche Komponisten. Die "Konzertante Musik für Orchester" von Boris Blacher, op. 10, welche der Komponist Carl Schuricht widmete, wurde von diesem 1937 in Berlin zur Uraufführung gebracht und begründete Blachers Berühmtheit. Ruht demnach die Laufbahn des heutigen Direktors der Berliner Hochschule für Musik (Hardenbergstraße) auf zweifellos vorhandenen musikantischen Beziehungen zwischen Schöpfer und Ausleger, so mußte es besonders instruktiv sein, das Werk nach langer Pause in der zuständigen berufenen Wiedergabe neuerlich organisch aufs Ohr wirken zu lassen.

Der Mathematiker der Töne

Blacher ist nicht Gefühlsmusiker, sondern Mathematiker der Töne. Sowie Schuricht den Stab hob, bestätigte sich dieser Eindruck. Was bezwecken die diversen konstruktiven "Methoden" heutiger und (hoffentlich) morgiger Tondichter? Sie wollen sich vom Zwang, vielleicht auch Mangel der Inspiration freimachen.

Blacher geht nicht den (atonalen) Weg der "Zwölftöner": Er hält ihn bereits für allzu ausgetreten. Er versucht die satztechnische Revolution von der rhythmischen Seite her durch seine "variablen Metren" (die auch dynamische Abstufungen und Finessen ermöglichen). Was er schreibt, ist unsentimentale, mathematische Musik, unter Berufung auf den Bach der konstruktiven Fugen (wohltemperiertes Klavier) und zumal der theorstisierenden "Kunst der Fuge . . ." Keine Dissonanzen — Blacher geht ganz altmodisch-harmonisch zu Werk. Dafür aber auch nicht mehr der überlieferte Symmetrie-Rhythmus, stets teilbar durch die Zahl 2. In seinem "Dialog für Flöte, Violine, Klavier und Streichorchester" ändert er in jedem Takt die metrische Struktur.

Man kann mit Ohren sehen . . .

Carl Schuricht dirigiert die "Konzertante Musik" so, daß man "mit den Ohren hindurchsehen kann". Wenn Fagott und Horn das "Moderato" gewissermaßen untereinander diskutieren, entsteht sogleich geheimnisvoll spukhafte Atmosphäre. Das folgende Allegro, in dem das "Hauptthema" fällig wäre, ist ganz aufgelöstes geistreiches Spiel mit Klängen und Instrumentalnuancen, leicht, scharf, mitunter wie ironisch konversieren Streicher mit Fagotten, dann abwechselnd die übrigen Holzbläser mit den Saiteninstrumenten, die durchaus solistischen Charakter wahren.

Was dann staccato aus der Bratsche tönt, ist quasi Reprise, worauf die Flöte sich allein in einer Weise ergeht, die unschwer als Thema (des Allegro) in der Umkehrung zu erkennen ist. Pikant, wie Carl Schuricht, eigentlich gegen Blachers sachlichen Willen, die prachtvollen Streicher aus Boston nutzt, um ein Meer von Wohllaut aus den breit aufschwirrenden Tutti-Akkorden zu entbinden, mit welchen das mehr eigensinnige als eigenwillige Stück schließt.

Ein Meister der "Durchführung"

Ebenso wundersam die Celli und Kontrabässe — gefördert durch die unerreichte Akustik des Musikschuppens von Tanglewood (der sich nüchtern-zweckhaft nur ansieht, aber nicht anhört) — mit welchen Schuberts 8. Symphonie (die "Unvollendete") anhebt, bevor auf unruhigem Sechzehntelhintergrund der Geigen das erste Thema der Oboe und Klarinette heranschwebt. Schuricht, der maestro, ist insbesonders Meister der Durchführung. Wie er die Sforzato-Ausbrüche dieser Partien, worin das thematische Material stimmungsgemäß und ganz persönlich verarbeitet wird, zügelt, in künstlerische Zucht nimmt, ohne ihren leidenschaftlichen Antrieb zu zähmen, ist neues Hörer-Erlebnis — vor einem bald schon 100jährigen Werk. Der "Franzl" hat eine andere, die Vierte, als "Tragische Symphonie" bezeichnet; aber diese, fast 50 Jahre nach seinem Tode entdeckte Achte, ist, wenn man Schuricht glauben darf und warum sollte man nicht?, seine wahre Schicksalssymphonie.

Der Dirigent korrigiert die in diesen Weisen webende Wehmut, Lebenstrauer und frühe Todesbereitschaft nirgends; keine Beschönigung oder Retusche, das Tempo wird sogar eher verbreitert, um dem Weltschmerz — dieser oft achtlos nachgesungenen Melodien unmißverständlich Ausdruck zu geben. Man hat viel daran gerätselt, warum nur Allegro und Andante vorhanden sind, kein

Carl Schuricht

Scherzo, kein Finale. Aus unüberwindlichem Respekt vor dem Titanen? Aber Beethoven hat genug zweisätzige, denoch in sich geschlossene Werke geschaffen, beispielsweise unter seinen Sonaten. Bestimmt nicht deshalb, weil Schubert kein "richtiges" Gegenthema einfiel; er war kein Kämpfer. Wie wenig seiner weichen problemlosen Natur Widerstand und Trotz lagen, wurde evident, als gleich darauf die "Eroica" mit Macht einherwuchtete. Man muß sich gegen Mächte, Mitmenschen empören können, dann stellt sich auch das Gegen-Thema ein . . . B-Moll ist gleich: Weh-Modus. Dieses vertiefte Begreifen, diese Wiedereroberung eines durch Routine abgenutzten Opus verdankte man Carl Schuricht.

Eine "Eroica" voll Lebenssaft

Seine Interpretation der III. Symphonie Beethovens war klassisch — insofern als das Antiklassische, Revolutionäre des Es-Dur-Werks, op. 54, welches eine vollständige Umwälzung von Regel, Schema, Tradition vornahm, besonders eindringlich und unüberhörbar zur Geltung kam. Nichts vom wienerischen Scharm Schurichts bei Schubert — alles war hier ebenso heldisch wie menschlich. Alle Wunder, welche Beethoven aus dem Nichts, dem signalartig zerlegten Es-Dur-Dreiklang ableitet, Gestalt und Gehalt annehmen läßt, wurden durch diese Wiedergabe realisiert. Eine moderne Interpretation!

Sie vertuschte nichts von den (der Zeit in Sprung und Sturmschritt voraneilenden) Synkopen, die den heroischen Charakter des Motivs verstärken; und aus der gefürchteten, geschmähten Dissonanz wurden mystische Wirkungen gekeltert, wie sie dem ringenden Schöpfer des Riesenwerks vorgeschwebt haben mögen, wenn die Hörner plötzlich, wie ungeduldig mit, Es-G-B (der Tonika) ins As-B der Geigen (Dominantseptakkord von Es-Dur) hineinrufen.

Kein paradoxes Presto

Nichts wird bei Schuricht vom Zaun gebrochen, überhastet und überkrampft. Das elementare Fugato im zweiten Trio des Trauermarsches entfesselte ohne jede sichtbare Übertreibung in Geste oder Verdrehung Horn- und Trompetenstöße wie am Jüngsten Tag. Die Passagen der Streicher, im Finale schnell, doch nie zu schnell (bis zur Unkenntlichkeit, wie's oft genug geschieht); das gezupfte Baßthema hatte klaren Umriß wie jede der elf Variationen; der Witz des Sechsten, ein ungarischer Marsch, "saß", genau im Takt, genau im Ohr. Selbst die dithyrambische Coda blieb bis zum letzten Schlag ein Presto, artete nie in peinlichen Paroxismus aus.

Rühmlichste, einprägsamste Leistung jedoch das Scherzo; ohne Tempokompromisse tupften die Bogen die Saiten, daß der blitzschnelle Strich die akustische Täuschung eines "Pizzicato" auslöste und — endlich einmal — konnten die Hörner die schlichte Waldweise des Trio mit Behagen aussingen, statt sie atemlos auszupuffen. — Hebt Schuricht herausfordernd den Arm in Richtung auf die Bläser, so mildern feinkreisende Fingerbewegungen etwa zu erwartende allzu brutal blasende Wucht; die Bostoner Virtuosen verstanden im Nu und schienen sich sämtlich geborgen zu fühlen unter den behutsam bauenden Händen von Carl Schuricht, dem 12.000 Hörer mit Ovationen dankten.

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Charles Munch, Kopf und Seele dieses Festes verdient aufrichtigen Dank für die Berufung dieses Gastes. Er selbst schickte der "Neunten" — am letzten Sonntag, an welchem über 15.000 Menschen die Festwiese bevölkerten — eine Gelegenheitsarbeit von Aaron Copland voraus, "Quiet City", ursprünglich Bühnenmusik zu einem Stück, welches New York nie erreichte. Weiträumiges vereinzeltes Pizzicato schildert eingangs nächtliche Stille, auch Einsamkeit der Großstadt, in die ein Trompetensignal von fern hineintönt.

Der Wortführer des Dramatikers war im Stück ein Trompeter — diesem räumt auch der Komponist Vorrang ein, durch ein langes expressives Solo mit jazzartigen Aufschwüngen, Ballungen, die sich zum wiegenliedartigen Rhythmus der Streicher sänftigen. Auf die evokative Trompete antwortet wie berichtigendes Echo das Englischhorn; im Tutti wird beträchtlicher orchestraler Elan erzielt, bevor die Komposition, wie die Stadt, wieder im pp des Auftakts versinkt. Illustrative Musik ohne selbständige Eingebung und Bestimmung. Der Komponist, einer der diesjährigen Pädagogen von Tanglewood, konnte sich nach der gewissenhaften Wiedergabe für gastfreundlichen Beifall bedanken.

Große Elle, geringe Probe

Auf Beethovens Neunte folgt in der Musikgeschichte — nichts. Daher ist es logisch, ein Musikfest in diese unsterbliche musikalische Manifestation eines nach lang versagter Lebensfreude lechzenden, leidenden Menschen ausklingen zu lassen. Leider entbehrte die Aufführung im ganzen durchaus dieser heilsamen Logik. Charles Munch stürzte sich kopfüber in seine Aufgabe, gejagt, gepeitscht von einer merkwürdigen, hier ganz und gar nicht angebrachten Eile. Wohin des Weges, Maestro? Wozu die Überstürzung?

Mit Freude wartet jeder Zuhörer, seit es entstand, auf dieses Werk, auf jeden seiner so bekannten, immer wieder durch kühne Neuheit überrumpelnden Teile.

*

Und schon hielten wir — die ganze Symphonie war in einer knappen Stunde abgetan — beim Adagio molto. Zugegeben, es vollzog sich ruhiger, langsamer, ohne die vorhergehende Verhetzung; aber, wenn das einleitende B-Dur durch dies unbeschreiblich innige D-Dur-Geigen- und Bratschenlied abgelöst wird und das Herz sich angesprochen fühlen möchte, um — in gleicher Tonart des Trostes — antworten zu können, da unterblieb diese wundersame erhoffte Zwiesprache. Der letzte Satz, das phänomenalste Stück Musik, das wir besitzen, kann gar nicht versagen; der verstohlene Einsatz der Baßgeigen mit dem schönsten schlichtesten aller Themen gelang unter den Bedingungen dieser Umgebung gerade idael.

Ausgezeichnet, wie beispielsweise die Piccoloflöte nach dem "alla Marcia" das rhythmisch variierte Freudenthema aufflimmern ließ. Auch der Festival Chorus, unter Hugh Ross und Alfred Nash Patterson (der noch bis 1 Uhr mittags in einem Parkpavillon übte) leistete mit Hingabe das Menschen- und Sängermögliche, zumal die jungen Sopranistinnen erlahmten über dem "ewig" gehaltenen hohen A nicht einen Atemzug lang! Dagegen kam der Stimmungsschwung "Froh, wie seine Sonnen fliegen" nicht zustande, da John McCollums Tenor nicht die Durschschlagskraft dazu besitzt. Auch Donald Gramms hoher Baß(-Bariton) hatte nicht das Definitive der Forderung: "O Freunde, nicht diese Töne" und Florence Kopleffs Alt wurde vom freiströmenden tragfähigen Sopran Adele Addisons überschattet, überleuchtet.

Nein, Meister Munch, wenn Ihnen am letzten Tag das begreiflich, eine dankbare Aufgabe zu anstrengend ist, wollten sie nicht rasch damit fertig zu werden, sondern einen anderen Ausweg suchen. Dieses Konzert war nicht Kulmination, sondern Kehraus.

R. P.

SPRINGFIELD SUNDAY, REPUBLICAN,

CARL SCHURICHT CONDUCTS AGAIN AT TANGLEWOOD

Orchestra Members Appear Inspired by Elderly Musician

By WILLARD M. CLARK

Lenox, Aug. 10—The distinguished conductor Carl Schuricht made his second appearance to conduct at the Berkshire Festival at the head of an audience of 11,668 persons, on hand to greet him. The concert was an unforgettable one. Never have we heard the orchestra with greater luminosity. It was as though each member was inspired by this elderly, diminutive musician, so sincere and musical.

Brilliant, Gay Work

The program opened with a "Konzertante Music" or concert music, by Boris Blacher, who was here in 1955 as a member of the composition department faculty. This work, dedicated to maestro Schuricht, was a brilliant, gay work, that says its say in quite delightful manner. To sum it up, it was real entertainment.

This work was followed by an exquisite performance of Schubert's "Symphony in B Minor" (unfinished). Under the magic of this remarkably sensitive conductor, phrase melted into phrase with ravishing sounds. There was a wonderful delicacy and strength combined. The audience reaction can best be expressed by the moment of silence which followed the conclusion of the work.

The best was left for the last. Mr. Schuricht gave us a performance of Beethoven's "Symphony No. 3 in E-Flat" (Eroica) the equal of which we have to think far back to remember. This immense step from his second symphony found Beethoven a man with a free soul and unafraid. The opening movement, restless in action, with stadily increasing forcefulness, was a mighty declamation of conflicting emotions.

Spontaneous Ovation

The poignancy of the adagio was made even more forceful at the beginning through the unusually slow tempo adopted, but there was a calm and lovely enunciation of the elegiac melody of the middle section. The scherzo, one of the finest ever written, was a gay wisp, played with incredible virtuosity, and in the finale, all the tumults of exultant strength were released. It was no surprise that the audience broke into as spontaneous an ovation as we have ever witnessed here. It could not have been otherwise.

The festival closes tomorrow afternoon when Charles Munch will conduct the orchestra in Aaron Copland's "Quiet City" for trumpet, English horn and strings and Beethoven's "Symphony No. 9 in D Major." Soloists in Schiller's "Ode to Joy" which is the concluding movement will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

[264]

DAILY HAMPSHIRE GAZETTE

Record Throng Concludes Brilliant Tanglewood Season; Charles Munch Conducts

The final weekend of the Berkshire Festival at Tanglewood was brought to a grand climax by indisputably grand music, a record 15,300 eager music loving opportunists, many of whom were willing to park their cars a mile or more from the grounds in order to hear at least some of the Boston Symphony's last program. This reviewer was delayed by a traffic jam for the first time this season, and thus missed Aaron Copland's "Quiet City," the first half of the program. However, the majestic and soul-searching beauty of Beethoven's choral "Ninth" made up for the loss. For once the applause at the end of each section seemed called for, if only to give Dr. Munch and the musicians a chance to catch a much-needed breath in very warm atmosphere. Each movement was delineated with vigor, grace and transcendant beauty by Dr. Munch and the orchestra. Only the seocnd movement seemed overly long with its repetitious thematic development. The spiritual longing and sustained quality of the third reminded one that the late Dr. Damrosch chose this particular movement to bring to a close the activities of the New York Symphony. In spite of the vocally handicapped attributes of the "Ode to Joy" finale, the quartet, which included Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, orchestra and Festival Chorus, prepared by Hugh Ross and Alfred Nash Patterson, combined under Dr. Munch's vibrant leadership to make a truly joyous and memorable ending to an exceptionally satisfying Festival season, the twentieth. The audience lingered long to express their appreciation.

Starting the final weekend, dedicated to Beethoven, on Friday evening, Dr. Munch opened with a tightly controlled performance of the Leonore Overture, No. 3, tender, forceful and triumphant, the orchestra evoking with incomparable virtuosity every intended mood of the composer. Dedicated to Dr. Munch, who directed the first performance at Zurich, Honegger's seriously conceived "Liturgique" Symphony, No. 3, was next unfolded in all its changeling colors for the immensely receptive audience. Classically constructed not unpleasantly dissonant, (the second movement is a lovely conception), rhythmically exciting, especially the last movement when it builds up in towering harmonies until literally torn asunder to reveal an ending of quietly serene beauty. Isaac Stern completed the program with a sensitive but uninspired and masterful reading of Beethoven's violin concerto in D major; some questionable rallentandos stood out in the generally tasteful interpretation, whether of Dr. Munch's invention or Mr. Stern's one couldn't be certain.

Carl Schuricht, the German conductor, appeared for the second time on Saturday evening in a program starting with Boris Blacher's Konzertante Musik, Op. 10, dedicated to Mr. Schuricht who directed its first performance in Berlin. Using the common jazz idiom with much syncopation, it is music of worthwhile quality. Mr. Schuricht then directed the well-cued Boston Symphony Orchestra in a completely unorthodox but sympathetic reading of Schubert's "Unfinished Symphony," revealing hitherto unfathomed depths. Beethoven's "Eroica" Symphony which closed the program did not fare as well, surely a result of too few rehearsals, necessary for Mr. Schuricht to fully acquaint the orchestra with his unique interpretations. The balance was unfortunately handled, particularly in the last movement where the fortissimos of the brass drowned out the motives. The audience was enthusiastic in its applause, and one certainly hopes to see Mr. Schuricht at Tanglewood another year.

Dr. Munch has fulfilled his promise of presenting one contemporary work at each performance of this twentieth Berkshire Festival, enlightening and increasing our knowledge of the modern composers, none of which has offended our musical sensitivities.

We can be truly thankful for the high excellence of performance of the Boston Symphony Orchestra under Dr. Munch and other conductors, and for many varied and well-chosen programs, a formidable task in itself in attempting to please everyone.

M.deB.B.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 15 1957

TANGLEWOOD
Saturday and Sunday
August 10, 11
By A. C. S.

How does a conductor determine the tempo of a musical work, and what license may he take with a composer's instructions? These questions seem most pertinent in reporting events at Tanglewood this past weekend. In this column last week we spoke of the apt choice of tempi in the cast of Carl Schuricht. Several times this season we have been at variance with the choices of Charles Munch. The final two concerts of the Berkshire Festival season point out unmistakably the differences of two conductors on this subject.

Mr. Schuricht led the Boston Symphony Orchestra Saturday evening in a program which included Blacher's *Konzertante Musik*, Schubert's *"Unfinished" Symphony*, and the *Symphony No. 3* by Beethoven. The tempi chosen were ideal for the content of the scores. If the Schubert seemed a bit slower than usual, it "sang" with most marvelous control and wonderful contrasts. Again, in the "Eroica", tempi were such that rhythmic and melodic details could appear in proper perspective. We have not previously heard such a well-delineated reading. It is to be regretted that Carl Schuright does not appear more often before the American public.

Details and rhythmic figures were lost in the frenetic drive of tempo Sunday afternoon. Having led a fine performance of Copland's *Quiet City*, with beautiful solo playing by Roger Voisin, trumpet, and Louis Speyer, English Hore, Dr. Munch seemed to be trying to set a new speed record with the Beethoven *Ninth Symphony*. Only in the final two movements did any sort of reason reign. Even here, things got out of hand from time to time. The vocal quartet was superb (Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Donald Gramm, bass), and the Festival Chorus was in top form. They had to be to keep up with the conductor. Judging from the audience response (applause after each movement) this listener was almost alone in his dissention. Remembering the eloquent performances given by Dr. Munch this summer of the Bach "St. Matthew Passion," and Berlioz "L'Enfance du Christ," it is difficult to understand his reading Sunday.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 16 1957

Beethoven's 9th Ends Berkshire Festival

Superb Performance Closes Tanglewood Season

A perfect summer day and the attraction of Beethoven's Ninth Symphony brought out a record crowd for the final concert in the Berkshire Festival series at Tanglewood, Lenox, Mass., on Sunday afternoon, with the Music Shed filled, and the lawns solidly populated with rapt listeners on blankets and in deck chairs.

The concert opened with Aaron Copland's "Quiet City," for trumpet, English horn and strings. The trumpet was played by Roger Voisin and the horn by Louis Speyer. The piece was composed as incidental music for Irwin Shaw's play of the same name in 1940, and first performed at Town Hall, New York City, in 1941, by the Saidenburg Little Symphony, conducted by Daniel Saidenburg.

According to the composer's note on the piece, the play was a "realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity." As such, the composer has eminently succeeded, for the music is poignant and nostalgic, but so quiet and unobtrusive that listeners on the lawn could scarcely hear some of the softer passages. It seemed to us not too happy a choice for an outdoor concert such as the Tanglewood series.

The Ninth, of course, is a different story. Its vastness, powerful crescendos, mysterious opening passages, triumphant finale soared out of the Music Shed and seemed to reverberate throughout the Berkshires. As always, the Boston Symphony, under the masterful direction of Charles Munch, gave a superb performance, and as on every final day of the series, outdid all preceding performances of the summer, ending the season in a burst of glory. The audience, unable to restrain its enthusiasm, applauded after each movement, a practice usually frowned upon at Tanglewood, and at the close, called back conductor and soloists for a tumultuous accolade.

The choral and final movement of the symphony was sung by the Berkshire Festival chorus, with Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, as soloists. This magnificent organization, prepared by Hugh Ross and Alfred Nash Patterson, was as rewarding in the Beethoven opus as it had been the week before in Berlioz's "L'Enfance du Christe." Under the sensitive and inspired conducting of Dr Munch, all of the nobility, mysticism and exaltation of the score comes abundantly to life.

The soloists were uniformly fine, with Adele Addison, the lovely-looking and sounding Negro soprano, a joy both to hear and to behold. It seemed to us that in the opening recitative, the basso, Donald Gramm, was a trifle flat, but this was soon rectified, and it would be ungracious to cavil at so minor a fault in a performance, otherwise, not only flawless, but thrilling.

We have never been to Salzburg for its famous music festival, but we have heard recordings of concerts there, and we find it hard to believe that anything in Europe or elsewhere could surpass the general excellence and excitement of the Berkshire Festival in Massachusetts. For as little as $2.00 and a drive through the beautiful Berkshires rewarding in itself, music lovers can enjoy a truly unique and soul-satisfying experience.

M.B.P.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 12 1957

MUNCH EXCELS AS TANGLEWOOD FESTIVAL ENDS

Beethoven's Ninth Leaves Audience Looking forward to Next Year

By WILLARD M. CLARK

Lenox-Tanglewood, Aug. 11—The Boston Symphony Orchestra concluded one of finest Berkshire Music Festivals in several years this afternoon, sending 15,300 persons away from Tanglewood with the music of Beethoven's Ninth Symphony in their ears and the "Ode to Joy" etched on their hearts. They had heard a tremendous performance under the direction of Charles Munch.

Fitting Finale

It was a fitting finale to a festival which has been notable for consistently fine performances from opening to close. We were told that the audiences for the week-end concerts, chamber music concerts, public rehearsals and Tanglewood on Parade amounted to 162,936 persons. Comparative figures were not available.

The week-end concerts in the shed drew 129,549 persons. 7025 persons attended the chamber music concerts, while 13,869 persons attended the public rehearsals. Tanglewood on Parade drew 12,493 devotees.

Mr. Munch chose to close the festival with two performances, Beethoven's "Chorale" Symphony and Aaron Copland's "Quiet City," thus paying proper tribute to the past and the present.

The "Quiet City" was given a smooth and polished performance, and its frankly nostalgic concept was clearly revealed. One heard expressive playing from both Roger Voisin, trumpet, and Louis Speyer, the English horn virtuoso. The high standards of the festival were upheld to the end.

Tremendous Music

Even without its fourth movement, "Chorale," the Ninth Symphony is a tremendous piece of music. It moves majestically from height to height with ever increasing audience impact, until the final movement becomes almost unbearable in its intensity. The Festival Chorus, admirably trained by Hugh Ross, sang the almost unsingable music with a freshness of tone and enthusiasm and, although numerically smaller than many choruses which sing this work, the splendid acoustics of the music shed permitted their voices to be heard, in spite of those moments when Mr. Munch demanded excessive tone from the orchestra.

The soloists, all of whom appeared earlier in the season in a performance of "The Passion According to St. Matthew" by Bach, were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, bass. Seated in back of the orchestra, their voices could be heard clearly. The demanding and taxing music was wonderfully enunciated, the high tessitura having apparently no terrors for them.

Mr. Munch Energetic

For the most part, Mr. Munch provided a broad and spacious reading, finely detailed and rich in contrasts. He used a lot of personal energy in his direction. The orchestral response was magnificent, the playing eloquent, communicative and luminous.

The audience bade the orchestra and Mr. Munch a tumultuous farewell. It applauded for minutes on end, calling back the soloists and conductor many times and as the thousands poured out of the shed and joined the other thousands on the grounds, one heard expressions of admiration on every side. It's been a great festival and already we are looking forward to next season.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

AUG 10 1957

Beethoven Played At Tanglewood

TANGLEWOOD, Lenox, Mass., Aug. 9 — With the music of Beethoven as the main attraction, the twentieth season of the Berkshire Music Festival came to its final weekend here tonight.

Performance - wise, it did not get off to the best of starts. The "Leonore" No. 3 Overture was the opening work, but Charles Munch and the Boston Symphony Orchestra, who must have played it endless times together, gave an uncertain account of it. Mr. Munch gave extreme contrast to the various sections of the score, so that the musical and dramatic ideas did not seem clearly related. And the orchestra found it hard to get together or stay-together through pretty much the whole piece.

Offbeat Offering

Arthur Honegger's Third Symphony, called "Liturgique" by the composer, was the offbeat offering of the evening. Written right after the end of World War II, one can see that perhaps it seemed something urgent to get down on paper, following all the horror and all the lessons imparted by the conflict and the conditions out of which it arose.

Probably the music itself also seemed cloquntly new. It sounds like more than tedious now. However. For its philosophical scenario is really commonplace and its emotional and musical means are obvious, detached from the setting that gave them birth. War and tyrany are no less fearful and threatening. Mr. Hongger's score is not so convincingly their embodiment or moral. The "Liturgique" Symphony, we can see now, is unfortunately another piece of spook music, a field in which composers have been notoriously banal, whether at the Halloween level of the Dans Macabre, or the high - blown level of apocalyptic vision.

Nevertheless, Mr. Munch and the Boston Symphony bent their most zealous endeavor to preforming Mr. Honegger's score. They brought out all its rage, however unconvincing, and all its hope, however sentimental on the flutes. It is a large undertaking, technically, and they at least gave it the sound of importance. That is about all that can be done with the composition.

Thoroughly Compensated

Whatever the shortcomings of the first part of the evening, the were thoroughly compensated for in the performance of the Beethoven Violin Concerto by Isaac Stern. Few American violinists match him for the purity of his style, the refinement of his taste, and his nice stand between the romantic and classic tempers. Sentimentality is not not in Mr. Stern's musical vocabulary, yet neither is he cold or stiff.

There is a lot one can do to put a sticky surface on the Beethoven Concerto. Mr. Stern did none of it. He did not miss the heart of the music, but he kept the score and the performance lucid and elegan all the way across. He did not let technique snow the music under, but at the points where virtuousiy counts, he achieved it shiningly. It was a very satisfactory account of a choice violin masterpiece, by a master artist. The audience did not let him forget it either.

Nor Mr. Munch and the orchestra for their handsome cooperation.

—T.H.P.

[264]

DAILY HAMPSHIRE GAZETTE

Record Throng Concludes Brilliant Tanglewood Season; Charles Munch Conducts

The final weekend of the Berkshire Festival at Tanglewood was brought to a grand climax by indisputably grand music, a record 15,300 eager music loving opportunists, many of whom were willing to park their cars a mile or more from the grounds in order to hear at least some of the Boston Symphony's last program. This reviewer was delayed by a traffic jam for the first time this season, and thus missed Aaron Copland's "Quiet City," the first half of the program. However, the majestic and soul-searching beauty of Beethoven's choral "Ninth" made up for the loss. For once the applause at the end of each section seemed called for, if only to give Dr. Munch and the musicians a chance to catch a much-needed breath in very warm atmosphere. Each movement was delineated with vigor, grace and transcendant beauty by Dr. Munch and the orchestra. Only the second movement seemed overly long with its repetitious thematic development. The spiritual longing and sustained quality of the third reminded one that the late Dr. Damrosch chose this particular movement to bring to a close the activities of the New York Symphony. In spite of the vocally handicapped attributes of the "Ode to Joy" finale, the quartet, which included Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, orchestra and Festival Chorus, prepared by Hugh Ross and Alfred Nash Patterson, combined under Dr. Munch's vibrant leadership to make a truly joyous and memorable ending to an exceptionally satisfying Festival season, the twentieth. The audience lingered long to express their appreciation.

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Rec
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M.B.P.

Union (m)
SPRINGFIELD, Mass.
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Circ. 81,366

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

AUG 10 1957

Beethoven Played At Tanglewood

TANGLEWOOD, Lenox, Mass., Aug. 9 — With the music of Beethoven as the main attraction, the twentieth season of the Berkshire Music Festival came to its final weekend here tonight.

Performance - wise, it did not get off to the best of starts. The "Leonore" No. 3 Overture was the opening work, but Charles Munch and the Boston Symphony Orchestra, who must have played it endless times together, gave an uncertain account of it. Mr. Munch gave extreme contrast to the various sections of the score, so that the musical and dramatic ideas did not seem clearly related. And the orchestra found it hard to get together or stay together through pretty much the whole piece.

Offbeat Offering

Arthur Honegger's Third Symphony, called "Liturgique" by the composer, was the offbeat offering of the evening. Written right after the end of World War II, one can see that perhaps it seemed something urgent to get down on paper, following all the horror and all the lessons imparted by the conflict and the conditions out of which it arose.

Probably the music itself also seemed eloquntly new. It sounds like more than tedious now, However. For its philosophical scenario is really commonplace and its emotional and musical means are obvious, detached from the setting that gave them birth. War and tyrany are no less fearful and threatening. Mr. Hongger's score is not so convincingly their embodiment or moral. The "Liturgique" Symphony, we can see now, is unfortunately another piece of spook music, a field in which composers have been notoriously banal, whether at the Halloween level of the Dans Macabre, or the high - blown level of apocalyptic vision.

Nevertheless, Mr. Munch and the Boston Symphony bent their most zealous endeavor to preforming Mr. Honegger's score. They brought out all its rage, however unconvincing, and all its hope, however sentimental on the flutes. It is a large undertaking, technically, and they at least gave it the sound of importance. That is about all that can be done with the composition.

Thoroughly Compensated

Whatever the shortcomings of the first part of the evening, the were thoroughly compensated for in the performance of the Beethoven Violin Concerto by Isaac Stern. Few American violinists match him for the purity of his style, the refinement of his taste, and his nice stand between the romantic and classic tempers. Sentimentality is not not in Mr. Stern's musical vocabulary, yet neither is he cold or stiff.

There is a lot one can do to put a sticky surface on the Beethoven Concerto. Mr. Stern did none of it. He did not miss the heart of the music, but he kept the score and the performance lucid and elegan all the way across. He did not let technique snow the music under, but at the points where virtuousiy counts, he achieved it shimingly. It was a very satisfactory account of a choice violin masterpiece by a master artist. The audience did not let him forget it either.

Nor Mr. Munch and the orchestra for their handsome cooperation.

—T.H.P.

TIGHT BINDING

Tanglewood Sets Record On Week End

(Special to The American)

Lenox, Mass., Aug. 12—The 20th season of the Berkshire Symphonic Festival which came to an end yesterday after a brilliant performance of Beethoven's Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy" before an audience of 15,300 broke all records for attendance by piling up a grand total for the six week ends and concerts just short of 130,000.

Attendance for the three concerts the past week end devoted largely to the music of Beethoven totaled 35,100, more than 10,000 more than the previousweek. When the figures for the chamber music concerts at the beginning of the season those of the public rehearsals 13,900 paid admissions for the benefit of the orchestra pension and 12,500 for Tanglewood-on-Parade of the last week are added the total is a staggering 163,-

It was a brilliant week end of music at Tanglewood under the baton of Charles Munch Friday evening and yesterday afternoon with the visiting conductor, Mr. Schuricht, Saturday evening. Friday's attendance of 11,700 was the largest Saturday attendance of the summer. There was no question but that Beethoven's ninth is still the best drawing attraction at Tanglewood.

Munch Conductor

There was an electric feeling in the air at Tanglewood even before Munch took up his baton. The entire audience had come to hear Beethoven and the Festival Chorus of 300 voices with four soloists in what was to be the climax of the season. No one was disappointed in the brillian performance.

There was such haunting beauty in the music and its performance, such reverence, especially in the adagio movement, that it was easy to understand why the young woman sitting at across from us on the lawn had tears as big as pearls rolling down her face.

The chorus and soloists sang the inspired affirmation of faith in the final movement, one realized once more that he was witnessing men and women together with a great conductor participating in that glorious act of creation which alone distinguishes man from the other creatures on the earth. The audience with its ovation refusal to budge as it applauded again and again left no doubt in anyone's mind that it had found what it had come for and in full measure.

As the season came to this glorious close plans were under way already for next season's festival. But one thing must be considered seriously by those planning for another year. Something must be done to relieve the congestion of the thousands of cars going to and from the concerts. There must be new and wider roads and improved handling of traffic. So slowly did cars move getting away from the concert that hundreds of drivers were forced to pull overheated cars to the side of the roads and wait for water or until traffic had thinned.

Several busses of Waterbury music lovers, including one of 35 young people from Beth El Synagog, were in attendance.

S.M.

The navy's 14 and 16-inch guns throw shells 20 miles.

Waterbury American, Monday, August 12, 1957—25

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

AUG 12 1957

Tanglewood Closes Out Its 20th Season With Tremendous Turnout

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A total of 35,108 persons traveled to Tanglewood this weekend to hear the three final concerts, each with a heavy accent on Beethoven. Charles Munch, conductor of the orchestra directed the Friday night event attended by 1840 persons and the Sunday afternoon concert attended by 15,300 persons. Guest conductor Carl Schuricht led the orchestra in the Saturday night concert with 11,668 persons attending.

This year's six-week season attracted a total of 162,936 persons to the weekend concerts, chamber music concerts, public rehearsals, and Tanglewood on Parade. Broken down, the figures are as follows: weekend concerts in the shed, 129549 persons; chamber music concerts, 7025 persons; public rehearsals, 13,869 persons; and Tanglewood on Parade, 12,493 persons.

Honnegger on Friday

The season was an especially rich one with presentation of some infrequently heard works. One of them was Honegger's Third Symphony, the "Liturgique," which was given a stirring performance at Friday night's concert. Honegger who died in 1955 was a close friend of Mr. Munch's. The conductor drew from the orchestra the spirit of the work, full of fury and angrily accented.

In the same concert, Beethoven's Violin Concerto with Isaac Stern as violin soloist was heard along with Beethoven's "Lenore" Overture No. 3. The violinist, noted for the purity of his tones and exactness of pitch. delivered an inspiring performance, while the orchestra combined for another effective performance.

Magnificent Saturday Night

Magnificent playing was heard in the Saturday night concert under the direction of 77-year-old Mr. Schuricht, a slight man who drew magical sounds from the orchestra for the last evening event of the season. A bright moon, some stars, and a cool nip in the air made it a perfect Tanglewood night.

The piece de resistance of the evening was Beethoven's Symphony No. 3 in E Flat, "Eroica," Op. 55, which surges with emotion from the depths of despair to triumph and liberation. The conflict, the compassion and tenderness of the work were brought out by Mr. Schuricht who was given along and sounding ovation following its presentation.

Dazzling

The theme of the work was brilliantly introduced in the first movement which voiced conflict and restlessness. The sweep of the violins was especially rich in this movement, achieving an organ-like effect.

Conflicting impulses continue in the second movement which is laden with sorrow brought out in the elegiac melody stated simply and effectively. The lively rhythms of the scherzo and the strength of the final were both dazzling.

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Sunday Afternoon

The closing event of the festival on Sunday afternoon featured two works, Aaron Copland's "Quiet City," for Trumpet, English horn, and Strings and Beethoven's Symphony No. 9 in D Minor, with final Chorus on Schiller's "Ode to Joy," Op. 125. Soloists for the Beethoven work were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

An eloquent performance of the Beethoven work with the Festival chorus prepared by Hugh Ross and Alfred Nash Patterson ended with an ovation of many minutes from the audience. Soloists for the Copland were Roger Voisin, trumpet, and Louis Speyer, English horn, who also delivered polished performances.

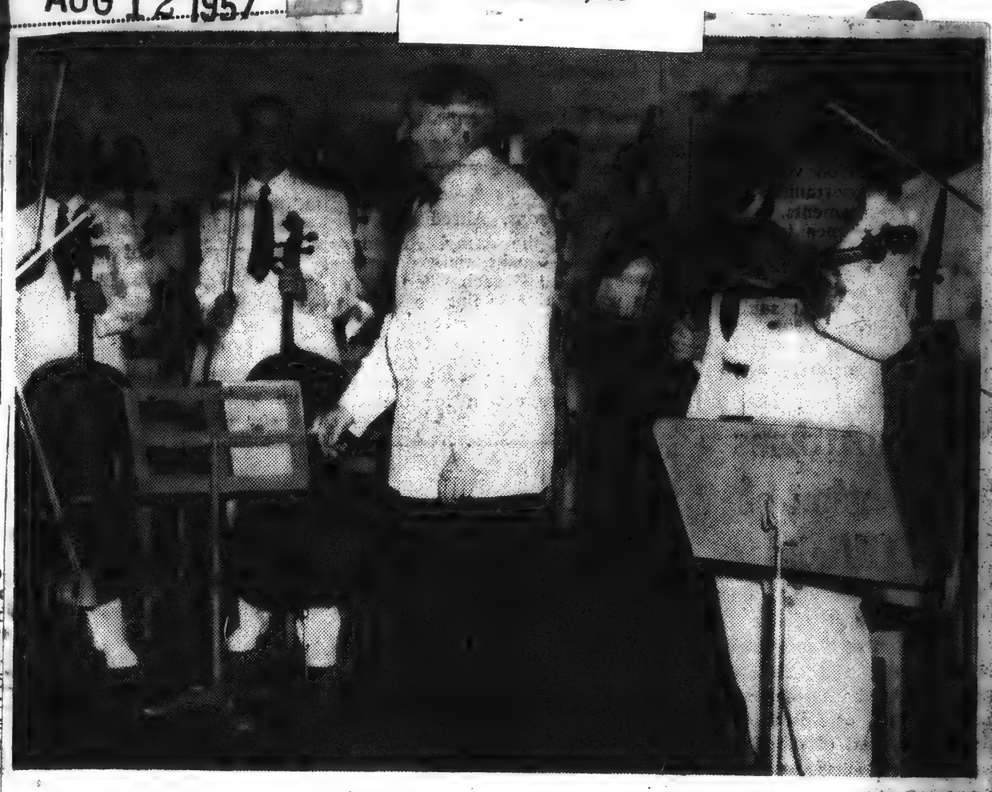
Tanglewood enthusiasts will be awaiting another such season next summer.

I.F.M.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 12 1957

[265]



Mitchell

BEAMING toward members of the Boston Symphony Orchestra and the festival chorus after performing Beethoven's Ninth Symphony yesterday afternoon, Charles Munch displays his pleasure over the result, while making one of his several recalls to the stage to accept the audience's ovation at the close of the 1957 festival season which broke all records.

Music Review

Finale at Tanglewood

By JAY C. ROSENFELD

THE CURTAIN CALLS following the close of the final concert of the Berkshire Festival yesterday afternoon at Tanglewood were both thrilling and moving.

Charles Munch achieved a personal triumph conducting the Boston Symphony Orchestra and the Festival Chorus in Beethoven's Ninth Symphony, and the applause surging from the record audience of the season, a total surpassed only once in Tanglewood history, seemed to increase as each recall found the audience pressing forward to be nearer the stage.

It was moving, too, when Munch brought from the ranks the two musicians who are retiring from the orchestra with this concert: Assistant-solo bass Gaston Dufresne and second trumpet Marcel La Fosse.

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IN THIS TRIO of concerts of the Festival Beethoven had been the honored composer. Munch had saved the monumental Ninth for the close of his concert and of the season. On the preceding evening Carl Schuricht, in the second of his two appearances as guest conductor, chose the Eroica as his main offering.

It would be difficult to choose two men whose approach to music is more opposed and contrary than Munch and Schuricht. Munch is a relentless stimulator, always asking for a greater intensity; Schuricht is a calm and leisurely pedestrian, lingering when he finds a particularly fragrant flower, longer to dwell on its beauty and savor its aroma. Both viewpoints are valid and have their supporters. It is entirely possible and plausible for the same music lover to admire both.

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MUNCH BEGAN his program with Aaron Copland's "Quiet City," a work the director of the Berkshire Music Center wrote almost 20 years ago, at almost the same time as the contemporary work Schuricht chose for his program, Blacher's "Konzertante Musik."

Copland's score is dated "Sept. 1940, Lenox, Mass." and he is quoted as saying that he derived it from some incidental music of his own written for a play by Irwin Shaw. He worked on it, he said, "as soon as my duties at the Berkshire Music Center were finished" and the locale was "in a barn-studio two miles down the road from Tangelwood."

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IT IS a short, quiet, atmospheric piece for strings with only an English horn and a trumpet. Munch called Louis Speyer and Roger Voisin respectively to acknowledge the recognition of their outstandingly artistic playing. It is written in the most thrifty manner possible, identifiable at once in Copland's characterstic harmonic idom.

The orginal play was a fantasy of the night thoughts of people in a great city. Copland's music is sedentary and sultry, aimless yet reflecting the innermost churning of a man's mind in solitude. The composer was in the audience and Munch beckoned him to the front of the Shed to take the expression of definite approval the music provoked.

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THE SOLOISTS in the Ninth symphony were Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor and Donald Gramm, bass. Gramm proclaimed his "O Freunde" with dramatic eloquence and tonal splendor. The quartet were effective and positive and sang with sonorous power.

Munch was in confident command of the entire large band of participants. The chorus, prepared by Hugh Ross and Alfred Nash Patterson, produced an exceptional volume of tone. Munch gave the symphony spacious dimensions and brought the afternoon and the whole great Festival to a glorious close.

* * *

BORIS BLACHER'S "Konzertante Musik" for orchestra is dedicated to Schuricht and dates from 1937. Blacher was invited to serve on the faculty of the Berkshire Music Center in 1955 as a colleague of Copland. Saturday night's example of his work differs from the music whose acquaintance we made while he was here at Tanglewood. This is a straightforward, pleasant, short, 11-minute movement which is unharassed by any world problems and is just good transparent action.

Under Schuricht's fluoroscopic baton, the vertebrate structure of the composition was easily discernible. Blacher begins with a short simple symmetrical song in the horns over a Latin-American dance-like [illegible] the bassoons. He [illegible] almost immediately to the main allegro in which the dance theme predominates. Within a regular and reiterated constant rhythm he displaces accents with it might seem, the intentions of a prestidigitateur. Suffice to say that neither in Schuricht's hands nor those of the Symphony players did any such suspicion become noticeable.

* * *

THE SECOND half gives way to the pleasant song of the introduction which is developed while the violas still continue the dance syncopation and the violins resume the first theme but in a mirrored upside-down version. The ending expands into broad majestic steps but hardly builds up to awesome stature.

Schuricht gave the Schubert "Unfinished" a comfortable, soothing reading. The orchestra flourishes under this sunny, tempered approach. Every detail is clearly heard and the beauty of the parts is never obscured by the effect of the whole.

The "Unfinished" is of the same narrow stretch of time as the Beethoven "Choral" symphony. As different as they are, they are still classic temples with which time has dealt even more kindly than with the structures of ancient Greece. They have the same architectural traits and at this moment, at least, are as permanent objects of admiration as it is permitted sublunar matter to be.

* * *

THE "EROICA" was already concerned with world affairs and the individuals who make them click. Beethoven was motivated to some degree by a worship of Napoleon which soon turned half-circle to disgust and disfavor. Copland was moved, he states, to write "music evocative of the inner distress of a society aware of its own insecurity." Honegger in his "Liturgique" symphony, played Friday evening, went to the scriptures for aid in expressing the inward revolt he was feeling to the last war's destructive influences. Beethoven in the Ninth, turned to Schiller's epic poem, the "Ode to Joy." Strangely enough, only the Germans as represented by Schuricht's exhibits of his fellow countrymen's current output, are free of mental burdens and tormenting agony. Egk, whom Schuricht played earlier in the Festival, and Blacher, heard Saturday night, here would appear to be as free of thoughts and consideration for the woes of the world as a babe-in-arms.

* * *

IN QUICK retrospect this has been a highly [illegible] Festival. The [illegible] figures are important but are not the true measure of the venture. The programs and the thought entailed in their devising and preparation have been completely worthy of commendation. It is impossible to build 18 programs to the satisfaction of everyone, but the seasoning of a major portion of the concerts with new works has given everyone food for their special predilections. There have been some fine performances and a few with which one might cavil, but those whose responsibility it was to organize and execute this Tanglewood year have reason to feel gratified and content.

Town Times
AKVILLE, Conn.
dy Independent
Circ. 2,140

UG 15 1957

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e of the best concert weeks of the season, with the high- a performance of the Beeth- ninth Choral Symphony, eard at the Berkshire Music ival, Tanglewood, Lenox, Saturday and Sunday. The was also the final concert six week season.

Saturday, guest conductor Schuricht led the Boston hony Orchestra in perfor- s of the Blacher "Konzer- Musik" Op. 10, the Schubert hony in B Minor the "Un- ed" symphony, and the im- Beethoven Symphony No. flat major.

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The afternoon's and the season's final work was the famed Beethoven ninth, with Charles Munch conducting the orchestra and chorus, in a splendid performance of this overwhelming work. The chorus, prepared by Hugh Ross and Alfred Nash Patterson presented a brilliant performance marked by precision, verve and emotion, with the orchestra supplying a superb counter to the excellently trained choral unit.

Donald Gramm as bass soloist and John McCollum, tenor, were impressive in their presentation of the work, set to Schiller's "An Die Freude." Adele Addison's lovely soprano voice and Florence Kopleff's beautiful contralto were also heard.

Munch conducted the huge aggregation with great concentration and control, and a roar of applause at the end of the performance was acknowledged a number of times by orchestra, chorus, soloists and conductor. A fine ending to an enjoyable season of music on the spacious lawns and gardens of Tanglewood.

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TIGHT BINDING

[265]

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* * *

BORIS BLACHER'S "Konzertante Musik" for orchestra is dedicated to Schuricht and dates from 1937. Blacher was invited to serve on the faculty of the Berkshire Music Center in 1955 as a colleague of Copland. Saturday night's example of his work differs from the music whose acquaintance we made while he was here at Tanglewood. This is a straightforward, pleasant, short, 11-minute movement which is unharassed by any world problems and is just good transparent action.

Under Schuricht's fluoroscopic baton, the vertebrate structure of the composition was clearly discernible. Blacher starts with a short simple symmetrical song in the horns over a Latin-American dance-like [illegible] the bassoons. [illegible] almost immediately [illegible] main allegro in which the dance theme predominates. Within a regular and reiterated constant rhythm, he displaces accents with, it might seem, the intention of [illegible]teur. Suffice to say that neither in Schuricht's hands nor those of the Symphony players did any such suspicion become noticeable.

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THE SECOND half gives way to the pleasant song of the introduction which is developed while the violas still continue the dance syncopation and the violins resume the first theme but in a mirrored upside-down version. The ending expands into broad majestic steps but hardly builds up to awesome stature.

Schuricht gave the Schubert "Unfinished" a comfortable, soothing reading. The orchestra flourishes under this sunny, tempered approach. Every detail is clearly heard and the beauty of the parts is never obscured by the effect of the whole.

The "Unfinished" is of the same narrow stretch of time as the Beethoven "Choral" symphony. As different as they are, they are still classic temples with which time has dealt even more kindly than with the structures of ancient Greece. They have the same architectural traits and at this moment, at least, are as permanent objects of admiration as it is permitted sublunar matter to be.

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THE "EROICA" was already concerned with world affairs and the individuals who make them click. Beethoven was motivated to some degree by a worship of Napoleon which soon turned half-circle to disgust and disfavor. Copland was moved, he states, to write "music evocative of the inner distress of a society aware of its own insecurity." Honegger in his "Liturgique" symphony, played Friday evening, went to the scriptures for aid in expressing the inward revolt he was feeling to the last war's destructive influences. Beethoven in the Ninth, turned to Schiller's epic poem, the "Ode to Joy." Strangely enough, only the Germans as represented by Schuricht's exhibits of his fellow countrymen's current output, are free of mental burdens and tormenting agony. Egk, whom Schuricht played earlier in the Festival, and Blacher, heard Saturday night, here would appear to be free of thoughts and consideration for the woes of the world as a babe-in-arms.

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IN QUICK retrospect this has been a highly praiseworthy Festival. The attendance figures are important but are not the true measure of the venture. The programs and the thought entailed in their planning and preparation have been completely worthy of commendation. It is impossible to build 18 programs to the satisfaction of everyone, but the seasoning of a major portion of the concerts with new works has given everyone food for their special predilections. There have been some fine performances and a few with which one might cavil, but those whose responsibility it was to organize and execute this Tanglewood year have reason to feel gratified and content.

[2067]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 12 1957

MUSIC

Berkshire Festival

By PAUL HENRY LANG

TANGLEWOOD

Boston Symphony Orchestra, Carl Schuricht, guest conductor, Saturday Night. The program:

Konzertante Musik.....Blacher
Unfinished Symphony.....Schubert
Symphony No. 3 ("Eroica").....Beethoven

Boston Symphony Orchestra, Charles Munch, conductor, Sunday afternoon. The program:

Quiet City.....Copland
Symphony No. 9 in D minor.....Beethoven
(With Berkshire Festival Chorus; soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass).

LENOX, Mass., Aug. 11.—In my review of Friday's concert at Tanglewood I mentioned the hazards a composer faces by being bracketed with Beethoven at an orchestral concert. Aaron Copland's beautifully sculptured score "Quiet City"—for trumpet, English horn, and strings—prefaced nothing less than the Ninth Symphony, yet came off not only unscathed but proudly asserting that a good and original composition is immune to invidious comparisons and can take its place in any company.

One of the attractive features of "Quiet City" is the very skillful blending of two dissimilar instruments, the solo use of which in many other works does not often recall happy memories. The English horn was nostalgic without being maudlin in the capable hands of Louis Speyer, and the trumpet, while of course true to its virile character, was equally poetic. Roger Voisin played it superbly. Mr. Munch paced the piece felicitously and the public gave Mr. Copland a genuine ovation.

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In a way, Beethoven's Ninth Symphony represents the end of the classical symphony as a genre. Its tone, proportions, architecture and weight carry symphonic thought to its limits, and that these limits were apparent to Beethoven himself is obvious in his attempt to call on the human voice for reinforcement. Though ostensibly still within the boundaries of the late classic orchestra, the score cannot be fully realized by faithfully hewing to its original specifications. The wind section must be helped by judicious doublings.

Also, by the time of the composition of this work, Beethoven was out of touch with the realities of the world, and though his ideas are palpably bursting the limits of the Eighteenth Century orchestra he inherited, there are many instances where he tried to conform to the boundaries of string and wind writing as he knew them when he was still an active executant musician. Various hands have tried to remedy these awkward spots.

Sunday afternoon's concert offered a good version, and except for a few perhaps inevitable passages everything was clear and well proportioned. Everything, that is, except the general tone which was that of breathlessness. It was not so much the fast tempos Mr. Munch insisted upon, rather the occasional lack of flexibility and pliability.

The stark rhythmic vigor of the first movement was most welcome, but it was offset by the inability of the strings to cope with the fast runs in a manner that would make them believable. The scherzo was properly swift and sweeping, the woodwinds miraculously delivering their needle-prick staccatos though the tempo was fierce, and the sprawling slow movement was well kept together. Portions of this movement fared well with Mr. Munch's tempos and the broad cantilena of the strings was nicely balanced by the wind solos, but a little more freedom would have made it even more shapely.

In the last movement Mr. Munch saw to it that the orchestra realizes its dual role. The accompaniments were well adjusted, on the other hand when the sopranos are cruelly stranded on a precipice holding an "A" for eternity as if they had bellows for lungs, the orchestra was there to support them. But in this movement, too, the pace was a bit over-generous. The instrumental variation that follows the tenor solo was near bedlam and the fugal writing could not be followed.

Of the solo quartet, the starter and anchor man, Adele Addison and Donald Gramm, had a few shaky moments, but eventually they joined Florence Kopleff and John McCollum in a steady ensemble. The chorus was excellent and its sound ample.

Saturday night's concert was rather trying. In the first place, because of severe traffic difficulties, unavoidable when 12,000 patrons show up, I unfortunately missed the Blacher piece.

Mr. Schuricht surprised me, he did not seem the same man who so ably led the Vienna Philharmonic during their winter visit to New York. Schubert's Unfinished Symphony was unconscionably slow, sentimental, and lacking in force. Neither was Beethoven's "Eroica" of one piece, except for the finale, which was given a rousing performance; the rest was uneven. Here and there were nicely turned passages, but the tempo fluctuated, the scherzo was slow, and Mr. Schuricht used italics in profusion.

His remarkable technical ability was in evidence every moment, but the graphic illustration of the goings-on was often exaggerated, though the large public evidently enjoyed the virtuoso air carving and applauded the visiting maestro very cordially.

Charles Munch

NEW YORK TIMES
MONDAY, AUGUST 12, 1957.

Music: Festival Finale

Tanglewood Concerts Present Contrasting Conductors, Munch and Schuricht

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 11—The Berkshire Music Festival came to an end this afternoon with the thundering fortissimos of Beethoven's Ninth Symphony. An audience of 15,300—300 under the record established in 1955—was on hand to throng the Tanglewood grounds and bask in a hot afternoon sun.

Charles Munch was the conductor this afternoon. Carl Schuricht conducted last night's concert, which consisted of Blacher's Konzertante Musik, Schubert's "Unfinished" and Beethoven's "Eroica" and was played before an audience of 11,668.

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Two more dissimilar conductors would be hard to find. Mr. Schuricht is in no particular rush to get anywhere, while Mr. Munch gives the impression of a man pressed for time. Mr. Schuricht genially leans over his melodies in a leisurely manner, in the best German sentimental tradition. Mr. Munch, on the other hand, wastes little time with an emphasis of the melodic elements and his approach is much more objective.

In the Ninth Symphony, which was preceded by Aaron Copland's "Quiet City," Mr. Munch employed the Festivalt Chorus, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. This was a very fast reading, not even lasting an hour, and it even omitted all the repeats in the second movement.

With this inexorable kind of pressing-on tactics, it was little wonder that the symphony sounded artificial. The long lines of the slow movement did not have much opportunity to breathe, and even the last movement, taken at a more considerate tempo, lacked the intensity it should have.

But the last movement, if nothing else, was loud. The clear-voiced young singers of the Festival Chorus piled into the writing with enormous confidence and vocal security. Beethoven's hard-driven writing "in alt" held little terrors for them. The vocal quartet, too, was competent, and dealt handily with some of the most ungrateful writing in the history of vocal music.

The performance of the Copland work was distinguished by the beautiful solo playing of two Boston Symphony veterans—Roger Voisin, trumpeter, and Louis Speyer, Englishhorn player. Mr. Speyer's concluding, long-held pianissimo was wind playing at its finest.

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Mr. Schuricht's conducting, on Saturday evening, offered somewhat of a study in contrasts, what with one of the slowest "unfinished" symphonies on record, followed by an "Eroica" that was much more direct and logical. One was puzzled at certain details in the Schumert work. Why the revised percussion part, with the tympanist stroking away at intervals not indicated in the score? Why the lingering over the second subject? Why the not very subtle ritard at the end of the slow movement?

Yet Mr. Schuricht does get a marvelously mellow tone from the Boston Symphony, and his is a first-rate ear. No matter what one thought of the interpretive idiosyncracies, the various choirs of the orchestra were kept in beautiful balance, and the texture throughout was as clearly etched as the veins on one of the leaves of the oaks bounding Tanglewood.

And the "Eroica" pursued a forthright course. The tempos were deliberate, but they were not broken up. By taking the Scherzo at his curiously slow tempo, the difficult horn trio for the first time in this listener's experience sounded positively golden.

And what horns the Boston Symphony has!

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Mr. Schuricht is, in short, a conductor with very personal and very romantic ideas. He gives himself considerable leeway. Some may like it, and some may not, but he does represent a certain tradition, and it was interesting to make further acquaintance with his work. Conductors with such strong personalities do not appear too often.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

AUG 12 1957

AT TANGLEWOOD:

Beethoven Draws Whopping 35,108

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 12 — Beethoven's Ninth Symphony drew the second largest crowd in the 20-year history of the Berkshire Festival yesterday afternoon. With 15,300 people present for the performance and 35,108 for the weekend, Beethoven reigned unrivaled in popularity — as usual. The performance by Charles Munch and the Boston Symphony undoubtedly had its drawing power, though it proved less memorable than anticipated.

What it had was momentum. An inexorable drive dominated everything but the slow movement. That the final measures could be dispatched at incredible speed may be attributed to the high calibre of virtuosity the orchestra possesses. Seldom has a performance ended joyously so overwhelmingly. It caused a tremendous outburst of applause from an almost breathless audience.

Finale Brilliant

The finale justified the acclaim. Soloists and chorus were keyed to brilliance. They were swept along in the surge of joy that the movement imparts. They, too, must have been somewhat breathless, for all did not come clear. Donald Gramm led off impressively with the baritone recitative.

Adele Addison, soprano, Florence Kipleff, contralto, John McCollum, tenor, and Gramm made a well-balanced quartet, though Miss Addison strained a bit in the cruelest passages of her part. The festival chorus, admirably prepared by Hugh Ross and [illegible], sang with the [illegible] and brilliance.

Nonetheless, the performance raised questions. Where was, for instance, the mystery of the opening measures as well as the tone of the whole first movement? Why did the scherzo have to be paced so fast? Why did not Munch probe more deeply into the adagio as he has on other occasions? These questions could not however dim the glory of the work, and Beethoven was well served.

Superbly Played

The program began with Copland's [illegible] superbly played by Roger Voisin, trumpet, and Louis Speyer, English horn. Voisin, especially, achieved some haunting pianissimos that served to accentuate the nature of the piece. As one of Copland's finest creations, it created its spell enduringly in this performance.

Another towering masterpiece, the Eroica Symphony, became the only Beethoven entry in the Saturday night program. Blachers Konzertante music and Schubert's "Unfinished" symphony completed the program. Carl Schuricht conducted. The audience totaled 11,668. The dampness lay heavily over Tanglewood, and somewhat on the performances.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 12 1957

Beethoven Still Top Draw

15,300 Attend Lenox Concert

By RAYMOND MORIN,
Telegram Music Critic

LENOX — This summer's record-breaking audience of 15,300 attended the first Berkshire Music Festival concert by the Boston Symphony, under Charles Munch, yesterday afternoon at Tanglewood.

The grand total for weekend concerts, chamber music, public rehearsals and Tanglewood on Parade was 132,936. This is the largest number to attend a summer of Tanglewood concerts since their inception 20 years ago.

Weak Opening

Yesterday's program opened with a weak aperitif, executed by Aaron Copland, titled "Quiet City." The important business of the afternoon was Beethoven's Ninth Symphony. It's significant that of all composers, Beethoven has always been and still is the biggest box-office draw.

The major task of the entire festival was the Beethoven Ninth. It might be in order to scan briefly the rehearsal on Saturday morning that contributed to the superperformance it received at the formal concert yesterday. The rehearsal, by the way, was open to the public. The proceeds from these Saturday morning rehearsals benefit the Boston Symphony's pension fund.

Most of these rehearsals are more or less routine. No such matter - of - factness applied to the Ninth Symphony. Phrase after phrase was repeated in Munch's search for exactly the right nuances and rhythmic exactitudes. Several attempts were necessary before the festival chorus of 150 (students from the Berkshire Music Center) managed to rise as a unit exactly two measures before a certain point in the score. At yesterday's performance they weren't a split-second late.

Much Fuss

There was much fuss over the precise beginning of quartet and chorus in "Joy, Thou Spark From Heav'n Immortal."

Viewing the finished product as a continuous experience, one was deeply moved by its omnipotence. The choral finale, of course, has its very real challenges. It must sound almost fiercely elated, which can be projected only with the kind of virile tempos used at this performance.

The merciless score in high female voices (notably the soprano soloist) and mutitudinous tones on complex patterns can easily digress into tonal chaos. They didn't.

Telling Transition

Even more telling was the transition from martial activity in the finale to the mood of mystic devotion which Beethoven interjected in "Kneel Before Him, All You Millions."

In brief, top order resources were applied with interpretive acumen, and both were obviously blanketed in inspiration.

The orchestra was at its best in the first, second, and fourth movements. Mysterious murmurings of the opening movement were suspenseful and purely intoned. It was marvelous interpretation from the analytical standpoint. Boundaries of the development sections were as if chiselled in rock. The coda was made to spend its enthusiasm and majesty freely.

No Monotony

A different kind of adventure was experienced in the scherzo. Here was a dance movement on a monumental scale. The unfeigned repetition of themes was divest of monotony through tonal purity and clarity of counterpoint.

The slow third movement was less securely tied together. It encountered a few static moments during which the concentration was on individual solos and phrases rather than on integrated values.

The chorus had been expertly prepared by Hugh Ross and Alfred Nash Patterson. Only a few were professional singers.

One slight flaw in the choral performance was sometimes ambiguous pronunciation of the Germans. Some of this may have been inevitable, which gives cause to wonder whether Beethoven's zeal to glorify Schiller's "Ode to Joy" was exceeded by his decision to use voices as word-pronouncing instruments.

This performance certainly did prove that it does not require a legion of singers to expose the heroism of the Beethoven Ninth. Phrases opened and closed with absolute punctuality. The body of tone was balanced and powerful, and a very real sense of dramatic import was encircled in every choral line.

Donald Gramm rightfully placed emphasis on the oratorical style of the bass score. He made a potent declamation of the opening statement, "Joy, thou spark, etc." He tended to force his tone to achieve a lofty impression, but it was engaging singing notwithstanding.

Soprano Superb

Adele Addison was superb in the pitiless soprano score which settles for nothing short of tonal fortitude in high, penetrating tones. Her voice blended well with Florence Kopleffs' contralto. Beethoven wasn't as generous to her, but she made an excellent impression.

John McCollum sang the tenor part with good volume and a penchant toward operatic objectives.

Now we come to Copland's "Quiet City." It works hard at setting a pastoral, nostalgic mood—and succeeds. That's about as far as it gets. The recitative solos in trumpet by Roger Voisin were well-phrased with few tonal blemishes.

Louis Speyer's English horn solos were richly intoned and fluidly phrased.

The work wanders on and on in this quietly-rhapsodic vein, causing you to wonder where it started, where it's going—and why. It has its rises and falls of interest in contrasts of volume. The orchestra played it as well as possible, with commensurate results.

For this, Copland was present to take a bow.

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NEWBURGH, N. Y. NEWS

AUG 17 1957

Beethoven's 9th Run-of-Mill At Tanglewood Presentation

By BERNARD LOTH

The Boston Symphony Orchestra closed the season of the Berkshire Music Festival at Tanglewood last Sunday with a performance of Beethoven's Ninth Symphony before an audience estimated at between 15,000 and 20,000 persons. The "Shed" was filled to its 6,000 seat capactiy, and the acres of lawns surrouning the Shed were just a sea of humanity.

Beethoven's Ninth or Choral Symphony has been performed at Tanglewood on many occasions, this listener having been present at one of the previous presentations a year or two ago. The contrast between the two interpretations was most striking, particularly because both were conducted by Charles Munch, who received such universal critical acclaim for his conducting of the Brahms Second Piano Concerto last week earlier.

When Mr. Munch conducted the Ninth a year or two ago, he seemed to be so immersed in the French Impressionist style of music that he appeared to be trying to add a Debussy flavor to Beethoven with a strangely free and unrhythmic interpretation of the necessarily rhythmic Beevthoven music. In his conducting of the same work last Sunday he turned his back on his previous interpretation so firmly that he went to the other extreme with almost as unsatisfactory results. Mr. Munch pressed the orchestra to paly the faster sections of the symphony at such a speed that, at times, some members of the orchestra were under considerable strain trying to keep up with to play the faster sections of the the orchestra sounded ragged in places, and the great, majestic dignity usually associated with the major Beethoven works was lost in the scramble.

Perhaps the perfection of the previous Sunday's concert led this listener to expect another unusually inspiring afternoon of music, thereby sharpening the disappointment when the presentation turned out to be a run-of-the-mill product.

It is well known that just as any human can do some things better than others, some conductors have their favorite composers in whose music they may find greater rapport. It is possible that Mr. Munch also has his favorites.

There was no question, however, as to the identity of the favorite of the huge audience. The applause continued for close to 10 minutes with numerous curtain-calls by the soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; and Alfred Nash Paterson, one of the conductors who prepared the 120-voice chorus. When Mr. Munch took his solo bows, however, chorus, orchestra and audience joined in a great tribute to the beloved conductor.

The local music-lover may well find it more convenient next summer to attend a music-festival. The rumors of the possible moving of the Empire State Festival will, if true, bring that festival to a lovely and conveninet location nearer Newburgh than Ellenville is. There is also a good possibility of a new festival of major proportions locating within 50 miles of Newburgh. The organizers of the new festival were asked to consider Newburgh for their site, but the suggestion was turned down because of airplane interference and lack of sufficient summer population.

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Mitchell

GRASSHOPPERS had difficulty finding many open spaces on the lawns of Tanglewood for the performance of Beethoven's Ninth Symphony yesterday afternoon by Dr. Charles Munch, the Boston Symphony Orchestra and the Festival chorus. The concert drew 15,300 music lovers, swelling the attendance for the 1957 season to 162,936 for a new record. On Friday night, 8,140 attended and Saturday night's concert with Carl Schuricht conducting, drew 11,668.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 12 1957

Final Tanglewood Weekend Helps To Break All Records

TANGLEWOOD—The 1957 Berkshire Festival went into the record book today as the most successful ever held in the 20 years the Boston Symphony Orchestra has been giving concerts in the Music Shed.

Yesterday afternoon's crowd of 15,300 was not the highest for a single concert at Tanglewood, but it helped to boost the total paid attendance for this season to 162,936, an all-time high. Ticket sales totaled $366,122 to establish another record for receipts.

Last year, when 140,985 persons attended the concerts, ticket sales amounted to $297,956, and in 1955, the 151,659 persons attending the festival events paid out a total of $329,383.

Single High in 1951

In 1951, the year Dr. Charles Munch made his debut at Tanglewood, following the death of Dr. Serge Koussevitzky, a crowd of 15,800 poured onto the grounds and into the Music Shed for the Aug. 11 concert. Two years ago when Rudolf Serkin appeared as piano soloist with the BSO, 15,624 attended.

The 41 student events and other concerts open to Friends of the Berkshire Music Center this season drew approximately 21,000 persons. Total attendance at the Bach-Mozart portion of the 1957 festival season was 22,052, compared with 17,697 last season. The total ticket sales for the six concerts amounted to $52,662, about $11,963 more than in 1956.

Last Is Biggest

The [illegible] weekend concerts in the Music Shed, devoted each week this summer to the works of a special composer — Tchaikovsky, Berlioz, Brahms and Beethoven—drew a total of 107,497, compared to 94,252 last season. This weekend was the biggest of the season. A total of 35,108 attended the three weekend performances.

Attendance at the six chamber music concerts on Wednesday evenings was lower than last season, but the Saturday morning rehearsals of the BSO attracted 13,869, about 3,400 more than last year. The chamber music concerts drew 7,025, compared to 10,272 in 1956.

Parade Sets Record

A new record for attendance at Tanglewood on Parade was set this season with a total of 12,493. The gross income was $32,414.

Immediately following yesterday afternoon's concert, Dr. Munch drove to Boston where he boarded a plane for his home in Paris. He will rest for a few days in France before leaving for Lebanon, Beirut, where he will appear as a guest conductor next Monday evening. After that he will conduct in Athens, Greece.

This was Dr. Munch's most active season at Tanglewood since he took over as musical director of the BSO. His decision this year to feature the works of four great composers on each of the four weekends in the Shed was an innovation for Tanglewood. The appearances of soloists, Isaac Stern, violinist, and Rudolf Serkin, pianist, helped to draw huge crowds whenever they performed. But yesterday's performance of Beethoven's Ninth Symphony, with four soloists and the full festival chorus of more than 200 voices, was the real high light of the season.

330 Students

The Berkshire Music Center, the BSO's summer school, had an enrollment of 330 students this summer.

A total of 4,832 persons became members of the Friends of the Berkshire Music Center, contributing a total of $20,285.75, which helps to support the school. Added to this total are scholarship grants amounting to $6,853, and a sum from ticket resale of $282, making a total for the season of $27,138.75. Through the terms of a grant from the Rockefeller Foundation, about $12,000 of this amount is matched by the Foundation for the benefit of the Tanglewood Revolving Scholarship Fund.

New Opera Program

Boris Goldovsky, head of the opera department at the Music Center, introduced a new program at the school this season. In addition to the presentation of the world premiere of Mark Bucci's one-act opera, "A Tale for a Dear Fair," Goldovsky and his staff carried on a program of training for stage directors and conductors. The program was conducted under the joint auspices of the Berkshire Music Center and the leader-training program of the New England Opera Theater. Opera scenes on Monday nights demonstrated these techniques and also showed some of the experimental scenic materials of fiberglas, plastic and aluminum with which the department had been working under Mr. Goldovsky's direction.

Perry Comments

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, today expressed his appreciation "to the many people whose generous cooperation helped to make the summer a successful one."

He mentioned especially the "intelligent and patient handling of traffic and parking by the state police and police officers of Lenox and Stockbridge," the cooperation of the Berkshire Hills Conference, Pittsfield Chamber of Commerce, local press, the information centers at Lee, Lenox and Great Barrington, telephone company employes in Lenox and the Post Office staff.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443
AUG 15 1957

[270]

New 20-Year Records Are Established as 1957 Berkshire Music Festival Closes

By George E. Membrino

The Boston Symphony Orchestra reached great heights Friday evening before a large audience in the superb reading of Honegger's "Symphony No. 3" Liturgique. Mr. Munch, a master at conducting contemporary works, used his entire self in expressing Honegger's programatic reflection of the immediate postwar period to World War II.

The composition, with its complex harmonies and rhythms, is one that deserves more frequent hearings. The first movement, Allegro marcato, is entitled Dies irae. This first movement reminds us of time of war and revolution. The Adagio espressivo movement is called "De profundis clamavi, to remind us that purity and trust can still be found in Man. The final Andante poi moto movement, Dona nobis pacem, is to depict Man's rise above the world's stupidity, nationalism, customs, barriers, taxes, wars, and the like, which Man has invented to persecute Man.

Isaac Stern appeared as soloist in the presentation of Beethoven's "Violin Concerto in D major, op. 61." His warm personality and unsurpassed musical sense endeared both himself and the music to the entire audience. The solo cadenza in the first Allegro movement was worthy of special mention.

Guest Conductor Carl Schuricht was the person selected to lead the Boston Symphony Orchestra in a program of music including two of the most well-known and loved symphonies. Expressed feeling and love was evident in the rendition of Schubert's "Symphony in B minor," better known as the "Unfinished Symphony." Beethoven's "Symphony No. 3, in E flat major, Eroica," concluded the evening's program in fine order. Particularly beautiful was the second movement, Marcia funebre, with its strong melodic line and ever so slow rhythm.

To bring the curtain down on the 1957 Tanglewood season, Mr. Munch, the orchestra and the Festival Chorus combined forces to present Beethoven's "Symphony No. 9, in D minor." The effect was one that leaves one wanting more. The audience numbered over 15,000, and its prolonged applause was a true indication of the extraordinary performance afforded this symphony. Adele Addison, soprano, and Donald Gramm, bass, were the outstanding soloists in Beethoven's colossal choral symphony

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood in Lenox concluded Sunday with the most successful summer in the 20-year history of the organization. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659. An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was a record $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

The season opened with two weekends of concerts by chamber orchestra of Boston Symphony players in the 1200-seat Theatre Concert Hall. An innovation this year was the presentation of one concert in each of these week-ends in the Music Shed. Attendance was 10,725 for the Bach week-end, and 11,327 for the Mozart week-end, making a total of 22,052, as compared with 17,697 in 1956. Total ticket sales for the six concerts were $52,662. The 1956 total was $39,699.

Four week-ends of concerts in the 6000-seat Music Shed were presented with a total attendance of 107,497. This figure includes 27,490 for the Tchaikovsky-Stravinsky week-end; 19,307 for the Berlioz week-end; 25,592 for the Brahms week-end, which included a rainy Sunday; and 35,108 for the final Beethoven week-end. A total ticket sale of $310,579 is announced for these 12 concerts. Total attendance for these concerts in 1956 was 94,252.

Six chamber music concerts or Wednesday evenings were presented again this season with a total attendance of 7025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Saturday morning rehearsals of the Boston Symphony Orchestra were again open to the public for the benefit of the Orchestra's Pension Fund which, with six open rehearsals this season instead of four, grossed $12,110, with a total attendance of 13,869. Last year's total attendance was 10,490.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, set a new record for attendance this season with a total of 12,493. The previous record total was in 1954 when 10,050 persons attended. Attendance in 1956 was 9787. The gross ticket sale for 1957 was $32,414.

Among awards presented on Saturday by Aaron Copland, chairman of the faculty of the Berkshire Music Center, was the Albert Spalding prize for the most promising and outstanding instrumentalist in the student body. New this year, the award consists of the income from a fund established by Mrs. Albert Spalding of Great Barrington in memory of the eminent violinist. The award went to Morey Ritz of Hempstead, N. Y., a graduate of Queens College, who is studying at the Mannes College of Music. She appeared as soloist with the student orchestra in a performance of Schumann's Piano Concerto in A Minor on August 8.

The figures released by the Berkshire Festival, showing that more people than ever attended this season's concerts at Tanglewood, reflect the influence of the new Massachusetts Turnpike on the whole Berkshire resort area. The Turnpike has just about halved the travel time between Boston and the Lee-Lenox-Stockbridge region. Although small businesses dependent upon transient trade along the old Jacob's Ladder Route are undoubtedly suffering now that traffic by-passes them, the Berkshire Festival, the summer theatres, dance groups and other musical groups, summer camps, and hotels of the Berkshire vacationland have already tasted a new boom brought on by the Turnpike. The problem is now how to accomodate this increase and still keep the Berkshires pretty and countrified, which is the basis of the area's appeal.

Cape Cod Standard Times (e)
HYANNIS, Mass.
Independent
Circ. 16,916
SEP 18 1957

Music Festival

Attendance figures from the Berkshire Festival of the Boston Symphony Orchestra provide some food for local thought.

The figures show that a great number of persons, 162,936 to be exact, spent $366,122 to hear fine music in the rustic atmosphere of the rolling hills of Western Massachusetts.

All phases of the festival fared well, the figures indicate—in fact, the best in history.

In reading the report, a person might wonder if perhaps there isn't some similar affair that could be performed on Cape Cod during the Summer.

With the Cape Cod Conservatory of Music and Arts completing its first Summer of existence, and reporting a goodly response to its offerings, it would appear that as the conservatory grew, it might well consider a Cape Cod Festival, with concerts, dances and other programs by leading artists.

Indications are that conservatory officials have given this some thought, too, having looked into the possibility of acquiring a large estate in the town of Barnstable that could be used for such festival purposes.

It would appear that such a program could be of economic as well as cultural benefit to the Cape.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 14 1957

Tanglewood Attendance Record Set

The Boston Symphony Orchestra's 1957 Berkshire Festival, which closed last Sunday at Tanglewood, Lenox, Mass., outdrew the 1955 and 1956 series, according to attendance figures announced yesterday. This summer's total was 162,936, as compared with 140,985 last summer and 151,659 in 1955.

The six concerts of Bach and Mozart work played by a chamber orchestra of Boston Symphony players during the festival's first two week ends attracted 22,052 listeners, 4,355 more than the corresponding 1956 figure. The twelve concerts played by the full ocrhestra during the last four week ends drew 107,497 persons, compared with 94,252 in 1956. The attendance for the six Wednesday night chamber music concerts fell off, from last summer's 10,272 to 7,025. The attendance for the orchestra's six open Saturday morning rehearsals was 13,860; last summer's four rehearsals were heard by 10,490.

The annual "Tanglewood on Parade" benefit for the Berkshire Music Center last Thursday scored a record 12,493; its previous high mark, 10,050, was made in 1954. The forty-one concerts given by the Center during the Tanglewood season had approximately 21,000 listeners.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
AUG 15 1957

The Oracle

THE ASSUMPTION OF THE BLESSED VIRGIN MARY
AUGUST FIFTEENTH
"ASSUMPTA EST MARIA"

She who had been a living heaven
For God of old,
Came, on a day, to death's dark portal
As sunset's gold

Glinted on cornfields white to harvest,
(Ah! fact sublime!)
Fields that the Mind of God had thought of,
Ere dawn of time.

Saw she, in dream, her dear Son, walking
Through yellow wheat?
Fain would I think she caught His footfall
And accents sweet:

"Leave all things else, and come, My Mother,
Possess your Son!
Death has no sting, the grave no terrors,
My stainless one!"

Clothed with the sun, the moon beneath her,
Halts she a pace;
Gazing at earth with wistful pity,
Till Christ's fair face

Shines through the mists that hid Him from her
These many years!
Roses and lilies breathe their fragrance
Through drenching tears!

MABEL TOTTIE, r. c.
Selected from "Fulfillment"
A Book of Verse by
Religious of the Cenacle

☼ ☼

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 12 1957

Tanglewood Season Ends; Total Attendance 162,936

The Berkshire Music Festival at Tanglewood wound up over the weekend, with almost 27,000 persons attending concerts in the big shed Saturday night and Sunday afternoon. The crowds, the largest of the season, swelled the attendance for the six-week festival to 162,936.

Concluding Concerts

Carl Schuricht conducted the Boston Symphony Orchestra Saturday night in a program which included Boris Blacher's "Konzertanta Musik," Schubert's "Unfinished Symphony" and Beethoven's "Symphony No. 9." Mr. Blacher, who was at Tanglewood two years ago as a member of the Berkshire Music Center's composition and theory faculty, dedicated his work to the European conductor.

The final concert Saturday afternoon, attended by some 15,000 persons, was conducted by Charles Munich, the Boston Symphony's Music director. The opening selection was Aaron Copland's "Quiet City." The second half of the program was devoted to Beethoven's "Symphony No. 9," in which the orchestra was joined by the Festival Chorus and vocal soloists Florence Kopleff, Adele Addison, John McCollum and Donald Gramm.

Attendance Breakdown

The breakdown on the attendance figures this year was as follows: musical concerts, 129,549; weekly chamber music concerts, 7,025; public rehearsals of the orchestra, 13,869, and the Tanglewood on Parade program, 12,493.

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 46,517
AUG 12 1957

SEASON ENDS

LENOX, Mass. — (UPI) — The Boston Symphony orchestra has concluded its Berkshire Music Festival season at Tanglewood.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 17 1957

Tanglewood Draws 162,936 to Events

The 1957 season of Berkshire Festival events at Tanglewood in Lenox, Mass. drew 162,936 visitors during the 20th season just ended.

In 1956, 140,985 people attended Berkshire Festival concerts, and in 1955, 151,649.

An additional 21,000 people attended 41 student and other concerts open to friends of the music center this season. The total amount of ticket sales at this year's festival was $366,122 as compared to $297,956 last year, and $329,383 in 1955.

FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286
SEP 13 1957

162,936 Attend Berkshire Events

LENOX, Mass. — The total number of visitors to the Berkshire Festival here at Tanglewood, during the 20th season was 162,936. (In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659.) An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 27,390 - S. 27,892
AUG 14 1957

Berkshire Festival Largely Attended

Berkshire Festival concerts for the 1957 season, by the Boston Symphony orchestra, conducted on Sunday at Tanglewood, Lenox, Mass., with a performance of Beethoven's Ninth Symphony conducted by the orchestra's music director, Charles Munch. The total number of visitors to Berkshire Festival events in this 20th season was approximately 162,936. In 1956 140,985 persons attended Berkshire Festival concerts, and in 1955, 151,659. An additional number of approximately 21,000 persons attended 41 student and other concerts open to Friends of the Berkshire Music center. The total amount of ticket sales at this year's Berkshire Music Festival was $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

Tanglewood on Parade, the annual benefit for the Berkshire Music cener, set a new record for attendance this season with a total of 12,493. The previous record total was in 1954 when 10,050 persons attended. Attendance in 1956 was 9,787. The gross ticket sale for 1957 was $32,414.

Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,936
AUG 13 1957

MUSIC FESTIVAL ENDS

LENOX. — (UP) — The Boston Symphony orchestra has concluded its Berkshire Music Festival season at Tanglewood. Some 15,000 persons heard the symphony end the the season yesterday with Beethoven's Ninth Symphony under the direction of Charles Munch. Audiences for the weekend concerts, chamber music concerts, public rehearsals and Tanglewood on Parade performances totaled 129,549 persons this year.

The Lakeville Journal

162,936 VISITORS ATTENDED CONCERTS AT TANGLEWOOD FESTIVAL THIS SUMMER

Public response to the Berkshire Festival has a direct economic impact on the business health of Northwest Connecticut, quite separate from the Festival's mammoth contribution to the cultural assets in the area. As attendance at Tanglewood goes, so go the resort, entertainment and vacation-service businesses in our Connecticut towns. For this reason, the following terminal report of the Tanglewood season should be of local interest.

The total number of visitors to Berkshire Festival events during this 20th season which closed last Sunday, August 11, was approximately 162,936. (In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659.) An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

The season opened with two weekends of concerts by a chamber orchestra of Boston Symphony players in the 1200-seat Theatre Concert Hall. An innovation this year was the presentation of one concert in each of these weekends in the Music Shed. Attendance was 10,725 for the Bach weekend and 11,[illegible] for the Mozart weekend, making a total of 22,052, as compared with [illegible] in 1956. Total ticket sales for the six concerts were $52,662. (The 1956 total was $39,699.)

Four weekends of concerts in the 6,000-seat Music Shed were presented with a total attendance of [illegible],497. This figure includes 27,490 for the Tchaikovsky/Stravinsky weekend; 19,307 for the Berlioz weekend; 25,592 for the Brahms weekend (which included a rainy Sunday); and 35,108 for the final Beethoven weekend. A total ticket sale of $310,579 is anticipated for these 12 concerts. Total attendance for these concerts in 1956 was 94,252.

Six Chamber Music Concerts on Wednesday evenings were presented again this season with a total attendance of 7,025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Saturday morning rehearsals of the Boston Symphony Orchestra were again open to the public for the benefit of the Orchestra's Pension Fund which, with six open rehearsals this season instead of four, grossed $12,110 with a total attendance of 13,869. Last year's total attendance was 10,490.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, set a new record for attendance this season with a total of 12,493. The previous record total was in 1954 when 10,050 persons attended. Attendance in 1956 was 9,787. The gross ticket sale for 1957 was $32,414.

(Continued on Page 12)

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 18 1957

Tanglewood Attendance, Receipts Break Record

The Boston Symphony Orchestra's Berkshire Festival set a record this season at Tanglewood with a total attendance of 162,936 as compared with the previous record season of 1955, which drew 151,659. Ticket receipts were $366,122, outstripping the figure of two years ago by $36,739. The 1956 figures were 140,985 and $297,956. Both the twelve concerts by the full orchestra and the six of the Bach-Mozart chamber orchestra series gained over the last two years. The Wednesday night chamber music concerts, however, drew approximately 3,000 fewer than last summer's corresponding series.

Beethoven was apparently the greatest drawing card in the four week ends of the chamber music series. The last three concerts (Aug. 9, 10 and 11), mainly devoted to his music, drew 35,108 persons. The Tchaikovsky - Stravinsky week end (July 19, 20 and 21) was heard by 27,490, and 25,592 listened to the programs of Aug. 2, 3 and 4, devoted mainly to Brahms. The programs featuring Berlioz' music (July 26, 27 and 28) fared somewhat less well, with an attendance of 19,307. Brahms, however, was handicapped, since it rained during much of the Saturday night concert, and before and during the first half of the Sunday program.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 13 1957

'57 Music Festival Attendance, Sales Up From Last Year

Both attendance and ticket sale at the 1957 Berkshire Music Festival soared far above the level of a year ago, according to a summary report on the Tanglewood season issued today.

The total number of visitors to festival events during the season ended Sunday was 162,936. That compared with 140,985 a year ago and 151,649 in 1955. The total of ticket sales this year was $366,122, compared with $297,956 last year and $329,383 in 1955.

The season opened with two weekends of concerts by a chamber orchestra of Boston Symphony players in the 1,200-seat theater-concert hall. Attendance was 10,725 for the Bach weekend and 11,327 for the Mozart weekend. The total of 22,052 was up from 17,697 a year ago. The four weekends of concerts in the big music shed were presented for a total audience of 107,497. That compared with 94,252 last year.

The attendance at the six weekly chamber music concerts fell off this year from 10,272 to 7,025.

Saturday morning rehearsals of the Boston Symphony were again open to the public for the benefit of the orchestra's pension fund. Those six events were attended by 13,869, who paid $12,110.

The Tanglewood-on-Parade benefit for the Berkshire Music Center, the orchestra's music school, drew a record 12,493 persons, who paid $12,414.

DAVENPORT IA.
DEMOCRAT & TIMES
AUG 25 1957

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer—
"When words have failed us 'neath the weight of care,
"Music, that knows no country race or creed,
"But gives to each, according to his need"!
—Anonymous

THE 1957 SEASON OF the Berkshire Festival concerts given by the Boston Symphony Orchestra at Tanglewood, Mass. has ended and has furnished some interesting statistics. The total number of visitors during the season, its 20th, totaled 162,936 as compared with 140,985 in 1956 and 151,659 in 1955. An additional 21,000 people attended the 41 student and others concerts open to friends of the Berkshire Music Center. The total ticket sale amounted to $366,122 in 1957; $297,956 in 1956 and $329,383 in 1955. The Bach concerts drew audiences of 10,725 and the Mozart series, 11,327. The Berkshire Music Center, the Boston Orchestra's summer school of music at Tanglewood had a total enrollment of 330 students.

Item (e)
CLINTON, Mass.
Independent
Circ. 3,274
AUG 12 1957

New England Briefs

15,000 AT CONCERT

LENOX, Mass. (UP) — The Boston Symphony Orchestra concluded its 1957 Berkshire Festival season at Tanglewood Sunday with a performance of Beethoven's Ninth Symphony which attracted 15,000 persons.

An orchestra spokesman said a total of 129,549 persons attended the various concerts of the 1957 Tanglewood season.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 17 1957

Tourism Triumphant

ALTHOUGH GE was still in the economic doldrums this week, the next biggest industry in the Berkshires was enjoying a sellers' market. By all available indices, the county's tourist business seems almost certain to break all records by the time the season draws to its official close on Labor Day.

The most striking evidence of all came from Tanglewood, which closed its season in a blaze of greenbacks Sunday as a near-record crowd of 15,300 paying customers overflowed the giant Shed and converted the grounds outside to a land-locked replica of Jones Beach on a hot day. The turnout swelled the Music Festival's total attendance for the season to 162,936 against a previous (1955) record of 151,659. The 1957 take at the box office was $366,122, another all-time record.

But Tanglewood's was not the only success story. At the Music Barn in Lenox, jazz and folk music was drawing record crowds; at Stockbridge, the Playhouse was staging repeated sellouts; up north, the Williamstown Summer Theater was running better than 30 per cent over its 1956 figures. The major inns, not to mention the spate of newer motels, were turning weekenders away for want of space; and most gratifying of all, the boom seemed to be stretching all the way up to the Northern Berkshire establishments that had been singing the blues earlier this summer in anticipation of disastrous competition from towns closer to the new Massachusetts Turnpike.

Although much of the good business was doubtless attributable to good weather and to the promotional efforts of the Berkshire Hills Conference, the Turnpike loomed as a large if hard-to-measure factor in the picture, bringing in a flow of extra business from easterly areas that had provided few tourists in past years. Best of all, there seemed every reason to suppose that the flow would increase to a flood in the future when construction now under way has hooked up the Pike with the New York Thruway system to the west.

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
AUG 16 1957

TALKING IT OVER

American Chamber Orchestra Will Play in South America

By Emma Van Wormer

The first American Chamber Orchestra to visit South America is the Zimbler Sinfonietta, to leave Sunday by air for a tour to include appearances in 24 cities in 15 countries.

The tour is sponsored by the U. S. State Department in association with President Eisenhower's Special International Program. Accompanying the Sinfonietta will be James Pappoutsis, flute; Roger Voisin, trumpet; John Holmes, oboe and English horn; Menahem Pressler, piano.

Josef Zimbler, music director, is assisted by Rosario Mazzeo, manager; Miss Rina Ro[illegible], South American representative, and Ralph Pottle, librarian. Five concerts each week will feature programs drawn from a repertoire of works ranging from Bach to Tschaikowsky and Shostakovitch. Each weeek a work by an American composer will be performed. Represented in this group: Barber, Copland, Porter and Piston. The Zimbler Sinfonietta played in the Berkshire Festival in Tanglewood in the season just closed.

During the "Tanglewood" 1957 season, concluding with a performance of Beethoven's Ninth by the Boston Symphony Orchestra [illegible] Dr. Charles Munch conducting, approximately 16[illegible] attended Festival concerts by the Symphony. An additional [illegible] attended student and other concerts open to Friends of the Berkshire Music Center. "Tanglewood on Parade," annual benefit for the Music Center, set a new attendance record this season with 12,493 present.

CATSKILL, N. Y.
MAIL
Circ. D. 3,950
AUG 14 1957

Tanglewood Reports Audience Increase

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., concluded Sunday with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director, Charles Munch.

The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,963. (In 1956, 140,985 people attended Berkshire Festival concerts, and in 1955 155,659.) An additional number of approximately 21,000 people attended 41 student and other concerts open to friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000
SEP 12 1957

162,936 At TANGLEWOOD

A total of 162,936 persons attended Berkshire Festival events at Tanglewood this season. This compared with 140,985 last year and 151,659 in 1955

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,362
AUG 16 1957

Music festival at Tanglewood ended Sunday

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood concluded last Sunday with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director Charles Munch.

The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. (In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659.)

An additional 21,000 people attended 41 student and other concerts open to friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956 and in it was $329,383.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725
SEP 12 1957

162,936 At TANGLEWOOD

A total of 162,936 persons attended Berkshire Festival events at Tanglewood this season. This compared with 140,985 last year and 151,659 in 1955.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786
AUG 15 1957

Berkshire Festival Concerts Conclude

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, concluded Aug. 11 with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director, Charles Munch. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659. An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $279,956, and in 1955 it was $329,383.

[2717]

The Lakeville Journal

162,936 VISITORS ATTENDED CONCERTS AT TANGLEWOOD FESTIVAL THIS SUMMER

Public response to the Berkshire Festival has a direct economic impact on the business health of Northwest Connecticut, quite separate from the Festival's mammoth contribution to the cultural assets in the area. As attendance at Tanglewood goes, so go the resort, entertainment and vacation-service businesses in our Connecticut towns. For this reason, the following terminal report of the Tanglewood season should be of local interest.

The total number of visitors to Berkshire Festival events during this 20th season which closed last Sunday, August 11, was approximately 162,936. (In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659.) An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales of this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956, and in 1956 it was $329,383.

The season opened with two weekends of concerts by a chamber orchestra of Boston Symphony players in the 1200-seat Theatre Concert Hall. An innovation this year was the presentation of one concert in each of these weekends in the Music Shed. Attendance was 10,725 for the Bach weekend and 11,327 for the Mozart weekend, making a total of 22,052, as compared with 17,697 in 1956. Total ticket sales for the six concerts were $52,862. (The 1956 total was $39,699.)

Four weekends of concerts in the 5,000-seat Music Shed were presented with a total attendance of 107,497. This figure includes 27,490 for the Tchaikovsky/Stravinsky weekend; 19,307 for the Berlioz weekend; 25,592 for the Brahms weekend (which included a rainy Sunday); and 35,108 for the final Beethoven weekend. A total ticket sale of $310,579 is announced for these 12 concerts. Total attendance for these concerts in 1956 was 94,252.

Six Chamber Music Concerts on Wednesday evenings were presented again this season with a total attendance of 7,025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Saturday morning rehearsals of the Boston Symphony Orchestra were again open to the public for the benefit of the Orchestra's Pension Fund which, with six open rehearsals this season instead of four, grossed $12,110, with a total attendance of 13,869. Last year's total attendance was 10,490.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, set a new record for attendance this season with a total of 12,493. The previous record total was in 1954 when 10,050 persons attended. Attendance in 1956 was 9,787. The gross ticket sale for 1957 was $32,414.

(Continued on Page 12)

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 18 1957

Tanglewood Attendance, Receipts Break Record

The Boston Symphony Orchestra's Berkshire Festival set a record this season at Tanglewood with a total attendance of 162,936 as compared with the previous record season of 1955, which drew 151,659. Ticket receipts were $366,122, outstripping the figure of two years ago by $36,739. The 1956 figures were 140,985 and $297,956. Both the twelve concerts by the full orchestra and the six of the Bach-Mozart chamber orchestra series gained over the last two years. The Wednesday night chamber music concerts, however, drew approximately 3,000 fewer than last summer's corresponding series.

Beethoven was apparently the greatest drawing card in the four week ends of the chamber music series. The last three concerts (Aug. 9, 10 and 11), mainly devoted to his music, drew 35,108 persons. The Tchaikovsky - Stravinsky week end (July 19, 20 and 21) was heard by 27,490, and 25,592 listened to the programs of Aug. 2, 3 and 4, devoted mainly to Brahms. The programs featuring Berlioz' music (July 26, 27 and 28) fared somewhat less well, with an attendance of 19,307. Brahms, however, was handicapped, since it rained during much of the Saturday night concert, and before and during the first half of the Sunday program.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 13 1957

'57 Music Festival Attendance, Sales Up From Last Year

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The total number of visitors to festival events during the season ended Sunday was 162,936. That compared with 140,985 a year ago and 151,649 in 1955. The total of ticket sales this year was $366,122, compared with $297,956 last year and $329,383 in 1955.

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The attendance at the six weekly chamber music concerts fell off this year from 10,272 to 7,025.

Saturday morning rehearsals of the Boston Symphony were again open to the public for the benefit of the orchestra's pension fund. Those six events were attended by 13,869, who paid $12,110.

The Tanglewood-on-Parade benefit for the Berkshire Music Center, the orchestra's music school, drew a record 12,493 persons, who paid $32,414.

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000
SEP 12 1957

162,936 At TANGLEWOO

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DAVENPORT IA.
DEMOCRAT & TIMES
AUG 25 1957

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer—
"When words have failed us within the twilight of care.
"Music, that knows no country race or creed,
"But gives to each, according to his need"?
—Anonymous

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Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,362
AUG 16 1957

Music festival at Tanglewood ended Sunday

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Item (e)
CLINTON, Mass.
Independent
Circ. 3,274
AUG 12 1957

New England Briefs

15,000 AT CONCERT

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 17 1957

Tourism Triumphant

ALTHOUGH GE was still in the economic doldrums this week, the next biggest industry in the Berkshires was enjoying a sellers' market. By all available indices, the county tourist business seems almost certain to break all records by the time the season draws to its official close on Labor Day.

The most striking evidence of all came from Tanglewood which closed its season in a blaze of greenbacks Sunday as a near-record crowd of 15,300 paying customers overflowed the giant Shed and converted the grounds outside to a land-locked replica of Jones Beach on a hot day. The turnout swelled the Music Festival's total attendance for the season to 162,936 against a previous (1955) record of 151,659. The 1957 take at the box office was $366,122, another all-time record.

But Tanglewood's was not the only success story. At the Music Barn in Lenox, jazz and folk music was drawing record crowds; at tockbridge, the Playhouse was taging repeated sellouts; up orth, the Williamstown Summer heater was running better than 0 per cent over its 1956 figures. he major inns, not to mention the pate of newer motels, were turning weekenders away for want of pace; and most gratifying of all, he boom seemed to be stretching ll the way up to the Northern Berkshire establishments that had een singing the blues earlier this ummer in anticipation of disasrous competition from towns loser to the new Massachusetts urnpike.

Although much of the good busiess was doubtless attributable to ood weather and to the promoional efforts of the Berkshire Hills Conference, the Turnpike loomed s a large if hard-to-measure facor in the picture, bringing in a low of extra business from eastery areas that had provided few ourists in past years. Best of all, here seemed every reason to supose that the flow would increase o a flood in the future when conruction now under way has ooked up the Pike with the New ork Thruway system to the west.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725
SEP 12 1957

162,936 At TANGLEWOOD

A total of 162,936 persons at tended Berkshire Festival events at Tanglewood this season. This compared with 140,985 last year and 151,659 in 1955.

Times
EW MILFORD, Conn.
eekly Independent
Circ. 2,786
AUG 15 1957

Berkshire Festival Concerts Conclude

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, concluded Aug. 11 with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director, Charles Munch. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659. An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $279,956, and in 1955 it was $329,383.

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
AUG 16 1957

TALKING IT OVER

American Chamber Orchestra Will Play in South America

By Emma Van Wormer

The first American Chamber Orchestra to visit South America is the Zimbler Sinfonietta, to leave Sunday by air for a tour to include appearances in 24 cities in 15 countries.

The tour is sponsored by the S. State Department in association with President Eisenower's Special International gram. Accompanying the Sinietta will be James Pappoutis, flute; Roger Voisin, trum- John Holmes; oboe and Eng- horn; Menahem Pressler, o.

sef Zimbler, music director, ssisted by Rosario Mazzeo manager; Miss Rina Ro , South American represen and Ralph Pottle, libra Five concerts each week feature programs drawn a repertoire of works rang om Bach to Tschaikowsky ostakovitch. Each weeek oy an American composer e performed. Represented group: Barber, Copland and Piston. The Zimbler etta played in the Berk- Festival in Tanglewood in the season just closed.

During the "Tanglewood" 195 season, concluding with a per formance of Beethoven's Ninth by the Boston Symphony Orches tra and soloists, Dr. Charles Munch conducting, approximately 16 attended Festival con- Symphony. An ad- attended student certs open to Friends of the Berkshire Music Center. "Tanglewood on Parade," annual benefit for the Music Center, set a new attendance record this season with 12,493 present.

CATSKILL, N. Y.
MAIL
Circ. D. 3,950
AUG 14 1957

Tanglewood Reports Audience Increase

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., concluded Sunday with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director, Charles Munch.

The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,963. (In 1956, 140,985 people attended Berkshire Festival concerts, and in 1955 155,659.) An additional number of approximately 21,000 people attended 41 student and other concerts open to friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

[2482]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 13 1957

Berkshire Festival Has Fine Season

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, concluded Sunday with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director Charles Munch. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. (In 1956, 140,985 people attended Berkshire Festival concerts, and in 1955 151,659). An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956 ,and in 1955 it was $329,383.

The season opened with two weekends of concerts by a chamber orchestra of Boston Symphony players in the 1200-seat Theatre Concert Hall. An innovation this year was the presentation of one concert in each of these weekends in the Music Shed. Attendance was 10,725 for the Bach weekend and 11,327 for the Mozart weekend, making a total of 22,052, as compared with 17,697 in 1956. Total ticket sales for the six concerts were $52,662. (The 1956 total was $39,699).

Four weekends of concerts in the 6,000-seat Music Shed were presented with a total attendance of 107,497. This figure includes 27,490 for the Tchaikovsky/Stravinsky weekend; 19,307 for the Berlioz weekend; 25,592 for the Brahms weekend (which included a rainy Sunday), and 35,108 for the final Beethoven weekend. A total ticket sale of $310,579 is announced for these 12 concerts. Total attendance for these concerts in 1956 was 94,252.

Six Chamber Music Concerts on Wednesday evenings were presented again this season with a total attendance of 7,025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 15 1957

Tanglewood Summary

There is satisfaction in the report on the Tanglewood season from Lenox for those who are inclined to measure the value of a project by its outward signs of success, as well as for those whose symbol of success is the project's intrinsic merit. The 20th season of the Berkshire Festival ended Sunday with a record overall attendance of 162,936 and a record ticket sale amounting to $366,122.

The festival long since emerged from the experimental stage and has become a shining fixture on the nation's calendar of major musical events. The response to its attractions, as evidenced in the record for this season, is a valid measure of its worth. It proves, for one thing, the increasing appeal of good music to more and more people. Popularity is by no means a liability to Bach, Brahms and Beethoven, as it is not to Berlin, Kern and Porter, though some people, perhaps, tend to interpret its onset as a drawback to true appreciation.

The music at Tanglewood always has been excellent. It is encouraging to learn that it also is doing well by the practical yardstick of the box office.

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 5,191

AUG 15 1957

Attendance records at the Boston Symphony Orchestra 1957 Festival at Tanglewood were broken as the season closed Sunday. Total this year was 162,936 compared to 140,985 last year.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

AUG 13 1957

Tanglewood Attendance, Income Rose This Summer

A total of $366,122 in ticket sales was netted at the 1957 season of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, compared to 1956 sales of $297,956 and 1955 sales of $329,383.

The total number of visitors to the Berkshire Festival events for this 20th season was approximately 162,936 compared to 140,985 in 1956 and 151,659 in 1955.

Attendance at the four weekend concerts totaled 107,497 this season, compared to 94,242 in 1956, and netted $310,579. Individual weekend attendance was as follows: 27,490 for the Tchaikovsky - Stravinsky weekend; 19,307 for the Berlioz weekend; 25,592 for the Brahms weekend; and 35,108 for the final Beethoven weekend.

A new record for attendance at Tanglewood on Parade, the annual benefit of the Berkshire Music Center, was set this season with 12,493 persons attending and gross ticket sale of $32,414. The previous record total was in 1954 when 10,050 persons attended, while attendance in 1956 was 9,787.

Two weekends of concerts by a chamber orchestra of Boston Symphony players in the Theater Concert Hall opened the season with the presentation of one concert in each of these weekends in the Music Shed. A total of 22,052 persons attended, 10,725 for the Bach weekend and 11,327 for the Mozart weekend compared to 17,697 in 1956. Total ticket sales for the six concerts were $52,662 compared to $39,699 in 1956. Six Chamber Music concerts on Wednesday evenings attracted 7,025 persons, somewhat less than last season's 10,272, and netted $11,019 in ticket sales.

Six open Saturday morning rehearsals of the Boston Symphony this season, instead of four, had an attendance of 13,869, compared to last year's 10,490.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 14 1957

169,936 Attend, Income $366,122 at Tanglewood

Lenox, Aug. 13—The 20th season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood concluded Sunday with a record attendance of 162,936, Thomas D. Perry, Jr., manager of the orchestra, announced today.

In 1956 there were 140,985 who attended Festival concerts and in 1955 the number was 151,659. An additional 21,000 attended 41 student and other concerts open to Friends of the Berkshire Music Center.

22,052 at Chamber Concerts

The total amount of ticket sales at this year's Festival was $366,122. Last year's total ticket sale was $297,956 and in 1955 it was $329,383.

The season opened with two week ends of concerts by a chamber orchestra of Boston Symphony players in the 1200-seat Theater Concert Hall. An innovation this year was the presentation of one concert in each of these week ends in the Music Shed. Attendance was 10,725 for the Bach week end and 11,327 for the Mozart week end, making a total of 22,052, as compared with

169,936 ATTEND, Page Six

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Six chamber music concerts on Wednesday evenings were presented again this season with a total attendance of 7025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Saturday morning rehearsals of the Boston Symphony Orchestra again were open to the public for the benefit of the Orchestra's Pension Fund which, with six open rehearsals this season instead of four, grossed $12,110, with a total attendance of 13,869. Last year's total attendance was 10,490.

Parade Attendance High

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, set a new record for attendance this season with a total of 12,493. The previous record total was in 1954 when 10,050 persons attended. Attendance in 1956 was 9787. The gross ticket sale for 1957 was $32,414.

A total of 41 concerts were offered in 1957 by the summer music school to Friends of the Berkshire Music Center, whose contributions help to support the school. A total of 4832 persons became members of the Friends of the Berkshire Music Center this summer and contributed a total of $20,285.75.

Added to this total are scholarship grants in the amount of $6853, and a sum from ticket resale of $282, making a total for the summer season of $27,138.75. Through the terms of a grant from the Rockefeller Foundation, approximately $12,000 of this amount is matched by the Foundation for the benefit of the Tanglewood Revolving Scholarship Fund.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553

AUG 18 1957

MUSIC

Some American Composers Have Obtained Recognition

By GORDON E. ARMSTRONG

TANGLEWOOD HAD GREAT SEASON

Figures just released from Tanglewood indicate that the Berkshire Music Festival had one of its most successful seasons in recent years. Some 162,936 persons were in attendance this summer at the various festival concerts, an increase of nearly 22,000 over last year's figures. In 1955, over-all attendance was 151,659. An additional number of approximately 21,000 music lovers attended the 41 student and other concerts open to Friends of the Berkshire Music Center which had an enrollment of 330 students this summer. The final group of three concerts, which featured the music of Beethoven, drew the largest attendance of the season's main series by the full Boston Symphony—35,108!

The writer had the pleasure of attending last Sunday's final Festival concert when Charles Munch conducted Copland's "Quiet City" and Beethhoven's Ninth Symphony. I would venture to say that the audience, which filled the Music Shed and spread all over the lawn as far as the eye could see, was the largest at any of this season's concerts. It was a beautiful day and, of course, the ideal weather as well as the program itself was responsible for the largest crowd that I have ever seen at the Festival.

The Boston strings furnished a luscious and masterfully balanced background for the soloists—Roger Voisin, trumpet, and Louis Speyer, English horn, in the Copland performance. Despite some rough spots in the Beethoven Ninth, this was one of the most inspired performances that I have ever heard. The assisting Festival Chorus of some 250 singers gave evidence of fine coaching by Hugh Ross and Alfred Nash Patterson and the soloists—Adele Addison, Florence Koploff, John McCellum, and Donald Cramm, all performed in knowing fashion if not always with the most persuasive tones. Cramm, the principal offender, attempted to project the opening bass passages in a grandiose fashion, giving a strained quality to his singing here. However, it is almost a sacrilege to mention the few shortcomings of a brilliant performance which at once reaffirmed the greatness of Beethoven and the Boston Symphony. The listeners went into ecstasies over the performance.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859

AUG 15 1957

Berkshire Festival Concerts Set New Attendance Marks

LENOX, Mass.—The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, concluded Saturday night with a performance of Beethoven's Ninth Symphony conducted by the orchestra's music director, Charles Munch. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. (In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659.)

An additional number of approximately 21,000 persons attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956. and in 1955 it was $329,383.

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MUSICAL LEADER SEPTEMBER 1957

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The final concerts of the Boston Symphony Orchestra at the Berkshire Music Festival were on Aug. 9, 10 and 11. Charles Munch conducted the Friday evening concert, which included works by Beethoven and Honegger. Honegger's Symphony No. 3, "Liturgique" was given in a subdued performance. Isaac Stern gave a brilliant reading of Beethoven's Violin Concerto. On Saturday evening a more measured reading of Beethoven's "Eroica" was given by Carl Schuricht, Schubert's B minor Symphony and Blacher's Konzertante Musik rounded out the program. Sunday afternoon Dr. Munch conducted the orchestra in Copland's "Quiet City" and Beethoven's 9th Symphony. Adele Addison, soprano, John McCullom, tenor, Florence Kopleff, contralto, and Donald Gramm, bass, participated. While the performance gave evidence of careful preparation, the gigantic Festival Chorus seemed unwieldy.

[2472]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 13 1957

Berkshire Festival Has Fine Season

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Union (m)
SPRINGFIELD, Mass.
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Independent Republican
Circ. 26,496

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Attendance ... week-end concert... 07,497 this seaso... ,242 in 195... 79. Indi... w...

Holding his Street-Street-Lenox-Pittsfield-Lenox-Stockbridge-Lenox-Tanglewood-Lenox-Pittsfield-Lenox-Street-Street Berkshire Festival schedule is Rev. David C. Nozkins, Standing and Doris Holloway, Stamford, Conn., who drove 300 miles to attend the Saturday concert. The picture was taken by a Transcript-Telegram photographer.

09,936 Attend

Continued From Page 1

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Advocate
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[278]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

AUG 13 1957

Berkshire Festival Has Fine Season

The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, concluded Sunday with a performance of Beethoven's Ninth Symphony conducted by the Orchestra's Music Director Charles Munch. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. (In 1956, 140,985 people attended Berkshire Festival concerts, and in 1955 151,659). An additional number of approximately 21,000 people attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956 ,and in 1955 it was $329,383.

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Four weekends of concerts in the 6,000-seat Music Shed were presented with a total attendance of 107,497. This figure includes 27,490 for the Tchaikovsky/Stravinsky weekend; 19,307 for the Berlioz weekend; 25,592 for the Brahms weekend (which included a rainy Sunday), and 35,108 for the final Beethoven weekend. A total ticket sale of $310,579 is announced for these 12 concerts. Total attendance for these concerts in 1956 was 94,252.

Six Chamber Music Concerts on Wednesday evenings were presented again this season with a total attendance of 7,025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866

AUG 15 1957

Tanglewood Summary

There is satisfaction in the report on the Tanglewood season from Lenox for those who are inclined to measure the value of a project by its outward signs of success, as well as for those whose symbol of success is the project's intrinsic merit. The 20th season of the Berkshire Festival ended Sunday with a record overall attendance of 162,936 and a record ticket sale amounting to $366,122.

The festival long since emerged from the experimental stage and has become a shining feature on the nation's calendar of major musical events. The response to its attractions, as evidenced in the record for this season, is a valid measure of its worth. It proves, for one thing, the increasing appeal of good music to more and more people. Popularity is by no means a liability to Bach, Brahms and Beethoven, as it is not to Berlin, Kern and Porter, though some people, perhaps, tend to interpret its onset as a setback to true appreciation.

The music at Tanglewood always has been excellent. It is encouraging to learn that it also is doing well by the practical yardstick of the box office.

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 5,191

AUG 15 1957

Attendance records at the Boston Symphony Orchestra 1957 Festival at Tanglewood [illegible] season closed Sunday. Total this year was 162,936 compared to 140,985 last year.

Independent American
Circ. 26,456

AUG 13 1957

Tanglewood Attendance, Income Rose This Summer

A total of $366,122 in ticket sales was netted at the 1957 season of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, compared to 1956 sales of $297,956 and 1955 sales of $329,383.

The total number of visitors to the Berkshire Festival events for this 20th season was approximately 162,936 compared to 140,985 in 1956 and 151,659 in 1955.

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[illegible] evenings attracted 7,025 per somewhat less than las[illegible] 10,272, and netted $11[illegible] ticket sales.

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Continued From Page 1

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Six chamber music concerts on Wednesday evenings were presented again this season with a total attendance of 7025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

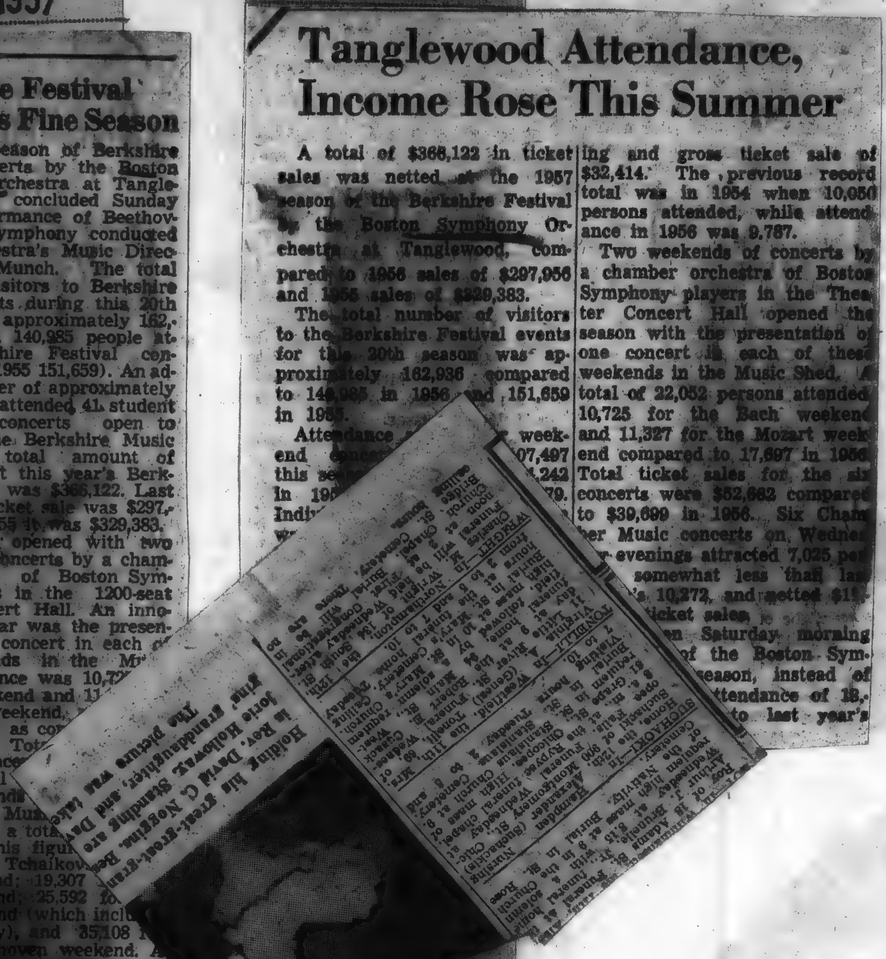
Saturday morning rehearsals of the Boston Symphony Orchestra again were open to the public for the benefit of the Orchestra's Pension Fund which, with six open rehearsals this season instead of four, grossed $12,110, with a total attendance of 13,666. Last year's total attendance was 10,490.

Parade Attendance High

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, set a new record for attendance this season with a total of 12,493. The previous record total was in 1954 when 10,050 persons attended. Attendance in 1956 was 9787. The gross ticket sale for 1957 was $32,414.

A total of 41 concerts were offered in 1957 by the summer music school to Friends of the Berkshire Music Center, whose contributions help to support the school. A total of 4832 persons became members of the Friends of the Berkshire Music Center this summer and contributed a total of $20,285.75.

Added to this total are scholarship grants in the amount of $5853, and a sum from ticket resale of $282, making a total for the summer season of $27,138.75. Through the terms of a grant from the Rockefeller Foundation, approximately [illegible] of this amount is matched by the Foundation for the benefit of the Tanglewood Revolving Scholarship Fund.



MUSICAL LEADER SEPTEMBER 1957

Outstanding students were honored at the **Berkshire Music Center** when **Aaron Copland** presented scholarship awards at the close of the session. The Albert Spalding prize for the most promising and outstanding instrumentalist in the student body was given to **Morey Ritt** of Hempstead, N. Y. **Wyn Morris** of Llanelly, South Wales, captured the coveted Koussevitzky Memorial Scholarship for a conducting student. Conductor **Gustav Meier** of Zurich, Switzerland, received the Gertrude Robinson Smith Scholarship. The Koussevitzky Composition Prize went to **David Ward-Steinman** of Alexandria, La., and **Ramon Zupko** of Youngstown, Ohio. Many other awards were made.

Final Concerts at Tanglewood

The final concerts of the Boston Symphony Orchestra at the Berkshire Music Festival were on Aug. 9, 10 and 11. Charles Munch conducted the Friday evening concert, which included works by Beethoven and Honegger. Honegger's Symphony No. 3, "Liturgique" was given in a subdued performance. Isaac Stern gave a brilliant reading of Beethoven's Violin Concerto. On Saturday evening a more measured reading of Beethoven's "Eroica" was given by Carl Schuricht, Schubert's B minor Symphony and Blacher's Konzertante Musik rounded out the program. Sunday afternoon Dr. Munch conducted the orchestra in Copland's "Quiet City" and Beethoven's 9th Symphony. Adele Addison, soprano, John McCullom, tenor, Florence Kopleff, contralto, and Donald Gramm, bass, participated. While the performance gave evidence of careful preparation, the gigantic Festival Chorus seemed unwieldy.

NEW HAVEN, Conn.
Independent
Circ. 101,553

AUG 18 1957

MUSIC

Some American Composers Have Obtained Recognition

By GORDON E. ARMSTRONG

TANGLEWOOD HAD GREAT SEASON

Figures just released from Tanglewood [illegible] that the Berkshire Music Festival had one of its most successful seasons in recent years. Some 162,936 persons were in attendance this summer at the various festival concerts, an increase of nearly 22,000 over last year's figures. In 1955, over-all attendance was 151,659. An additional number of approximately 21,000 music lovers attended the 41 student and other concerts open to Friends of the Berkshire Music Center which had an enrollment of 330 students this summer. The final group of three concerts, which featured the music of Beethoven, drew the largest attendance of the season's main series by the full Boston Symphony—35,108!

The writer had the pleasure of attending last Sunday's final Festival concert when Charles Munch conducted Copland's "Quiet City" and Beethhoven's Ninth Symphony. I would venture to say that the audience, which filled the Music Shed and spread all over the lawn as far as the eye could see, was the largest at any of this season's concerts. It was a beautiful day and, of course, the ideal weather as well as the program itself was responsible for the largest crowd that I have ever seen at the Festival.

The Boston strings furnished a luscious and masterfully balanced background for the soloists—Roger Voisin, trumpet, and Louis Speyer, English horn, in the Copland performance. Despite some rough spots in the Beethoven Ninth, this was one of the most inspired performances that I have ever heard. The assisting Festival Chorus of some 250 singers gave evidence of fine coaching by Hugh Ross and Alfred Nash Patterson and the soloists—Adele Addison, Florence Kopoff, John McCollum, and Donald Cramm, all performed in knowing fashion if not always with the most persuasive tones. Cramm, the principal offender, attempted to project the opening bass passages in a grandiose fashion, giving a strained quality to his singing here. However, it is almost a sacrilege to mention the few shortcomings of a brilliant performance which at once reaffirmed the greatness of Beethoven and the Boston Symphony. The listeners went into ecstasies over the performance.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859

AUG 15 1957

Berkshire Festival Concerts Set New Attendance Marks

LENOX, Mass.—The 1957 season of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, concluded Saturday night with a performance of Beethoven's Ninth Symphony conducted by the orchestra's music director, Charles Munch. The total number of visitors to Berkshire Festival events during this 20th season was approximately 162,936. (In 1956 140,985 people attended Berkshire Festival concerts, and in 1955 151,659.)

An additional number of approximately 21,000 persons attended 41 student and other concerts open to Friends of the Berkshire Music Center. The total amount of ticket sales at this year's Berkshire Festival was $366,122. Last year's total ticket sale was $297,956, and in 1955 it was $329,383.

The season opened with two weekends of concerts by a chamber orchestra of Boston Symphony players in the 1200-seat Theater Concert Hall. An innovation this year was the presentation of one concert in each of these weekends in the Music Shed. Attendance was 10,725 for the Bach weekend and 11,327 for the Mozart weekend, making a total of 22,052, as compared with 17,697 in 1956. Total ticket sales for the six concerts were $52,662. (The 1956 total was $39,699).

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Six Chamber Music Concerts on Wednesday evenings were presented again this season with a total attendance of 7,025, somewhat less than last season's total of 10,272. Gross income from tickets was $11,019.

Saturday morning rehearsals of the Boston Symphony Orchestra were again open to the public for the benefit of the orchestra's pension fund which, with six open rehearsals this season instead of four, grossed $12,110, with a total attendance of 13,666. Last year's total attendance was 10,490.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, set a new record for attendance this season with a total of 12,493.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
AUG 18 1957

Second Thoughts On Music

High Standards Upheld In Tanglewood Concerts

'Consistently Admirable Performances' Again Mark 1957 Berkshire Festival; Several High Lights Recalled; Student Orchestra Praised

By WILLARD M. CLARK

The 1957 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood closed its doors Sunday after the 15,300 people who had come to hear Charles Munch conduct a performance of Beethoven's ninth symphony had left the grounds. The concert was a fitting climax to a season which had been notable for the consistently admirable performances given.

Programs have been well varied, with enough contemporary music included to add spice to the standard repertoire which is the backbone of the festival season. For this writer, the greatest interest lies in the weekly chamber music recitals. Interest in these programs has grown and we note that the six programs were attended by 7025 persons. The artists give their services for the benefit of the scholarship fund.

Youngsters Attend

The public rehearsals, each Saturday morning drew many to Tanglewood, particularly an elderly group for whom evening concerts were out of the question. On the opposite end were literally hundreds of youngsters from the nearby summer camps. They may not have liked having culture thrust upon them, but it is to their credit that most of them listened attentively. The six rehearsals were responsible for a total audience of 13,869.

The 18 week-end concerts, which were more or less devoted to the music of Tchaikowsky, Brahms and Beethoven, respectively, were the ones which really got out the audiences. The 18 concerts were played to a total audience of 129,549, and dreadful were the traffic snarls they encountered. There seems to be no question that the publicity office issued no comparative figures this season.

We remember some outstanding performances, several of them by the student orchestra under student conductors and Messers Carvalho and Lipkin who directed the activities of the orchestra. The student orchestra concerts drew a total audience of several thousand, but the figures are not included in the grand total of 162,936. Tanglewood-on-Parade drew an audience of 12,493.

Some Highlights

Some of the concert highlights we will remember include the beautiful performance of 'L'Enfance du Christ" by Berlioz; Part 2 of the "St. Matthew Passion" which brought us the admirable quartet made up of Adele Addison, Florence Kopleff, John McCollum and Donald Gramm; the "Sacre du Printemps" by Stravinsky, which Pierre Monteux read with such eloquence; Rudolf Serkin's magnificent performance of Brahms' second piano concerto and of Tchaikovsky, Brahms and Beethoven.

Among the nine contemporary works played, those of Aaron Copland stamped him as one of the best, perhaps the best American composer. His "Quiet City" which was bracketed with Beethoven's ninth symphony last Sunday, held its own. A set of three Bavarian Peasant Dances by the German composer Werner Egk were offered by guest conductor Carl Schuricht. The eminent Schuricht at 77 years of age provided some sensitive and musical readings and a virtuoso command of the baton.

Mr. Munch during a splendid reading of Honegger's third symphony, increased our respect for it. In fact we found it absorbing. Interesting also was the "Konzertante Musik" of Boris Blacher. The distinguished German composer was in residence at Tanglewood during the 1955 season. A personal friend of conductor Schuricht, the work was dedicated to him.

It was a fine festival and Tanglewood still remains the place where one may hear the best of the orchestral repertory superbly played by an orchestra which, at its best, has no peers. That is what Tanglewood means to the thousands who visit it each summer. The traditions set by Serge Koussevitzky are carried on. May they continue.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,791 S. 855,847
AUG 25 1957

Berkshire Festival Needs Focal Point

By MILES KASTENDIECK

ABOUT 22,000 more people attended the Berkshire Festival concerts this year than last. Whether this increase may be attributed to a clearly defined program policy cannot be determined.

The fact remains that such an announcement as a series of Great Composers, one for each weekend, helped to give people a clear choice of their preferences.

A year ago no such announcement was made. When the programs were finally set up, their appeared a vague unifying influence in the accent on contemporary music.

Two years ago when the emphasis of the whole Festival was on Beethoven, the attendance showed considerable increase. It would appear, then, that a focal point for the Festival programs is desirable.

The new record for attendance at Tanglewood on Parade should probably be credited to the continued appearance of Arthur Fiedler and the Boston "Pops" Orchestra. Of the almost 12,500 people who came, undoubtedly some were lured by Ogden Nash.

Audience Response Varied

Though the program had its more serious side with Munch and Copland conducting, the popular aspect exerted a strong influence. This is as it should be for this annual Berkshire Music Center benefit.

Strongly convinced that the old and the new in music must be blended on concert programs, Munch included contemporary works on all the programs given in the Music Shed. Audience response proved variable, but on the whole it indicated more than polite acceptance.

Whether people fully appreciated the dire need to get better acquainted with this music, at least they heard it most judiciously balanced by familiar works.

So much for statistical commentary. That Tanglewood is an ideal place for Summer musical activity, that the Music Shed is a unique solution for giving Summer concerts where weather conditions are subject to change with little notice, that the Boston Symphony is worth hearing no matter what it plays; all this and much more has been confirmed in this 20th anniversary year of the Berkshire Festival.

Some day the Stockbridge police will solve the traffic problem which they have not yet faced realistically. Increased attendance augurs much for the future when the Festival "comes of age" next year.

MUSICAL COURIER
SEPTEMBER, 1957

BERKSHIRE MUSIC FESTIVAL

■ Excellent performances, interesting programs, and near-perfect weather marked the events presented by the Boston Symphony Orchestra for this summer's Berkshire Festival at Tanglewood in Lenox, Mass.

The sensible program idea of Charles Munch was to group each week end of three concerts around a central figure. The first two week ends (reported in last month's issue) were devoted wholly to music by Bach and Mozart. Featured composers for the next four weeks were Tchaikovsky, Berlioz, Brahms, and Beethoven. Although these masters accounted for the bulk of the program time, 20th-century works were by no means neglected. Stravinsky shared honors with Tchaikovsky. for the opening week end of Shed concerts, with the contemporary composer being represented by three works, one for each of the programs. While the two composers might seem to be strange companions, the contrast between emotion and cerebration was unique and satisfying.

There simply wasn't much time to include other composers when Munch conducted one of his pet enthusiasms —Berlioz, but Pierre Monteux, as guest conductor, devoted half of his program to two works by Hindemith. Egk, Barber, and Piston all were sandwiched in between opening and closing Brahms works for the third Shed series, and the final Beethoven week end included Honegger, Blacher, and Copland, with Carl Schuricht also sneaking in Schubert's "Unfinished" Symphony for his guest conducting assignment.

It is difficult to give more than test samplings for something as gigantic and diversified as the Berkshire Festival and its surrounding events. In addition to the 18 Friday-Saturday-Sunday concerts, six Wednesday programs of chamber music are part of the regular Festival. This season there were also six open rehearsals, "Tanglewood on Parade" with several events for that benefit day, two Fromm Fellowship chamber music concerts, various opera programs under Boris Goldovsky, six concerts by the Berkshire Music Center's student orchestra, two concerts by the Tanglewood choir, and five Composers' Forums. In all, the music school was responsible for 41 concerts. Including student events, which attracted 21,000 persons, the total Tanglewood attendance this summer was 184,000.

Charles Munch, in rare form all summer, conducted with his characteristic enthusiasm and vigor. His handling of the Tchaikovsky "Pathetique" and the "Romeo and Juliet" was superb, as was his Berlioz. Joseph di Pasquale was outstanding in the viola sections of "Harold in Italy," and Florence Kopleff, Cesare Valetti, Donald Gramm, Gerard Souzay, and the Festival Chorus all achieved fine vocal results in "L'Enfance du Christ." Munch's Brahms and Beethoven achieved equally splendid results.

As for the guest conductors, Pierre Monteux was his imperturbable self in his two concerts. Carl Schuricht impressed with his poise and control. Although he appears over-deliberate at times, he can rise to a tremendous climax when it seems necessary to him. He stresses inner voices for novel effects, sometimes neglecting the main melodic material in favor of surrounding textures. But he is a knowing and splendid conductor, and he scored a huge success, particularly with the "Eroica" in the final Beethoven week end.

Isaac Stern had three opportunities to show his masterly violinism in the Tchaikovsky, Brahms, and Beethoven Concertos. Rudolf Serkin was soloist in the Brahms Piano Concerto No. 2, and the orchestra's first cellist, Samuel Mayes, was much applauded for his beautiful playing in the first American performance of the newly-found original score of the Tchaikovsky Rococo Variations.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
AUG 24 1957

[273]

The Changing Scene at Tanglewood

By Jules Wolffers
Lenox, Mass.

While no new attendance records were established this summer at the six-week Berkshire Festival, the final totals were impressive none the less. More than 180,000 persons came to Tanglewood near Lenox, Mass., to hear concerts by the Boston Symphony Orchestra, as well as student programs given under the auspices of the Berkshire Music Center.

In the 20 years of its existence, the festival has come to take a leading place among the world's annual musical events. First started by a group of local and summer residents, the Festival received point, direction, idea, and purpose when Serge Koussevitzky was invited to become music director.

Not content merely with the presentation of concerts, the former Boston Symphony conductor also founded the Berkshire Music Center to serve as a focal point for the encouragement of young creative and performing talent. With members of the orchestra serving as faculty, and with distinguished composers invited to teach each summer, the Center quickly became a Mecca for American and foreign students.

Idealistic Planning

One is far from wishing to establish a personality cult, but there is no doubt that Koussevitzky's idealism and constructive planning set the tone both for the concerts and the school. Visitors during these years were conscious of the devotion and sincerity which fired all activity and which could be felt almost with physical impact.

One would not minimize Tanglewood's present standards and achievements. The concerts are magnificent, and student activity is meaningful and significant in all the varied fields sponsored by the Center—orchestra, chorus, opera, composition, chamber music. But the former flame of purpose has become diminished. There is now no central figure to personify, gather, and direct all activity.

Charles Munch, the present conductor at the Boston Symphony, is a devoted and enthusiastic musician, but he is chiefly concerned with the actual performance of each week's program, rather than with any long-range purpose or ideal. Nor have the present directors of the Center been able to transmit intact Koussevitzky's original sense of direction.

Above all, Koussevitzky believed in his goals with an impassioned intensity. To the extent that Tanglewood recaptures the spirit which first illuminated it, to that extent will it be saved from becoming just another good series of concerts and just another good school.

A simple but effective programing plan, formulated by the conductor for the festival, proved to be interesting and stimulating. Each of the Friday-Saturday-Sunday series was devoted in whole or largely to works by a single composer. Bach and Mozart made up the first two weekends of chamber orchestra concerts, with Tchaikovsky, Berlioz, Brahms, and Beethoven featured successively for the weekends involving the entire orchestra in the Shed.

Each of the last four series also included 20th-century music. Stravinsky was represented by three works, but the first performance by the orchestra of his "Canticum Sacrum" was by no means a success. This is an experimental work in which some bizarre instrumental effects are used in a not thoroughly assimilated adaptation of the 12-tone technique. The choral sections sounded best in this curious, almost eccentric work.

Hindemith Overture

New to most in the audience was Hindemith's "News of the Day" Overture, a well constructed and clever work ideally suited as an introduction to the ironic treatment of some dubious journalistic practice, which forms the theme for his neglected opera. Works by Egk, Barber, and Piston were included in the three Brahms programs; and works by Honegger, Blacher, and Copland shared honors for the Beethoven week.

The Blacher item was his early "Konzertante Musik" built in long melodic lines supported by repeated ostinato rhythms and melodic figures. It deepened the excellent impression made here previously by some of his stage works.

Guest conductors were Pierre Monteux, whose imperturbable platform manner has become very familiar to patrons of the orchestra, and Carl Schuricht, whose controlled and poised interpretations made his two Tanglewood appearances a decided success.

Among the soloists, Isaac Stern gave masterly performances in the Tchaikovsky, Brahms, and Beethoven Violin Concertos, and Rudolf Serkin was heard in the Brahms Piano Concerto No. 2.

Wholly admirable work was displayed by the orchestra's first violist, Joseph de Pasquale, in "Harold in Italy" during the Berlioz week; and Samuel Mayes, the orchestra's principal cellist, scored a well deserved success in the first American performance of the newly discovered original version of Tchaikovsky's "Rococo" Variations.

Among the newer works, Stravinsky's "Canticum Sacrum" will not go down as one of the master's best works. It is experimental in technique and texture. Some of the instrumental effects are bizarre and occasionally offensive. Hindemith's "News of the Day" Overture, new to this reviewer, is clever and well-constructed, not geared for popular acceptance but stimulating for the experienced music listener. Boris Blacher's "Konzertante Musik," an earlier work, confirmed the fine impression made here previously by some of his stage works. The "Konzertante" is built largely with flowing melodic lines supported by rhythmic and melodic ostinatos. The effect is very original but offers no difficulty for acceptance on first hearing. Schuricht's knowing leadership in this work was one of the best events of an enjoyable and stimulating Festival, the dates of which, for the record, were July 3 to Aug. 11. JULES WOLFFERS

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
AUG 18 1957

Second Thoughts On Music

High Standards Upheld In Tanglewood Concerts

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By WILLARD M. CLARK

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Youngsters Attend

The public rehearsals, each Saturday morning drew many to Tanglewood, particularly an elderly group for whom evening concerts were out of the question. On the opposite end were literally hundreds of youngsters from the nearby summer camps. They may not have liked having culture thrust upon them, but it is to their credit that most of them listened attentively. The six rehearsals were responsible for a total audience of 13,869.

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,[illegible] S. 855,847
AUG 25 1957

Berkshire Festival Needs Focal Point

By MILES KASTENDIECK

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Two years ago when the emphasis of the whole Festival was on Beethoven, the attendance showed considerable increase. It would appear, then, that a focal point for the Festival programs is desirable.

The new record for attendance at Tanglewood on Parade should probably be credited to the continued appearance of Arthur Fiedler and the Boston "Pops" Orchestra. Of the almost 12,500 people who came, undoubtedly some were lured by Ogden Nash.

Audience Response Varied

Though the program had its more serious side with Munch and Copland conducting, the popular aspect exerted a strong influence. This is as it should be for this annual Berkshire Music Center benefit.

Strongly convinced that the old and the new in music must be blended on concert programs, Munch included contemporary works on all the programs given in the Music Shed. Audience response proved variable, but on the whole it indicated more than polite acceptance.

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Republican
Newspaper
Circ. 161,566
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The Changing Scene at Tanglewood

By Jules Wolffers
Lenox, Mass.

While no new attendance records were established this summer at the six-week Berkshire Festival, the final totals were impressive none the less. More than 160,000 persons came to Tanglewood, near Lenox, Mass., to hear concerts by the Boston Symphony Orchestra, as well as student programs given under the auspices of the Berkshire Music Center.

In the 20 years of its existence, the festival has come to take a leading place among the world's annual musical events. First started by a group of local and summer residents, the Festival received point, direction, idea, and purpose when Serge Koussevitzky was invited to become music director.

Not content merely with the presentation of concerts, the former Boston Symphony conductor also founded the Berkshire Music Center to serve as a focal point for the encouragement of young creative and performing talent. With members of the orchestra serving as faculty, and with distinguished composers invited to teach each summer, the Center quickly became a Mecca for American and foreign students.

Idealistic Planning

One is far from wishing to establish a personality cult, but there is no doubt that Koussevitzky's idealism and constructive planning set the tone both for the concerts and the school. Visitors during these years were conscious of the devotion and sincerity which fired all activity and which could be felt almost with physical impact.

One would not minimize Tanglewood's present standards and achievements. The concerts are magnificent, and student activity is meaningful and significant in all the varied fields sponsored by the Center—orchestra, chorus, opera, composition, chamber music. But the former flame of purpose has become diminished. There is now no central figure to personify, gather, and direct all activity.

Charles Munch, the present conductor at the Boston Symphony, is a devoted and enthusiastic musician, but he is chiefly concerned with the actual performance of each week's program, rather than with any long-range purpose or ideal. Nor have the present directors of the Center been able to transmit intact Koussevitzky's original sense of direction.

Above all, Koussevitzky believed in his goals with an impassioned intensity. To the extent that Tanglewood recaptures the spirit which first illuminated it, to that extent will it be saved from becoming just another good series of concerts and just another good school.

A simple but effective programing plan, formulated by the conductor for the festival, proved to be interesting and stimulating. Each of the Friday-Saturday-Sunday series was devoted in whole or largely to works by a single composer. Bach and Mozart made up the first two weekends of chamber orchestra concerts, with Tchaikovsky, Berlioz, Brahms, and Beethoven featured successively for the weekends involving the entire orchestra in the Shed.

Each of the last four series also included 20th-century music. Stravinsky was represented by three works, but the first performance by the orchestra of his "Canticum Sacrum" was by no means a success. This is an experimental work in which some bizarre instrumental effects are used in a not thoroughly assimilated adaptation of the 12-tone technique. The choral sections sounded best in this curious, almost eccentric work.

Hindemith Overture

New to most in the audience was Hindemith's "News of the Day" Overture, a well constructed and clever work ideally suited as an introduction to the ironic treatment of some dubious journalistic practice, which forms the theme for his neglected opera. Works by Egk, Barber, and Piston were included in the three Brahms programs; and works by Honegger, Blacher, and Copland shared honors for the Beethoven week.

The Blacher item was his early "Konzertante Musik" built in long melodic lines supported by repeated ostinato rhythms and melodic figures. It deepened the excellent impression made here previously by some of his stage works.

Guest conductors were Pierre Monteux, whose imperturbable platform manner has become very familiar to patrons of the orchestra, and Carl Schuricht, whose controlled and poised interpretations made his two Tanglewood appearances a decided success.

Among the soloists, Isaac Stern gave masterly performances in the Tchaikovsky, Brahms, and Beethoven Violin Concertos, and Rudolf Serkin was heard in the Brahms Piano Concerto No. 2.

Wholly admirable work was displayed by the orchestra's first violist, Joseph de Pasquale, in "Harold in Italy" during the Berlioz week; and Samuel Mayes, the orchestra's principal cellist, scored a well deserved success in the first American performance of the newly discovered original version of Tchaikovsky's "Rococo" Variations.

works for the third Shed series, and the final Beethoven week end included Honegger, Blacher, and Copland, with Carl Schuricht also speaking in Schubert's "Unfinished" Symphony for his guest conducting assignment.

It is difficult to give more than fleet samplings for something as gigantic and diversified as the Berkshire Festival and its surrounding events. In addition to the 18 Friday-Saturday-Sunday concerts, six Wednesday programs of chamber music are part of the regular Festival. This season there were also six open rehearsals, "Tanglewood on Parade" with several events for that benefit day, two Fromm Fellowship chamber music concerts, various opera programs under Boris Goldovsky, six concerts by the Berkshire Music Center's student orchestra, two concerts by the Tanglewood choir, and five Composers' Forums. In all, the music school was responsible for 41 concerts. Including student events, which attracted 21,000 persons, the total Tanglewood attendance this summer was 184,000.

Charles Munch, in rare form all summer, conducted with his characteristic enthusiasm and vigor. His handling of the Tchaikovsky "Pathetique" and the "Romeo and Juliet" was superb, as was his Berlioz. Joseph de Pasquale was outstanding in the viola sections of "Harold in Italy," and Florence Kopleff, Cesare Valetti, Donald Gramm, Gerard Souzay, and the Festival Chorus all achieved fine vocal results in "L'Enfance du Christ." Munch's Brahms and Beethoven achieved equally splendid results.

As for the guest conductors, Pierre Monteux was his imperturbable self in his two concerts. Carl Schuricht impressed with his poise and control. Although he appears over-deliberate at times, he can rise to a tremendous climax when it seems necessary to him. He stresses inner voices for novel effects, sometimes neglecting the main melodic material in favor of surrounding textures. But he is a knowing and splendid conductor, and he scored a huge success, particularly with the "Eroica" in the final Beethoven week end.

Isaac Stern had three opportunities to show his masterly violinism in the Tchaikovsky, Brahms, and Beethoven Concertos. Rudolf Serkin was soloist in the Brahms Piano Concerto No. 2, and the orchestra's first cellist, Samuel Mayes, was much applauded for his beautiful playing in the first American performance of the newly-found original score of the Tchaikovsky Rococo Variations.

Among the newer works, Stravinsky's "Canticum Sacrum" will not go down as one of the master's best works. It is experimental in technique and texture. Some of the instrumental effects are bizarre and occasionally offensive. Hindemith's "News of the Day" Overture, new to this reviewer, is clever and well-constructed, not geared for popular acceptance but stimulating for the experienced music listener. Boris Blacher's "Konzertante Musik," an earlier work, confirmed the fine impression made here previously by some of his stage works. The "Konzertante" is built largely with flowing melodic lines supported by rhythmic and melodic ostinatos. The effect is very original but offers no difficulty for acceptance on first hearing. Schuricht's assuring leadership in this work was one of the best events of an enjoyable and stimulating Festival, the dates of which, for the record, were July 3 to Aug. 18.

JULES WOLFFERS

BERKSHIRE MUSIC FESTIVAL

■ Excellent performances, interesting programs, and near-perfect weather marked the events presented by the Boston Symphony Orchestra for this summer's Berkshire Festival at Tanglewood in Lenox, Mass.

The sensible program idea of Charles Munch was to group each week end of three concerts around a central figure. The first two week ends (reported in last month's issue) were devoted wholly to music by Bach and Mozart. Featured composers for the next four weeks were Tchaikovsky, Berlioz, Brahms, and Beethoven. Although these masters accounted for the bulk of the program time, 20th-century works were by no means neglected. Stravinsky shared honors with Tchaikovsky for the opening week end of Shed concerts, with the contemporary composer being represented by three works, one for each of the programs. While the two composers might seem to be strange companions, the contrast between emotion and cerebration was unique and satisfying.

There simply wasn't much time to include other composers when Munch conducted one of his pet enthusiasms—Berlioz, but Pierre Monteux, as guest conductor, devoted half of his program to two works by Hindemith, Egk, Barber, and Piston all were interwoven in between opening and closing [illegible]

MUSICAL COURIER
SEPTEMBER, 1957

[274]

MUSICAL LEADER | AUGUST, 1957

Tanglewood—1957

This year — the 19th year — the Berkshire Music Centre at Tanglewood in Lenox, Mass., again opened its doors for creative summer activities. Over 300 students flocked to the various study departments — composition, orchestra, chorus, opera or general study group — to submerge themselves in six weeks of intensive musical life.

Many students find themselves in an atmosphere still alien to them — that of ensemble work, and they prosper by the opportunities available to them here. One group, the composers, gain to an even greater measure by the activities at the Music Centre. Under the leadership of Aaron Copland, they compose under the guidance of Copland, Irving Fine or Milton Babbitt. They discuss their compositions, write a composition for selected instruments, and investigate the many roads to perfection.

Exciting is the cooperation of the Fromm Music Foundation of Chicago. This foundation has granted a number of fellowships to the Centre for gifted musicians. These players aid composers by giving concerts of the new compositions, readings of new works, sight readings and generally assist the composers in development of their understanding of music demands and possibilities. Mr. Ralph Berkowitz, dean of the Music Centre, expressed delight at this new formation of Fromm Fellowship Players.

We met with several composers. 17 are attending the 6 week session (15 are on scholarship). They come from many parts of the United States as well as Norway and Uruguay. Jose Serebier comes from Montevideo, Uruguay, and is remaining here on a Fulbright Fellowship and a Guggenheim Scholarship. Several of his works have been published.

To us the most interesting composer at the Berkshire Music Centre is 29-year-old Harold Farberman, timpanist of the Boston Symphony.

The Concerts

The first weekend (July 5, 6, 7) was devoted to orchestral and choral works by Bach under the baton of Charles Munch. The following week we heard much delightful music making. On July 13 Dr. Munch conducted the Symphony in E flat major (39), Symphony in G minor (40) and the Symphony in C major (41) by Mozart with verve. The orchestra sounded full and exciting. The next afternoon the program included other choice Mozart morsels, including the B flat major Bassoon Concerto played by Sherman Walt, the E flat major Horn Concerto played by James Stagliano, and the Sinfonia Concertante for Oboe, Clarinet and Bassoon, played by Ralph Gomberg, Gino Cioffi, Stagliano and Walt. It was a fine concert, full of agility and fun. A large audience attended.

Tschaikowsky was the bill of fare the following week (July 19, 20, 21). Sprinkled with monumental Stravinsky works, the series of three concerts attracted capacity crowds. On Friday evening, Dr. Munch conducted Stravinsky's "Jeu de Cartes", Tschaikowsky's variation of a rococo theme for Violoncello played by Samuel Mayes. The work was performed in the United States for the first time in its original version, a fact that did not impress us very much. A terrible performance of the "Pathetique" concluded the evening. Unbalanced and unimaginative. Equally disappointing was the Fifth Symphony performed under Pierre Monteux' baton. A definite feeling of unrehearsed quality seemed evident. This all was dispelled however, when Monteux raised his baton to conduct Stravinsky's "Sacre du Printemps". The excitement generated by the 83-year-old maestro in the score was breathtaking. The pictures of pagan Russia, which this work is, came to life and stayed with every listener. On Sunday afternoon we attended round three of the Canticum Sacrum ad Honorem Sancti Marci Nominis. We heard the work earlier in the week at Ellenville under Stokowski, but now heard a different conductor (Munch), different chorus (Festival Chorus prepared by Hugh Ross) and two different soloists (John McCollum, tenor and Donald Gramm, baritone) with the Boston Symphony Orchestra. The difference was startling. Munch took the work at a much more rapid pace, but subdued it much more. Both soloists were superior interpreters of the work, but the Festival Chorus proved to be an unmanageable instrument that did not respond to the fine chant lines. In the large Tanglewood shed, the delicate work became too diffuse and was not absorbed by many listeners as fully as in Ellenville. And yet, we feel that Charles Munch captured more of the religious fervor of the work and distilled it to a fine tribute. Isaac Stern concluded the afternoon with an authorized reading of the Tschaikowsky Violin Concerto. Here was smooth perfection, and unique rapprochement between conductor and soloist.

On Friday evening Munch devoted his energies to Berlioz' Corsair Overture, Harold in Italy, with Joseph de Pasquale, viola soloist, and the Fantastic Symphony. It was surely one of the great thrills to see the conductor give readings that ranged from the bombastic to the very sensitive. All was given true color and true majesty. The Sacred Trilogy, "L'-Enfance du Christ" was given the following night. Here was a different Berlioz. Subdued, devout, reverend. The work separates into three sections, Herod's Dream, the Flight into Egypt and the Arrival at Sais. It was sung with devotion by Cesare Valletti, tenor, Florence Kopleff, contralto, Gerard Sousay, baritone, and Donald Gramm, bass. The festival chorus, much smoother by now, was prepared by Lorna Cooke de Varon.

On July 28 "Papa" Monteux again mounted the podium to devote himself to excerpts from "Romeo and Juliet" by Berlioz, and the overture to the opera "News of the Day" by Hindemith, as well as the latter's "Mathis der Maler." This was another memorable performance.

Brahms and Beethoven Series Mark Tanglewood Finale

Lenox, Mass.—With the total number of visitors to the Berkshire Festival calculated to be 162,936, its 20th season enjoyed excellent box office. That the Brahms and Beethoven week-ends, which completed the six-week series, drew heavily presented an almost inevitable reaction on the part of concertgoers. The final concert featuring Beethoven's Ninth Symphony attracted the second largest crowd in the history of the festival—15,300 people—while "Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, had a crowd of 12,493.

Schuricht Takes Baton

The advent of Carl Schuricht highlighted these week-ends. He conducted the first concert of the Brahms week-end, which included the "Tragic Overture" and the First Symphony. Mr. Schuricht's authoritative command of both music and orchestra imparted a sense of grandeur to both these works. Through a special kind of homogeneous sound he made the listener feel that his interpretations went to the roots of German tradition. The program also included Werner Egk's "Georgica", Three Peasant Pieces for Orchestra. With the composer in a Puckish mood, all three pieces suggested a German band in holiday spirits. This antithesis to Brahms proved almost too much for some of the audience, but fascinated others for its orchestral frivolity and its bucolic flavor.

During the Beethoven week-end he offered a program consisting of Blacher's Konzertante Musik, Op. 10, Schubert's "Unfinished" Symphony, and Beethoven's "Eroica". The general dampness of the evening exerted a strong influence on the performances. Mr. Schuricht was in a deliberative mood.

Charles Munch conducted the other concerts of both week-ends. Isaac Stern played the Violin Concerto and Rudolf Serkin the B flat Piano Concerto in the Brahms programs. Mr. Munch also included the works of two American composers to vary the program routines: Samuel Barber's "Medea's Meditation and Dance of Vengeance" on one; Walter Piston's Fifth Symphony on the other.

Isaac Stern gave one of his finest performances of the Beethoven Violin Concerto at the opening concert of the Beethoven week-end, which opened with Beethoven's "Leonore" Overture No. 3. The program also included Honegger's Third Symphony in a performance those present will not soon forget. As a post-war reflection this symphony now presents one man's thoughts and feelings much more vividly. Its philosophical progress from the catastrophic aspect of man's spiritual bankruptcy to the beatific vision of what he might be exerts considerable impact.

Beethoven's Ninth Symphony

The Ninth Symphony culminated brilliantly in the final movement though the performance of the whole work suffered from fast tempos. The Festival Chorus excelled in its singing, while the solo quartet (Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone) surmounted its difficult passages well. The concert opened with Copland's "Quiet City", played superbly by Mauri[illegible] Voisin, trumpet, and Louis Speyrer, English horn. Its beauty was dimmed by the towering [illegible] followed. Again it should be [illegible] that the Boston Symphony [illegible] top form throughout these concerts.

At "Tanglewood-on-Parade", Arthur Fiedler and the Boston Pops were the featured attraction in a typical program. This included Saint-Saëns "Carnival of Animals" with Ogden Nash reading his original verses, and selections from "My Fair Lady". Mr. Munch conducted the regular orchestra in Schumann's Fourth Symphony and Aaron Copland conducted his Suite "Our Town" and excerpts from "Tender Land". The round of simultaneous concerts by the different departments of the Berkshire Music Center took place as usual.

Fromm Fellowship Players

Eleven young professional musicians, known as Fromm Fellowship Players, spent six weeks at Tanglewood this summer working in contemporary music under the auspices of the Fromm Foundation. They performed two special concerts of modern chamber music, played illustrations in a series of lectures on contemporary music, and played works by student composers of the Berkshire Music Center, weekly at composers' forums and in reading sessions during classes of the composition department. Their concert program included works by Stravinsky, Schoenberg, Hindemith, Webern, Ravel, Foss, Sollberger, Riegger, Bartok, Milhaud, Thomson, Ives, Revueltas, Villa-Lobos, Mel Powell, Lester Trimble, Varèse, Ruggles, Piston, Copland, Kirchner, Carter, Karl Kohn, William Smith, Roussel, and William Denny.

A seminar in contemporary music provided a series of illustrated lectures twice weekly. Lecturers were composers of the Berkshire Music Festival faculty, including Aaron Copland, Harold Farberman, Milton Babbitt, Arthur Fine, Karl Kohn. Illustrations were performed by Fromm Fellows, and the lectures, which were open to Friends of the Center, were attended by capacity audiences.

The foundation also sponsored two public concerts of modern chamber music in the Theatre-Concert Hall performed by members of the Boston Symphony and visiting artists. First performances of the String Quartet No. 1 by Easly Blackwood, and "Out of the Cradle Endlessly Rocking" by Robert Palmer for solo voices and small instrumental ensemble, were presented. The programs also included works by Bartok, Fine, Ravel, Villa-Lobos, Roy Harris, Milton Babbitt, Carlos Chavez, Piston, Krenek and Stravinsky.

All this activity represented the most comprehensive attention ever paid to contemporary music in the history of the Berkshire Music Center.

—Miles Kastendieck

September, 1957

TORSDAG DEN 22. AUGUST 1957

ESTABLISHED 1891
America's Leading Norwegian Newspaper
NORDISK TIDENDE

Bil- og [illegible]-turlandeveisopplevelser

Jeg kroppet innom Tanglewood forrige søndag, denne musikk-kolonien i Berkshire-åsene i Massachussetts. Det var sesongens avsluttende symfonikonsert den ettermiddagen med Boston Symphony Orchestra og Charles Munch og to så vidt forskjellige verker som Copelands "Quiet City" og Beethovens 9de Symfoni.

Disse Berkshire Music Festivals er et fabelaktig fenomen i amerikansk musikk-kultur. De samler tusener i sommermånedene, de fleste for å lytte, men også noen for å studere med de mestre som i den sesongen har Tanglewood som sitt hovedkvarter.

Denne avskjedskonserten hadde samlet ca. seksten tusen mennesker, og det var et hav av parkerte biler på de omliggende sletter. Selve konsertsalen i Tanglewood kalles for "the shell" og er en eiendommelig moderne bygning, utsprunget av den finsk-ættede arkitekt Saarinens hjerne. Innvendig er der ca. 6,000 sitteplasser, som denne søndagen alle var utsolgt. Men "the shell" lar tonene slippe utover en stor og herlig slette med skyggefulle trær og der ser man resten av de tusener av lyttere — liggende i gresset, sittende i medbrakte stoler, i en kombinert nytelse av konsert og landlig piknik.

Tanglewood hadde i alt i denne sesongen trukket 162,936 mennesker til musikkfestene, en betydelig økning over fjorårets 151,659.

Når man opplever Beethovens 9de på dette viset kommer en til å tenke på det merkverdige liv et musikkverk kan ha.

Da denne Beethovens siste store komposisjon hadde sin førsteoppførelse i Wien den 7. mai 1824, var mesteren stokkdøv; han hørte ikke med sine dødelige øren noengang den musikk han hadde skrevet. Han hørte ikke med disse jordiske ører det betagende innslaget av koret med Schillers "Ode til Gleden", "Seid umschlungen millionen", som utvikler seg til en veldig dobbeltfuge.

"Men merkjet det stenn um mannen han stuper" — og Beethovens hymne til livet og livsgleden og livskraften som en seirende triumf over verdens sorger og jammer, som også han hadde hatt rikelig av, har lydt ned gjennom slektene, og denne dagen lød den i den nye verden mellom Berkshire-åsene som en sterk og manende stemme om at det er stjerner over tilværelsen.

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Selve denne Tanglewood-formen for en musikkfest er et interessant fenomen i vår tid, hvor bil og vei spiller en slik stor rolle. Der var biler fra alle de nærmeste omliggende og også fra mange fjerntliggende stater. Sivilisasjonen følger med bilen og landeveiene. Musikklivet flytter på landet i sommersesongen. Kinoen er forlengst flyttet ut. Teatrene dukker opp nesten bak høysåtene.

[2747]

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MUSICAL AMERICA

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Karl Kohn, William Smith, Roussel, and William Denny.

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—Miles Kastendieck

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ESTABLISHED 1891

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Jeg [illegible] innom Tanglewood forrige [illegible], [illegible] musikk-kolonien i Berkshire-åsene i Massachussetts. Det var sesongens avsluttende symfonikonsert den ettermiddagen med Boston Symphony Orchestra og Charles Munch og to så vidt forskjellige verker som Copelands "Quiet City" og Beethovens 9de Symfoni.

Disse Berkshire Music Festivals er et fabelaktig fenomen i amerikansk musikk-kultur. De samler tusener i sommermånedene, de fleste for å lytte, men også noen for å studere med de mestre som i den sesongen har Tanglewood som sitt hovedkvarter.

Denne avskjedskonserten hadde samlet ca. seksten tusen mennesker, og det var et hav av parkerte biler på de omliggende sletter. Selve konsertsalen i Tanglewood kalles for "the shell" og er en eiendommelig moderne bygning, utsprunget av den finsk-ættede arkitekt Saarinens hjerne. Innvendig er der ca. 6,000 sitteplasser, som denne søndagen alle var utsolgt. Men "the shell" lar tonene slippe utover en stor og herlig slette med skyggefulle trær og der ser man resten av de tusener av lyttere — liggende i gresset, sittende i medbrakte stoler, i en kombinert nytelse av konsert og landlig piknik.

Tanglewood hadde i alt i denne sesongen trukket 162,936 mennesker til musikkfestene, en betydelig økning over fjorårets 151,659.

Når man opplever Beethovens 9de på dette viset kommer en til å tenke på det merkverdige liv et musikkverk kan ha.

Da denne Beethovens siste store komposisjon hadde sin førsteoppførelse i Wien den 7. mai 1824, var mesteren stokkdøv; han hørte ikke med sine dødelige ører noengang den musikk han hadde skrevet. Han hørte ikke med disse jordiske ører det betagende innslaget av koret med Schillers "Ode til Gleden", "Seid umschlungen millionen", som utvikler seg til en veldig dobbeltfuge.

"Men merkjet det stenn um mannen han stuper" — og Beethovens hymne til livet og livsgleden og livskraften som en seirende triumf over verdens sorger og jammer, som også han hadde hatt rikelig av, har lydt ned gjennom slektene, og denne dagen lød den i den nye verden mellom Berkshire-åsene som en sterk og mønende stemme om at det er stjerner over tilværelsen.

Selve denne Tanglewood-formen for en musikkfest er et interessant fenomen i vår tid, hvor bil og vei spiller en slik stor rolle. Der var biler fra alle de nærmeste omliggende og også fra mange fjerntliggende stater. Sivilisasjonen følger med bilen og landeveiene. Musikklivet flytter på landet i sommersesongen. Kinoen er forlengst flyttet ut. Teatrene dukker opp hesten bak høvåtene.

C275

C2757

MUSIC CLUBS MAGAZINE

The Federation Carries out the Largest Summer Scholarship Program in History

Forty-one Young Musicians in Camps from Coast Enjoyed Scholarships in 1957

On the rocky coast of Maine, on the slopes of the Rockies or the shores of tree-bordered lakes in the north, south, east, middle west, and west, summer scholarship winners, this season's proteges of the National Federation of Music Clubs, have been helping to make musical history on the student level.

Some have coaxed harmonies from piano or organ; others have drawn bows across a variety of stringed instruments, have evoked relatively gentle tones from flutes and woodwinds, more resounding ones from brass or percussion. Others, seeking a shady nook, have set down their ideas on music paper with future symphonies or operas in mind, and still others, in opera workshops, have practiced arias indefatigably, or under skilled direction have begun to master the intricacies of stage direction.

There were 41 scholarship winners in all: 12 string players, three flutists, an oboist, a clarinetist, an organist, a pianist, five brass ensemble players, two composers, a future opera coach, and 14 singers, 12 of whom are definitely interested in an opera career. They represented 22 states and the widest geographical distribution that has ever characterized the Federation's summer scholarships. Several were at camps where Federation Week-ends are customarily held, and when it was feasible for them to do so, they performed for the Week-End guests.

NINE SCHOLARSHIPS AT CHAUTAUQUA

The largest number of scholarships went to the Chautauqua Institution, where the 13th annual Chautauqua Week-End was held this summer. Four were in the Federation's traditional Chautauqua categories: organ, piano, voice and strings. The remaining five were partial scholarships, given to players of brass instruments to assist Chautauqua in developing the new brass ensemble which has been established this year.

Sylvia Friederich, soprano, the Chautauqua voice winner, although only 18 years old, can already boast of substantial musical attainments. She is an undergraduate of the Eastman School of Music, is both a church and a synagogue singer, has appeared on radio and television, and as soloist with the Rochester Pops Orchestra and the Bach Chorus of the Rochester Oratorio Society. At Chautauqua she has sung in opera and as soloist with the Chautauqua Chorus in Verdi's *Requiem*. This summer she has been studying with Julius Huehn.

Kenneth Goldsmith of Greenville, Pa., the violin winner, is a graduate of the Federation's Junior Festivals, where he won high rating. During his senior year in high school he held first chair in the violin section of the Pennsylvania All-State Orchestra. He studies violin at Wayne University with Mischa Mischakoff, who was also his teacher at Chautauqua.

Robert Plimpton, organist, also comes from Pennsylvania. Although still in the teen-age bracket, he has made quite a reputation in his home city, Titusville, and glowing reports come of his progress at Chautauqua, where he has been a pupil of Robert Woodside.

As for Robert Spillman of Berea, Kentucky, the pianist, he has made himself useful this summer by accompanying for Julius Huehn, head of the Chautauqua Opera Department, when he was not pursuing his piano studies with James Friskin. He holds a Bachelor of Music degree from the Eastman School and is returning this fall to do post-graduate work.

The brass ensemble players who received partial scholarships, and who are said to have made excellent use of their time, were Betty Breeland of McCook, Nebraska; John Charles Duffy of Akron, Ohio; Joy Durschnitt of Bexley, Ohio; Larry Sutherland of Abilene, Texas, and Jack McKie of Lincoln, Nebraska.

AT THE BERKSHIRE MUSIC CENTER

Perhaps the best evidence the Federation has as to how its scholarship students reacted to the privilege which came to them at the Berkshire Music Center is contained in the description written by the editor of *Music Clubs Magazine,* Edith Behrens, who on a visit to the Center, located at Lenox, Mass., had an opportunity to visit the seven quartered there.

We quote from her: There were seven of these who had the opportunity to work under such great conductors as Leonard Bernstein, Richard Burgin and Pierre Monteux. We saw them all, and even watched several of them at rehearsal. Of each one, we asked the same question: "What was the high point of your six weeks at Tanglewood?" Their answers give a little idea of what such musical contacts mean to sensitive young musicians like these.

Said Phil Feinsilver, violinist, of Larchmont, N. Y.: "I played with the best orchestra I've ever played with. It's given me a new point of view, and a new set of musical standards. I'm anxious to start working at my instrument again, because now I've a new appreciation of proper performance."

Larry Hurst, double bass player, of Norfolk, Virginia, played with the bass section of the student orchestra, and felt that a performance of the Beethoven Sixth Symphony under Seymour Lipkin was a high point. "But the thing I will remember most," he said, "was watching Richard Burgin in a Bach discussion with Isaac Stern. Stern played the Bach *Chaconne* for us, and Burgin was a sort of moderator of the discussion about it. I think Stern learned a lot from the discussion, too."

Chester Wood, cellist, of Seattle, Washington, echoed the veneration for Burgin. "Burgin inspired me more than any person I've ever been around," he commented. "He makes you come alive in his class. No one has given me such a spark as he."

Playing a Brahms symphony under Pierre Monteaux was the high point for Phil Koonce, an oboist of Little Rock, Arkansas. "I have no way to tell you," he smiled. "I can only say that he is the conductor for me."

John Perras, flutist, of New York City, and Elinor Preble, flutist, of Denver, Colorado, both worked with the Boston Symphony's talented solo flutist, Mrs. Doriot Anthony Dwyer, and said they had become better Bach players as the result of just listening to her. "After this, I went home and practiced five hours a day," said Miss Preble. "The great pleasure of this place is that you can always find someone willing to play with you. They never get tired of reading, and I never get tired of trying out new works. I hope you'll thank whoever is responsible for my scholarship here—it's been wonderful."

Homer Lee, 19-year-old clarinetist, of San Francisco, a winter student at the Curtis Institute in Philadelphia, says "It's a great musical environment. I've never lived music 24 hours a day before."

It's a happy thought that when they get to middle age and old age, these young people will still remember vividly this "great musical environment." This is something that is with them for life. And so is their gratitude to the Federation.

"Land Portage," submitted by the Berkshire Music School, Tanglewood, Lenox, Mass. Leica, Plus X., 1/250th, f. 5. 6.

Six of the seven National Scholarship winners at Berkshire Music Center: l. to r., standing, Lawrence Hurst, Norfolk, Va.; Philip Feinsilver, Larchmont, N. Y.; Philip Koonce, Little Rock, Arkansas; Chester Wood, Port Orchard, Washington. Seated, l., John Perras, New York City; r., Elinor Preble, Denver. Homer Lee, clarinetist, is missing from the picture.

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[278]

OUR ENGLISH SECT

Tanglewood Midway 1957: A New Freedom

By Marlene A. Burns

At the mature age of twenty, Tanglewood is a dynamically productive and magnetically beautiful creation. Growing pains are in the past, and the machinery — physical plant and administration — functions with apparent lack of effort. This mechanical ease is hardly accidental; it results from flexible coordination among the ceaselessly working box office, publicity and maintenance departments. Without such reliable viscera, the Berkshire Festival never would have attained its 1957 peak of artistic triumph.

Anniversary celebration has not been a conscious activity, but the serene aplomb in maintaining and polishing Tanglewood traditions and the vibrant excitement of innovation have made the season thus far vividly memorable. The Boston Symphony Orchestra, with Dr. Charles Munch and guest conductors and soloists, has performed with a consistent vigour and radiant technical rapport representing a superimposition of past highlights onto momentary brilliance. With operational mechanics well in hand and traditions of performance quality solidly established, the BSO has begun its adult life at Tanglewood by using new musical media — more modern works, less familiar works of masters — to express the Berkshire identity it has developed since 1937. The recent performances of Stravinsky's new "Canticum Sacrum" (1955) and the rarely heard Berlioz "L'Enfance du Christ" symbolize the debut of a poised and mature Tanglewood.

The Berkshire Music Center is also expanding. Boris Goldovsky, head of the opera department, is devoting this entire session to a special study of operatic staging. This special stress assumes technical control and artistic expresiveness in the student singer. Until now, the total emphasis had been on ensemble work without conducting cues. Other aspects of opera were overshadowed, until Goldovsky decided that it was time to take the next logical step of testing the strength of ensemble work by considering it a basic part, not the whole. The challenge of an extra dimension has added calibre to the vocal and theatrical performance of opera at Tanglewood. There is now room for creativity as well as study.

Thus far, attendance has not been an indication of the exceptional freshness in this Tanglewood season. The total figure for July was 68,849, which means that each trio of concerts attracted around 16,500. The weekend which drew largest audiences was that of July 19-21. This was to be expected, since the third weekend marked the beginning of shed concerts. In addition, the program for the weekend was a drawing-card. Both Dr. Munch and Pierre Monteux conducted programs ranging from standard and modern warhorses (Tchaikovsky's "Pathetique" and Stravinsky's "Rite of Spring") to the seldom heard Tchaikovsky "Rococo Variations for Cello and Orchestra" and the recent Stravinsky work "Canticum Sacrum". The Canticum gained extra attention because it was being given a simultaneous American premiere: Stokowski conducted it on the same weekend at Ellenville. Due to the growth of other festivals such as Ellenville, attendance is slightly below average in comparison to past seasons.

Figures are lifeless. The heart of Tanglewood is the people who created it, who maintain it, who perform and study there, and who come to hear music. Over the years, the BSO has established a Tanglewood audience. This group is made up of three types. The oldest have watched the twenty-year growth. Until recently, this conservative section had dictated much of the programming and total audience reaction. Tchaikovsky's "Pathetique" still suits the "backbone" group ideally. In the past few years, the tastes of this core have either changed or been disregarded in favour of the ever-growing younger audience. The resurrection of the unexpurgated Tchaikovsky Rococo Variations and their performance by a young BSO musician, Samuel Mayes, seems to indicate either the expanding influence of the Tanglewood school or a fin-de-siècle type of restlessness in the conservative core for something slightly different yet within the established framework. If you are in the company of Milton Babbitt, composer and faculty member at Princeton and Tanglewood, you probably believe the new life in the festival proper is due to the influencing growth in study scope and creative experiment at the Berkshire Music Center. If you are in the company of Miss Gertrude Robinson Smith, a leading force in the creation of the festival, you probably believe the new lease on vitality part of the contraction-expansion cycle associated with any living creature and unchanged by the passage of Time. Whichever pole you may incline to in search of a specific cause for the expanded scope of traditional programming, this much remains essentially the truth: tradition at Tanglewood has not meant a death-grip on the past. Dr. Munch was cautious in his first few seasons, after the death of Koussevitzky, but fully aware that despite the lingering stature of his predecessor, he must assert his own individuality. Still cautious, he has slowly begun augmenting the core program of the BSO.

Virgin vitality in Tanglewood audiences comes essentially from the newer faces — the younger and less familiar. The musically untutored can have few preconceived prejudices and usually respond with immediate honesty to a conductor and work. Witness the reaction to Hindemith's "Mathis der Maler", conducted with vigour and control by Monteux. The composition is a warm musical evocation of the religious spirit in the paintings of Grunewald. As emotional food, Mathis is a feast. As music, it is too derivative to stand out with individuality. Chords were repeatedly reminiscent of Richard Strauss' "Ein Heldenleben" and of Hindemith himself in "Four Temperaments". Hindemith, like every true composer, has a time-defying character; but in the case of Mathis, this basic style is not sufficiently varied to make the musical images pertinent to the subject matter as well as to Hindemith. The second circle of a typical Tanglewood audience, the "vital core", responded enthusiastically to the stirring performance of a compelling if undistinguished work. One of these ingenuous "culture vultures" concisely characterized his group with this remark before an opera performance: "Oh, look, dear! They're playing 'Pelleas and Melisande', 'Marriage of Figaro' and 'Boris Goldovsky'!"

The student body balances the naive emotionalism of the uninformed with a necessary but sometimes stifling pedantry. The musical insights of this group, while precise and well-grounded, too seldom extend to the emotional pitch of a work and performance. Proof of this can be seen in the relish with which they technically dissect a warhorse and the reticence they express in meeting with originality untempered by critical opinion. Henry Brant's recent Tanglewood defeat is the outstanding example of the destructive refusal to grapple with immediacy. Mr. Brant's "Grand Universal Circus" was scheduled for performance by the student orchestra. Students were heard grumbling that the novel piece of "space music", requiring outlandish instruments such as a hurdy-gurdy and fire whistle, as well as the displacement of instrumental and choral groups throughout the vast shed, demanded an amount of rehearsal effort unmatched by the musical worth of the work. At the very last moment, Tchaikovsky's Fourth Symphony was quietly substituted for Universal Circus. Pathetic note: Mrs. Brant was seen walking slowly across the Tanglewood grounds dragging a large dragon mask now shorn of its musical function in Universal Circus. Mr. Brant's work might not have been a success; but it would have been entirely new musical experience challenging the adaptability of basic technique to original thought and requiring emotional output. Youth is supposedly marked by exploration, if not, daring. Tanglewood youth seem the staunchest conservatives of them all.

(To be concluded next week)

[2797]

Tanglewood Midway 1957: A New Freedom

By Marlene A. Burns

II.

While attendance alone is no reliable determinant of performance quality, figures do show how much the musical public, essentially a "repeater" audience, is willing to believe in the validity of past highlights and return for new versions of familiar greats. Tanglewood highlights thus far have been the Monteux concert on July 20th and the Munch program the following afternoon. These two concerts drew 11,000 and 9,780 respectively. If Tanglewood were consciously celebrating its anniversary this season, the glistening vitality and time-tempered polish of these performances would link them as twin fetes.

For Pierre Monteux, the July 20th concert was a true anniversary. He conducted Stravinsky's "Rite of Spring", which he premiered forty-four years ago. The indomitable little man with the spreading walrus mustache led a performance which was electrically piercing in its dynamic and tonal contrasts. Monteux delineated each metric change of the once-revolutionary work with an eye, or rather an ear, to the superimposed qualities of impassioned pagan brutality and naive gaucherie in worship. He sharply divided the instrumental groups, creating poles for the constant shiftings in orchestration and tempi. A contrast to the complex of blunt vigour in the Stravinsky was Monteux's song-like reading of Mendelssohn's "Fingal's Cave" Overture. The luminous sheen and gentle melodic contours of early Romantic music were brought forth with hawk-eyed devotion to each characteristic detail of the period spirit. An appropriate transition from the mildness of Mendelssohn to the convulsiveness of Stravinsky was the Tchaikovsky Fifth Symphony, which contrasts the two qualities and synthesizes them in a somber, vigorous melancholia. Monteux constructed his program with consummate attention to a dynamic sum effect of contrasts and conducted it with the jewel-like precision and austere economy of gesture which have long been his individual trademark and a precious tradition at Tanglewood.

Dr. Munch cared not so much for a quality contrast as for a persistent delineation of the dramatic despair illuminating Romantic spirit. His reading of the Tchaikovsky "Romeo and Juliet" excerpts, combined with the brilliant and sensitive virtuosity of violinist Isaac Stern in the Tchaikovsky Violin Concerto, created a pure tour de force. This performance was a directionalized exploration in quality, but as such was never narrowly conceived. There are infinite individual variations on any given emotion. The balance to the Tchaikovsky was the premiere performance of the Stravinsky Canticum. The illumination seen here was the ensemble religious glow of a self-effacing, worshipping throng. This astoundingly concise work lasts for scarcely 20 minutes, and within that time employs only a handful of instruments, in addition to the chorus. Yet it is pure Stravinsky in its complex of simultaneous effects. The tight-knit tonal structure of choral passages creates the illusion of liturgical sounds mingling and reverberating high in cathedral recesses. The simplicity of the orchestration completes the picture with an image of ascetic medieval piety before an altar. Munch gave the Canticum a vigorous but dispassionate reading, suitable to the work and characteristic of his own conducting style.

Munch is a conductor with prolonged perspectives. He has created a personal tradition of spiritual association with and mystery of melodically powerful and rhythmically muscular music. Leading exponents of this type of strength are Tchaikovsky and Berlioz. This season Munch turned again at length to Berlioz. He selected the "Symphonie Fantastique" and on July 26th treated as always with dynamic vividness and tense control of the theatrical colourings. In line with his careful easing from the rigid traditionalism which marked the three previous seasons as to repetitious, Munch went on with Berlioz to conduct a performance of the rarely heard "L'Enfance du Christ" on July 27th. Berlioz is here not flamboyant, but surprisingly serene and restrained. A luminous reverence and innocence infuses the music. Dr. Munch explored this Berlioz mood with exquisitely precise concern. The solo sections for contralto Florence Kopleff, as Mary, and the trio by the young Ishmaelites, for harp and flutes, were ultimately perfected moments in a memorable evening.

The Little Orchestra Society, under the direction of Thomas Scherman, traditionally performs "L'Enfance du Christ" at Town Hall during Christmas time. This is usually the only annual performance of the work. Considering both the new flexibility in programming for festival concerts and the Munch tour de force with Berlioz, it would be feasible as well as aesthetically rewarding to include "L'Enfance" in future Tanglewood seasons. At any rate, the July 27th performance should be recreated for records from either the radio tapes made for each shed concert or a studio recording with the same artists.

The first Tanglewood performance under Carl Schuricht on August 2nd was another milestone for Tanglewood history and a highlight of this season. The milestone: performance of a recent work ("Georgica") by a modern composer (Werner Egk) little known to American audiences. The highlight: Schuricht's grand-scale handling of the Brahms First Symphony. He demanded attenuated grandeur from the orchestra as a whole, with mobility in the sonorous horns and restrained lyricism in the strings. His requests were met with familiar BSO technical ease most of the time, but vigour sometimes nervously weakened into wobbly romantic flights, in the case of Richard Burgin's violin solo, or ragged gusto, in the case of the whole last movement. Schuricht drained too many orchestral colours and contrasts from this final movement, and had to sacrifice a degree of the ensemble polish he had triumphantly molded into restraint in the first three movements.

The old guard of conservatives loved Schuricht for his subjective but still Munch-like emphasis on rhythmical tensions rather than melodic stresses. The second circle was overwhelmed by the grandeur of Brahms conceptions and Schuricht's interpretation. The young traditionalists relished the opportunity to study Schuricht's expressive use of fingers in conducting and add another live version of the Brahms first to their repertoire of readings.

Egk's work, subtitled "Three Peasant Pieces for Orchestra", is a satire affectionately lampooning the gruff humours of his native Bavaria by means of raspy dissonances and repeatedly misplaced dynamic effects. At times Egk's joke wears thin, and the satire lapses into simple mockery from the pseudo-shmaltz strings. Schuricht deftly outlined the comedy of the piece; and the musicians especially the cymbalist, obviously enjoyed the all too rare opportunity to perform such a novelty. (That the student orchestra, despite its tight schedule might have such an attitude!)

There is no need to concentrate the lighter emotions into the single event of Tanglewood on Parade, as has been done previously. Music is an expression of total man, his laughter as well as his tears. Stravinsky, the master of simultaneous effects, has appropriately been given the most opportunity both to romp (the performance of his frivolous ballet music "Jeu de Cartes") and to muse (the performances of "Rite of Spring" and "Canticum Sacrum"). It is reassuring to see ahead further balance of the dark passions by moods of relaxation: the frolicsome Shostakovitch Concerto for Piano and Trumpet is scheduled for performance during the last week.

Balance — a sympathetic coexistence of the new with the old, the dark with the light, kinesis before and after stasis — is the keystone of success in any artistic undertaking. The one aspect of Tanglewood which shows signs of troublesome internal disparity is the Berkshire Music Center. What students said of Mr. Brant's work might be applied to their own school: the efforts in study and construction of performance aims, are unevenly matched by end results. A closer look at these weak points later; right now: congratulations to those involved in the festival, who have arrived at a peak of creative activity by reviewing critically and utilizing the accumulated achievements of the past.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 10 1957

[280]

Prizes Awarded at Tanglewood To Many Outstanding Students

TANGLEWOOD—Aaron Copland, chairman of the faculty of the Berkshire Music Center, presented scholarship awards today to outstanding musicians who have studied at the summer music school maintained by the Boston Symphony Orchestra this summer. The wards were made during the intermission of the final weekly concert given by the student orchestra in the Music Shed.

Spalding Prize

The Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body, an award new this year consisting of the income from a fund established by Mrs. Albert Spalding of Great Barrington, in memory of the eminent violinist, has been given to Morey Ritt of Hempstead, N.Y. Miss Ritt, a graduate of Queens College, is studying at the Mannes College of Music. She appeared as soloist with the student orchestra in a performance of Schumann's Piano Concerto in A Minor on Thursday.

The Koussevitzky Memorial scholarship, established in memory of Serge Koussevitzky by residents of Berkshire County for a conducting student, has been awarded to Wyn Morris of Llanelly, South Wales, Great Britain. Mr. Morris, who attended the Royal Academy of Music in London, led the Music Center's student orchestra today in a performance of Bartok's Concerto for Orchestra. In 1955 and 1956, the Koussevitzky Memorial Scholarship was awarded to student conductor Kenneth Schermerhorn of Schenectady, N.Y.

Another student of orchestral conducting, Gustav Meier of Zurich, Switzerland, has been awarded the Gertrude Robinson Smith Scholarship, representing income from the Berkshire Symphonic Festival Scholarship Fund. Mr. Meier is an assistant conductor of the Zurich Opera Co. He conducted a performance of Ravel's Sheherazade at Tanglewood recently, with his wife, Shirley Sudock, as soprano soloist, and also led the student orchestra in a performance of Bachianas Brasileiras No. 2, by Villa-Lobos, Thursday, at Tanglewood on Parade.

Heifetz Awards

The Jascha Heifetz prizes, income from a fund established by the celebrated violinist, for violin students of exceptional attainment and promise, have been awarded to Hyman Bress of Montreal, Canada; David Lein of Tel-Aviv, Israel; and Vera Graf of Buenos Aires, Argentina. Mr. Bress is an alumnus of the Curtis Institute of Music, and was soloist recently with the student orchestra in a performance of Bartok's Violin Concerto. Mr. Lein attended the Jerusalem Academy of Music and has studied at the Juilliard School and the Mannes College of Music in New York. He was soloist at Tanglewood recently in a performance of Mozart's Violin Concerto in G major. Miss Graf was the recipient of a fellowship from the French government in 1956 and appeared as soloist today with the student orchestra in a performance of Haydn's Sinfonia Concertante.

The High Fidelity Magazine scholarship has been awarded to Jesse Levine of Bronx, New York, a violist in the student orchestra. Mr. Levine is a student at the Mannes College of Music in New York City. This is the first time in the history of the Berkshire Music Center that a violist has received an award. Mr. Levine was soloist at today's concert in a performance of the Viola Concerto by Sir William Walton.

Robert Wade of Wichita, Kan., has won the Carlotta M. Dreyfus scholarship, an award equal in amount to the tuition of the Berkshire Music Center. Mr. Wade, who plays French horn in the student orchestra and in chamber ensembles, is a student at Wichita University. Another tuition award is the Selly A. Eisemann scholarship, given this year to Garrett Morris of New Orleans, La., and Lajos Toth, formerly of Budapest, Hungary. Mr. Morris, a student of choral conducting, attends New Orleans University. Mr. Toth, a leading conductor in his native land before he came to the United States last year, has directed the Tanglewood Choir at concerts this season.

Jennie Fels Memorial

The Jennie Fels Memorial scholarship, another tuition award, has been given to Anne Rothgeb of Raleigh, N. C., a student in the opera department. Miss Rothgeb was a student at the Music Center in 1956 and has taken leading roles in presentations of opera scenes this season. The Lyda Watson Hersloff scholarship, awarded for the first time this year, has been won by Dorothy Kidney of Appleton, N. Y. Miss Kidney, who plays oboe in the student orchestra, is a student in the music division of Boston University.

The Koussevitzky Composition prize, awarded by the Koussevitzky Music Foundation for the best composition of the summer by a student composer, goes to David Ward-Steinman of Alexandria, La., and Ramon Zupko of Youngstown, Ohio. Mr. Ward-Steinman attended Indian Hill music camp in 1954, the Aspen music school in 1956, and graduated from Florida State University in 1957. Mr. Zupko, who attended the Berkshire Music Center in 1956, is an alumnus of the Juilliard School of Music and attended Youngstown University.

Orchestral Awards

James T. Anderson of Buffalo, N.Y., and Egil Hovland of Fredrikstad, Norway, have been awarded the Raphael Sagalyn award for orchestral works. Anderson attended Stanford University from 1953-55 and is now a student at Brandeis University. Mr. Hovland, who was a student at the Musik Konservatoriet in Oslo from 1945 until 1949, is a church organist in Fredrikstad.

The Samuel Wechsler commission is awarded each year to a present or former student of composition at the Music Center, by Samuel Wechsler of New York. In 1956, the commission was presented to composer Mark Bucci, whose one-act opera "A Tale for a Deaf Ear" received its world premiere at Tanglewood this season. In 1957, Marshall Bialoski of East Cleveland, Ohio, is the recipient of the Wechsler Commission. He studied at Tanglewood with the Italian composer Luigi Dallapiccola in 1952. The work he has been commissioned to compose will be performed at the Berkshire Music Center in 1958.

More than half of the students at the Music Center this summer have received grants from the Tanglewood Revolving Scholarship fund, which was established in 1947 by the Radio Corporation of America and is maintained by contributions received from Friends of the Berkshire Music Center and from former students who benefited from the fund in previous years.

YOUNGSTOWN, OHIO
VINDICATOR
Circ. D. 96,376 - S. 137,062
AUG 14 1957

Zupko Awarded Prize For Music Composition

Ramon Zupko of 34 Stanton Ave. has been awarded the Koussevitzky Composition Prize, given for the outstanding student composition of the summer at the Berkshire Music Center, Lenox, Mass.

Zupko is a son of Mr. and Mrs. Michael E. Zupko. He is an alumnus of Juilliard School of Music and attended the Dana School of Music at Youngstown University three years.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541
AUG 10 1957

Tanglewood Awards Given Top Students At Music Center

Aaron Copland, chairman of the faculty of the Berkshire Music Center at Tanglewood, Lenox, presented scholarship awards today to outstanding musicians who have studied at the summer music school maintained by the Boston Symphony Orchestra this summer. The awards were made during the intermission of the final weekly concert given by the student orchestra in the Music Shed.

The Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body, an award new this year consisting of the income from a fund established by Mrs. Albert Spalding of Great Barrington in memory of the eminent violinist, was given to Morey Ritt of Hempstead, N.Y. Miss Ritt, a graduate of Queens College, is studying at the Mannes College of Music.

The Koussevitzky Memorial Scholarship, established in memory of Serge Koussevitzky by residents of Berkshire County for a conducting student, has been awarded to Wyn Morris of Llanelly, South Wales, Great Britain.

Another student of orchestral conducting, Gustav Meier of Zurich, Switzerland, was awarded the Gertrude Robinson Smith Scholarship, representing income from the Berkshire Symphonic Festival Scholarship Fund. Mr. Meier is an assistant conductor of the Zurich Opera Co.

The Jascha Heifetz Prizes, income from a fund established by the celebrated violinist for violin students of exceptional attainment and promise were awarded to Hyman Bress of Montreal, Canada; David Lein of Tel-Aviv, Israel; and Vera Graf of Buenos Aires, Argentina.

The Koussevitzky Composition Prize, awarded by the Koussevitzky Music Foundation for the best composition of the summer by a student composer, goes to David Ward-Steinman of Alexandria, Louisiana, and Ramon Zupko of Youngstown, Ohio.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 12 1957

Berkshire Center Gives Awards To 16 Musicians

Special to the Herald Tribune

LENOX, Mass., Aug. 11.—Sixteen musicians who have been studying at the Berkshire Music Center, the summer school maintained here by the Boston Symphony Orchestra, received prizes and scholarships yesterday. The awards were made by Aaron Copland, chairman of the center's faculty, during the intermission of the season's last afternoon students' concert in the Music Shed at Tanglewood.

Morey Ritt, pianist, of Hempstead, L. I., won the first Albert Spalding Prize for the most promising instrumentalist among this summer's students. The fund for this new annual award was established by Mrs. Spalding, widow of the noted American violinist, in memory of her husband.

Miss Ritt won the Music Education League's concerto award in 1951; the Stillman Kelley scholarship of the National Federation of Music Clubs in 1953 and the Kosciuszko Foundation's piano scholarship in 1956.

Among other award winners were:

Jesse Levine, of the Bronx, the first violist to win the "High Fidelity" magazine scholarship; James T. Anderson, of Buffalo, who shared the Raphael Sagalyn award for orchestral works, and Dorothy Kidney, of Appleton, N. Y., oboist.

NEW ORLEANS, LA.
ITEM
Circ. D. 114,942 - S. 113,799
AUG 18 1957

Relaxed Musicians

Frank Gagnard

planist, can't read music, but he was soloist with the Cleveland Symphony last week . . . Mitch Miller, who can read music, conducted.

The national company of "My Fair Lady" continues to break box office records at the San Francisco Opera House . . . London will see the Moscow Art Theater next May in a repertory to include "Uncle Vanya," "Three Sisters" and "The Cherry Orchard."

Composer Charles Jones has solved the title problem by calling his first full-length symphony simply "Symphony." . . . Izler Solomon has signed for two more summers as conductor of the Aspen Festival orchestra.

Garrett Morris, of New Orleans, won the Selly A. Eisemann Scholarship at the Berkshire Festival . . . Morris studies choral conducting at the Massachusetts music center.

Duke Ellington has composed a jazz suite, "Such Sweet Thunder," for performance at the Stratford, Ontario, Shakespearean Festival Sept. 8 . . . Gerry Mulligan and Teddy Wilson competed with the Bard over the week end.

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
AUG 1 - 1957

TALKING IT OVER

Area Musicians to Participate In Programs in Other Centers

By Emma Van Wormer

Widely known musicians, identified with vocal and instrumental programs, will take part in notable events in New England and the middle west this month.

Palmer Cantata To Be Sung in 'Tanglewood'

Robert Palmer, former Syracusan, now living in Ithaca where he is a member of the music faculty of Cornell University, will be in "Tanglewood," Lenox, Mass., where his chamber cantata "At Night and The Sea" will be performed in the Concert Hall next Tuesday night. It is in two parts, part one consisting of short poems ranging from classical Greek to modern texts and part two a setting of Walt Whitman's "Out of the Cradle Endlessly Rocking."

Part one was presented last April at the tenth anniversary of the Festival of the University of Illinois. The second part will be heard for the first time Aug. 6. The cantata was commissioned by the Fromm Foundation for the Urbana Festival in the University of Illinois. In the cantata there are four vocal solos and 11 solo instrumental parts.

Composer Palmer is the son of S. J. Palmer, 3520 Midland Ave. Mrs. Palmer is the daughter of Mrs. Lila M. Westcott, 1707 S. State St. Mr. and Mrs. Palmer and their daughters, Alice and Alison Palmer are vacationing on Lake Ontario before leaving for New England.

HOPEWELL, VA.
NEWS
Circ. D. 4,072
AUG 29 1957

Get Scholarships

LENOX, Mass.—(U.P.)—Six refugees from their native Hungary won scholarships for study at the Berkshire Music Center at Tanglewood.

Arpad Andreas Darazs, Lajos Toth, Erno Sethy, Gabor Neuman, George Alexander Vas and Piroska Kellen, a woman, were brought to the United States by the International Rescue Committee and the Hebrew Immigrant Aid Society.

Their musical studies in the United States are being financed by the Aid to Hungarian Artists Program of the American National Theater and Academy (ANTA).

HARRISBURG, ILL.
REGISTER
Circ. D. 6,449
SEP 3 1957

Six Hungarian Refugees Get Scholarships

LENOX, Mass.—(UP)— Six refugees from their native Hungary won scholarships for study at the Berkshire Music Center at Tanglewood.

Arpad Andreas Darazs, Lajos Toth, Erno Sethy, Gabor Neuman, George Alexander Vas and Piroska Kellen, a woman, were brought to the United States by the International Rescue Committee and the Hebrew Immigrant Aid Society.

Their musical studies in the United States are being financed by the Aid to Hungarian Artists Program of the American National Theater and Academy (ANTA).

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
AUG 14 1957

Marshall Bialoski, Cleveland composer (Heights grad), has been commissioned to do a work for the Berkshire Music Center in Tanglewood, to be performed next season. This year Mark Bucci, son of Marcel (Cleveland Orchestra bassoonist), won the award and his one-act opera "A Tale for a Deaf Ear" was world premiered at Tanglewood this summer. Bialoski, who studied on Fulbright awards in Italy for two years, is now teaching humanities at Chicago University.

[2A2]

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUL 30 1957

TALKING IT OVER

David Cerone Will Play With Chautauqua Orchestra Aug. 3

By Emma Van Wormer

Mr. and Mrs. Pasquale L. Cerone of DeWitt will go to Chautauqua this week to hear their son, David Cerone, gifted young violinist, play with the Chautauqua Student Orchestra in concert Saturday morning.

David, who made his debut last season with the Detroit Symphony Orchestra in Detroit, will play the Chanson "Poeme" in Chautauqua. He has been there for the last few summers, while studying each fall to late spring in Detroit. The student orchestra in Chautauqua will be

* * *

Unique Placing Of Performers In 'Tanglewood'

A unique antiphonal performance is scheduled for Thursday night in the Music Shed in "Tanglewood," Lenox, Mass. when the fifth weekly concert of the Berkshire Music Center Student Orchestra will perform. Cesar Franck's Symphony in D Minor, Dr. Charles Munch conducting, will climax the Orchestral Students' work in the 1957 season in the Music Center.

The Symphony will be followed by "The Grand Universal Circus," a new work by the American composer, Henry Brant and his wife, who wrote the lyrics. This utilizes the Festival Chorus, prepared by Hugh Ross, soloists, several choral conductors, a band and percussion groups from the student orchestra.

Sound effects, masks, movies and visual effects on the stage are planned for this antiphonal work, the performers placed in various parts of the Shed, surrounding the audience with various musical, verbal and visual impressions. The work presents the scientific, mythological and poetical conceptions of the creation of man, placed within framework of a circus and using many whimsical themes from contemporary life.

DAVID CERONE

Last year Mr. and Mrs. Brant won the "Prix Italia" in international competition for their work "December" which also used several orchestras in different parts of the theater. They were the first Americans to win this award. Mr. Brant, at one time was arranger for Benny Goodman, Now teaching in Bennington College, Bennington, Vt., Mr. Brant also has taught in Juilliard School of Music, New York City.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541
AUG 1 - 1957

Music Center Program Change Made Tonight

A change in the program of the concert to be given this evening by the student orchestra of the Berkshire Music Center at Tanglewood, Lenox, was announced today.

Eleazar de Carvalho will conduct the students in a performance of Tchaikovsky's Fourth Symphony, replacing the "Grand Universal Circus" by Henry Brant previously scheduled. In the second half of the program, Charles Munch, music director of the Boston Symphony Orchestra, will conduct the student orchestra in the Symphony in D Minor by Cesar Franck.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
JUL 30 1957

Student Concert

The fifth weekly concert by the Student Orchestra for the Friends of the Berkshire Music Center will be presented Thursday night at the Tanglewood Music Shed, Lenox, Mass. Charles Munch will conduct Cesar Franck's Symphony in D Minor.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
AUG 25 1957

Music

Original Mozart Scores Discovered in Worcester

By RAYMOND MORIN,
Telegram Music Critic

Worcester may be on the musical map in a new capacity soon. There has been discovered here what is apparently a first edition, never reprinted, of "Eight Sonatinas for the Piano, with the Accompaniment of a Violin," by Mozart.

The scores received an informal "premiere" performance on the stage of the Music Shed at Tanglewood Aug. 3. The amazing sight-readers were Rudolf Serkin, pianist, and Isaac Stern, violinist.

During last week, an exhaustive search was conducted in the New York plant of one of the countrys largest music publishers (which now owns the House of Simrock, original publishers of the score) and no trace of another existing copy was found.

A final check is to be made on European sources. If this proves negative, arrangements will be made for the editing and publication of the "new" Mozart music, with the proper acknowledgement that it was discovered in Worcester.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866
AUG 20 1957

Musician Begs Thief for Music

Boston, Aug. 19 (AP)—A musician would like to get back from a thief today something which is of questionable value to the thief but is of great value to the musician—a copy of his "irreplaceable" original manuscript of his own prize-winning composition.

Boston Symphony Orchestra player Harold Farberman said the only copy of his composition, "Five Winds and Five Strings," which won an award at the recent Tanglewood Festival in the Berkshires, was stolen from his automobile last night along with his camera, record machine and some clothing.

Saying he wasn't concerned about the property—other than the music, Farberman explained he was "heartsick" over its loss. He said he discovered the theft just as he was about to go to New York City to have the piece performed.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,441 - S. 528,253
AUG 1 1957

Program Change

Tchaikovsky's Fourth Symphony will replace the originally announced "Grand Universal Circus" by Henry Brant in tonight's concert by the Berkshire Music Center's student orchestra at Tanglewood, Lenox, Mass. Eleazar de Carvalho will conduct the Tchaikovsky work, and Charles Munch will conduct.

KANSAS CITY, MO.
TIMES
Circ. D. 337,145
JUL 23 1957

Famous Composers of Today Find Peace and Freedom in America

Two Marking Anniversaries This Week, Ernest Bloch and Ernst Von Dohnanyi, Typify the Elder Generation of Serious Creative Musicians Who Have Come to the United States.

By Clyde Neibarger.
(The Star's Music Editor)

INCREASINGLY through the last two decades, the United States has become a haven for musicians who have fled perils and uncertainties in their homelands in Europe. Composers, particularly, have found the elbow room in America that they need.

Two venerable composers who have found shelter in this country, Ernest Bloch and Ernst Von Dohnanyi, reach new anniversaries this week. Bloch, a powder-mine of creative force, turns his 77th birthday tomorrow, and continues active in the field of composition. Dohnanyi, pianist-composer-conductor, who has written three symphonies, three operas and many chamber and solo pieces, will be 80 years old Saturday. Dohnanyi is a native Hungarian; Bloch, of Swiss birth.

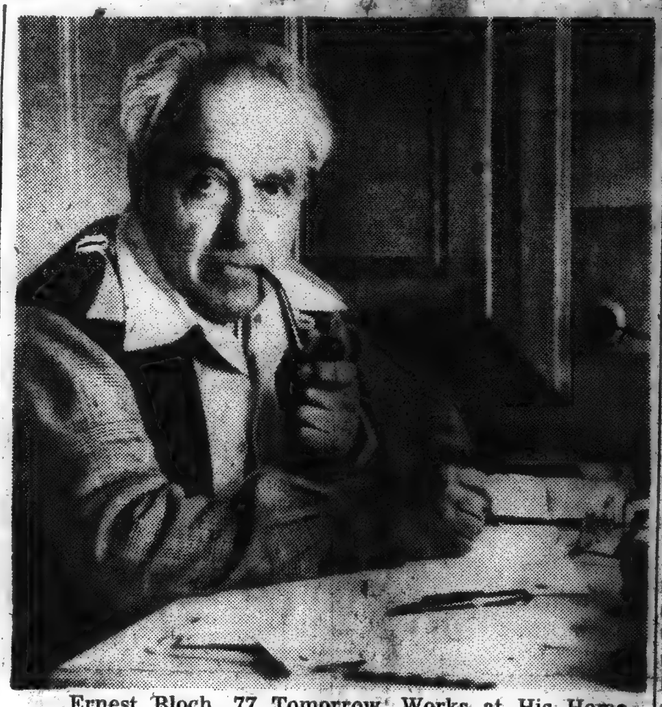
To Kansas Citians, Dohnanyi is the better known. Audiences here have fond memories of the Hungarian composer as a fiery pianist who created real excitement at the keyboard while an artist-in-residence at the University of Kansas City in 1949.

A Romanticist.

As a composer, Dohnanyi is quite another personality. He is a romanticist whose music is invariably beautiful, inventive and charming. Of his own works he played here some excerpts from his "Ruralia Hungarica" on Hungarian subjects, two rhapsodies and for encore, his "Music of the Spheres." Brahms himself, a few years before his death in 1897, praised Dohnanyi as a composer and pianist.

Dohnanyi's first public recital was given at the age of 9, at the keyboard. His first composition, for string quartet, had its premiere in Vienna by the Duesberg quartet with Dohnanyi, then 15, at the piano. He played his first London concert in 1898, and toured the United States a year later, with great success.

Russian domination of his homeland caused Dohnanyi to leave Hungary permanently in 1948. To a lesser degree, America has been a shelter for Ernest Bloch, native of Geneva, Switzerland. He first settled in this country in 1916 as a matter of free choice, to teach at the Mannes music school in New York. An interval in Italy in the 1930s was ended by the anti-Semitic movement in 1938. He settled at Agate Beach, Ore., in 1941.



Ernest Bloch, 77 Tomorrow, Works at His Home at Agate Beach, Ore.

Ernst Von Dohnanyi, Who Will Be 80 on Saturday, Was Photographed Thus When He Was Artist-in-Residence at the University of Kansas City in 1949.

The Jewish style of much of Bloch's music is its outstanding characteristic. Such works as his cello rhapsody, "Schelomo," his "Concerto Grosso for Strings and Piano," and his piano quintet are widely performed. As late as 1952, he composed a string quartet, the "Concerto Grosso No. 2," the Sinfonia Breve and "In Memorium," and still had time to go to Rome for a revival of his opera, "MacBeth." Olin Downes in 1954 described Bloch's work "as classic as Brahms or Beethoven," and marveled that a man well along in his 70s still was writing "living, important music."

The advanced age of the most notable serious composers of this era is exemplified by these two. The composite average age of Bloch, Dohnany and a half dozen of their living contemporaries — Jan Sibelius, Ralph Vaughan Williams, Fritz Kreisler, Igor Stravinsky, Zoltan Kodaly and Heitor Villa-Lobos — is 79 years.

Stravinsky at 75.

Sibelius, a Finn, at 91, is the oldest of the group. Vaughan Williams, a Briton, is 84, and Kreisler, best known as a violinist, is 82. Stravinsky's name was in the news last month when he received accolades as a still-productive composer on his 75th birthday June 17. Kodaly, Hungarian, is 74, and Villa-Lobos, Brazilian, is 70.

Igor Stravinsky is, in a sense, a fugitive from his Russian homeland. When war broke out in 1914 Stravinsky at the age of 32 settled in Switzerland. He has lived near Los Angeles the last 10 years.

Musicologists generally agree that Stravinsky is one of the greatest living composers. One expert, Jacques de Menasce, writes in the Juilliard Review that "here is a musician who, at the age of 38, could already look back to an extraordinary past and who now, in his 70s, is still a holder of wonderful promise for the future."

Fritz Kreisler has in a sense, too, found haven in this country. A native of Vienna, he was recalled to the Austrian army in July, 1914, and returned wounded to America three months later. He calls New York home now. His greatest fame is as a violinist, but he wrote a String Quartet in A Minor, some small pieces for violin, and collaborated on an operetta, "Apple Blossoms," performed in 1919 in New York.

Fled the Nazis.

Bohuslav Martinu's homeland was Czechoslovakia, but this prolific composer hurriedly left Paris in June, 1940, to flee the Nazis. He arrived in New York in March, 1941, and calls America his adopted homeland.

The disastrous turn which World War II took in France in 1940 drove Darius Milhaud to the U. S. At 64, he commutes between France and America, spending some time each summer at the Aspen Music festival in Colorado.

Another "exile" from homeland Russia is Alexander Tcherepnin, who calls Chicago home. He has composed two ballets, several operas and other works. He is 58.

Ernst Toch, Austrian composer, took up permanent U. S. residence in 1934 and has been living in Hollywood where he is a composer and teacher. His 70th birthday will be December 7.

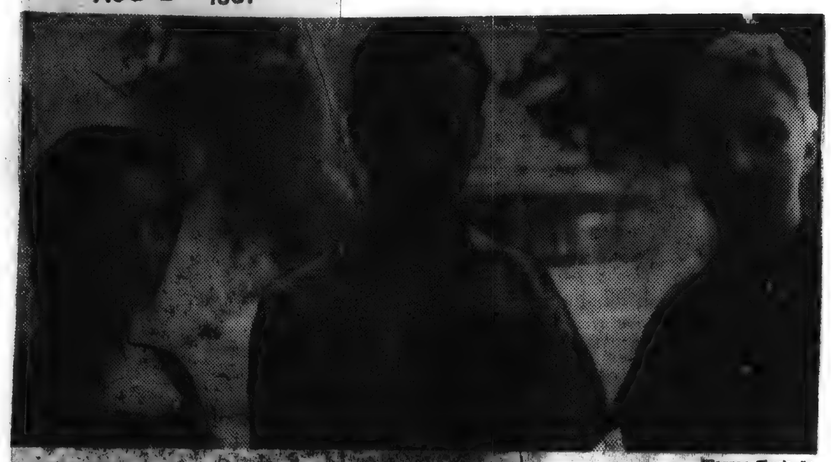
There are other younger composers dislodged from their European homelands by outbursts of war and political turmoil who have found refuge in America. They have helped to keep the creative pot boiling in this country.

Six young Hungarian musicians, refugees who came to the United States after the revolution in their native land last winter, have been awarded scholarships for study at the Berkshire Music center in Tanglewood, at Lenox, Mass., this summer. The six were taken from refugee camps in Austria and brought to the U. S. through efforts of the International Rescue committee and Hebrew Immigrant Aid society.

[2827]

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

AUG 4 1957



Warren Clark, Jr.

STUDENTS IN TANGLEWOOD . . . pictured left to right. Miss Quint is in the opera department; Powers and Miss Litz play in the student orchestra. Elaine V. Quint, soprano, Syracuse; George R. Powers, trombonist, Ithaca, and Lanalee Litz, harpist, Syracuse, are studying in Berkshire Music Center.

TACOMA, WASH.
NEWS-TRIBUNE
Circ. D. 81,258 - S. 83,234

AUG 25 1957

WASHINGTONIANS AT TANGLEWOOD—A number of Western Washington residents have been attending classes at the Berkshire Music Center, Tanglewood in Lenox, Mass., this summer. Some of them are pictured here, the group including Peter [illegible], violinist, and his wife, Joanna, pianist, of Seattle; Eugene Zoro, clarinetist, Bremerton; Eugene Stensager and his wife, Marianna, Montesano; Chester Wood, Port Orchard; and Dolores Vinikow, French horn, Seattle. The summer school of music is maintained by the Boston Symphony Orchestra under direction of Charles Munch.

BEVERLY HILLS, CAL.
CITIZEN

AUG 7 1957

SUMMER SCHOOL—Residents of California who are at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer. Left to right: William O. Smith of Manhattan Beach, Robert W. Goldstein of Oakland, Jean Zeiger of Berkeley, Burton Zipser of Beverly Hills, Howard Colt of Los Angeles, Richard Sheere of Redlands.

MORRISTOWN, N. J.
RECORD
Circ. D. 12,663

AUG 9 1957

MUSICALLY MINDED—New Jersey residents studying at the Berkshire Music Center at Tanglewood, Lenox, Mass., this summer include (L-R) Anne Teeter of Rumson, Andrew Crisanti of Cranford and Judith Fowle of Spring Brook, Morristown, who is a student in the choral department.

BAYONNE, N. J.
TIMES
Circ. D. 15,851

AUG 8 1957

AT MUSIC CENTER. — Miss Harriet Turteltaub (center) of 150 West 37th Street poses with three other New Jersey residents who are studying at the Berkshire Music Center this summer in Lenox, Mass. Daughter of Mr. and Mrs. Abram S. Turteltaub, Miss Turteltaub is a member of the Tanglewood Study Group, sponsored by the Boston Symphony Orchestra under the direction of Charles Munch. This is the 15th year for the Center. It will close Sunday. From left are Evans Moore of Camden, who plays tuba in the student orchestra; Miss Turteltaub; Michael Kessler of Maple Shade, a composition student; and Anne Teeter of Rumson, a student in the choral department. Students of the school perform publicly four times a week.

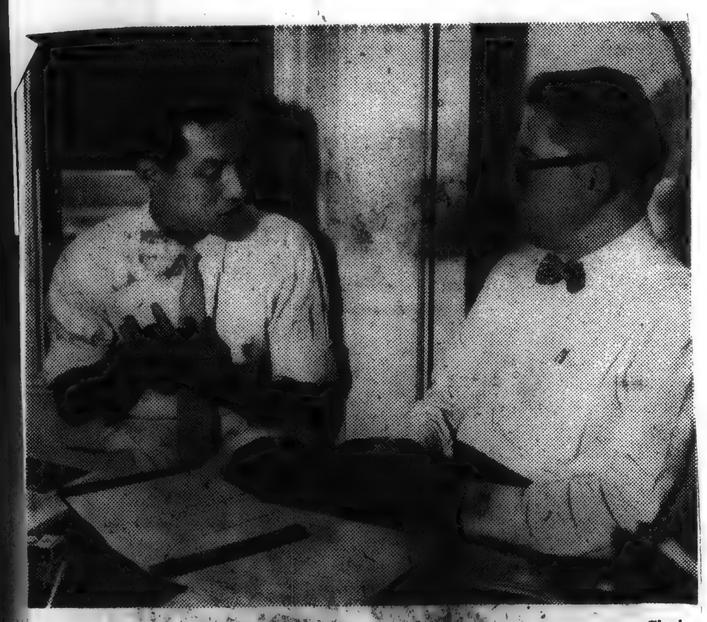
CHICAGO, ILL. DEFENDER

AUG 24 1957

ANNABELLE BERNARD, the New Orleans music student who went east to enter Berkshire Music Center in Tanglewood is in line for role in opera next season. The Berkshire center, now in its 15th season has graduated some of the big names in opera since its opening.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 8 - 1957



Clark

JAPANESE CELLIST, Takayori Atsumi, left, consults with Dean Ralph Berkowitz of the Berkshire Music Center at Tanglewood. Mr. Atsumi plays in the student orchestra.

SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 9 1957

TALKING IT OVER

Mac Dowell Colony to Observe Half Century of Creative Art

By Emma Van Wormer

Word from Peterborough, N. H., tells of a conference scheduled for tomorrow in the Mac Dowell Colony, in observance of the Colony's 50 years.

The Colony, founded by the late Marian Mac Dowell in memory of her husband Edward MacDowell, gifted American composer, houses studios of some 26 writers, sculptors, painters and composers. Among working there in recent summers was Prof. Ernst Bacon, composer-in-residence Syracuse University.

Mrs. Mac Dowell died last summer on the eve of her ninety ninth birthday. A fine pianist and sympathetic musician, Mrs. Mac Dowell endeared herself to countless music lovers in many sections of the land. In the early days of the Colony Mrs. Mac Dowell made visits to music centers, often playing piano for interested folk and friend. We met her at one of these gatherings when she played, by request, some of the pieces dear to hearts of those who so enjoy Mac Dowell compositions. Included were favorites of Mrs. Mac Dowell's "To a Wild Rose" and "To a Water Lily."

Tomorrow a bronze tablet will be dedicated at the graves of Composer Mac Dowell and of Mrs. MacDowell. Later guests will have opportunity to inspect the several studios in the Colony. Luncheon hosts will be James Johnson Sweeney, president of the Mac Dowell Colony and Colony directors. Speakers at the panel discussion on problems of creative artists will be Composer Virgil Thomson; Ben Shahn, painter and Robert Penn Warren, Pulitzer prize-winning novelist.

Here and there: Roland E. Chesley of Utica, director of Great Artists Series there, and president of the National Concert Managers Association, has been in Stratford, Canada in attendance at the Stratford Festival. Announcement comes from the Stratford management that 78,000 attended plays at the Shakespearian Festival during the first half of the 1957 ten-weeks' season. The third annual music season in Stratford opened late last month. Programs include a wide range of song and instrumental literature.

Howard Mitchell, director of the National Symphony Orchestra, who conducted concerts in Guatemala City last month, will go to Hollywood to conduct a concert in Hollywood Bowl, Aug. 15 . . . Plans are being discussed for the 1958 season of the Empire State Music Festival in Ellenville, following a successful 1957 season. Opera, symphonic concerts and the ballet are presented during the Empire State Festivals. Several composers have conducted there.

Young musicians from Syracuse and Ithaca are students at the Berkshire Music Center in "Tanglewood," Lenox, Mass., this season. Elaine V. Quint, 111 Roney Lane, and Lanalee Litz, 186 Dorwin Ave., Syracuse, were students in 1956 at the summer school of music maintained by the Boston Symphony Orchestra, returning for the 1957 six-week session. George R. Powers, 523 East State St. Ithaca, next to the Music Center for the first time.

Miss Quint, a student in the opera department under the direction of Boris Goldovsky, attended Syracuse University and the University of Illinois. A soprano, she is recipient of a Leadership Training Program Fund Scholarship in Tanglewood, and has appeared in productions of opera scenes each Monday night in the Tanglewood Theater-Concert Hall.

Lanalee Litz, who plays harp in the Berkshire Music Center student orchestra, received her Bachelor of Music degree from the Eastman School of Music in Rochester. George Powers plays trombone in the student orchestra and in chamber music groups. A student in Ithaca College, he attended the Dachau Center of Music in Dachau, Germany, in 1952. Both Miss Litz and Powers took part in weekly performances by the student orchestra under the direction of the Brazilian conductor, Eleazar de Carvalho, and in Sunday morning concerts of chamber music.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 11 1957

[283]

MUSIC AND MUSICIANS

By PAUL HENRY LANG

Jazz: A New Interpretation

The Italians have their opera, the French their literature, the Germans their philosophy, and the Russians their inventors. To doubt the primacy, superiority, and sole validity of these intellectual possessions indicates blatant ignorance. There are those who would add to the list of copyrighted national cultural assets an American achievement, jazz.

Now there is certainly some justification for this attitude. Jazz is indisputably of American origin, its outstanding practitioners are American, it is celebrated all over the world, and it appeals to prince and pauper. Even the so-called "serious" or "classical" composers, from Ravel to Copland dip into it for inspiration and raw materials. But when it comes to assaying its role in the musical hierarchy we encounter some strange points of view.

An Excessive Claim

In the August issue of "High Fidelity," an excellent magazine devoted to recorded music in all its manifestations, Henry Pleasants goes to work, once more, with the thesis that modern "art" music is kaputt forever and must yield its place to jazz. This issue of the magazine deals mainly with jazz; it is well put together and contains a number of good articles, notably a gently admonishing editorial by Mr. Conley, the editor. I am afraid that Mr. Conley's urbane hints are insufficient to cope with Mr. Pleasants' preposterous claims.

The fascinating new discovery Mr. Pleasants offers is that the "beat" is the "new dimension" in jazz that lifts it above the humdrum of classical music; "the beat is what sends the jazz musician aloft and keeps him there." Though he says that "this is of course more or less true of all music," he adds that "from the jazz musician's point of view much classical music, and especially written or influenced by the German symphonists of the nineteenth century, can seem earthbound." It can, but if the symphonies from Beethoven and Schubert to Brahms and beyond are earthbound most of us will not want to be "sent aloft."

The whole argument about rhythm is pretty ambiguous. Mr. Pleasants says "the regularity and force of the beat permit and support a freedom of melodic and rhythmic flight denied to the jazz musician's classical brother." Is there any music worth listening to that is not similarly constituted? But now comes the trump card.

Who's Got Rhythm?

"When the classical musician deviates rhythmically, he takes the beat with him. When the jazz musician deviates, the beat remains where he left it. . . ." Ever hear of agogic, dynamic, and tonic accents in "serious" music? The great freedom and subtlety reserved for jazz by our discoverer of the new dimension in music has reigned in western art music ever since Gregorian chant. Indeed, a good performer of "classical" or "serious" music (or whatever that doomed variety is called) will take the beat with him—he has to—but it will remain "an explicit point of reference" to him, far more imaginatively so than to the jazz musician.

There is no difference here, except in quality. Jazz can exhibit subtle rubato, engaging polyrhythmic combinations, even counterpoint of a sort (though its harmony is meager), and these are appreciated by all musicians. But see what happens when a fine musician gets hold of these same elements. Take for instance Copland's Third Symphony which incorporates jazz elements. How much more refined, *varied*, and imaginative the beat he takes with him becomes in the hands of a cultivated artist.

Mr. Pleasants advances the further thesis that "if he is correct in his evaluation of American music (i.e., jazz) as the main current of musical evolution in our century," this event must rank with and duplicate "the most dramatic occurrence in the history of European music after organum,"—the advent of monody—which he ascribes to the irrepressible resurgence of music from popular roots.

This is a case of badly limping musicology. If there ever was a sophisticated, intellectually oriented stylistic change in musical history, it was this monody of the early seventeenth century. Conceived by learned antiquarians it was later appropriated by musicians whose hair was almost long enough to touch their ankles.

To clinch the argument that "the pulsating element is the feature of American music" (as if it were not the distinguishing feature of Andalusian, Sicilian, or any other rhythmically definable music), Mr. Pleasants approvingly quotes a statement by Harold Farberman, percussionist of the Boston Symphony. According to the latter's astute comparison, the jazz drummer plays *within* his organization, whereas the classical composer's percussion writing is "outside the inner fabric of the music."

Live and Let Live

Now, what kind of nonsense is this? I hate to think of what goes through Mr. Farberman's mind when he plays in the orchestra. He must be entirely dependent on the conductor's cues if he sees his instrument as outside the inner fabric of the music. The much-maligned classic composer (and this time the term is used in its original meaning) never demanded a whack on the timpani unless it was to emphasize some structural feature in the innermost fabric of the music. As a matter of fact, in many an early symphony the drum part (and often the trumpets, too,) was not even written out; every player knew when to fall in, that is, if his mind was on the music.

Jazz needs no such pugnacious defense, and comparisons with classical music are irrelevant and futile. I much prefer Mr. Mitropoulos' conclusions arrived at in the same issue of "High Fidelity." In his disarmingly naive pantheistic view of music he says with simple and earnest conviction: "Why make comparisons? . . . I do like to serve only the kind of music I represent. Yet I also accept the right of other people to express themselves differently, and therefore I feel no impulse either to hate them or to belittle for the sake of defending my art."

WHITE PLAINS, N. Y.
REPORTER DISPATCH

JUL 31 1957

TANGLEWOOD GUIDE

George Tecklin, son of Mr. and Mrs. Joseph E. Tecklin of 170 Soundview Avenue, is working this Summer at the Berkshire Festival in Tanglewood, [illegible] Mass. A senior at Yale University, he is majoring in history, the arts and letters and plans to do graduate work in English. His duties at the six-week Summer music festival of the Boston Symphony Orchestra include taking parties of tourists on guided tours of the Tanglewood estate.

CHICAGO, ILL. DEFENDER
AUG 24 1957

ANNABELLE BERNARD, Ger-
New Orleans music student
who went east to enter Berk-
shire Music Center in Tangle-
wood is in line for role in op-
era next season. The Berk-
shire center, now in its 15th
season has graduated some of
the big names in opera since
its opening.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 8 - 1957

Clark
JAPAN[illegible] Atsumi, left, consults
with Dean [illegible] Boskovsky of the Berkshire Music Center
at Tanglewood. Mr. Atsumi plays in the student orchestra.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157
AUG 9 1957

TALKING IT OVER

Mac Dowell Colony to Observe Half Century of Creative Art

By Emma Van Wormer

Word from Peterborough, N. H., tells of a conference scheduled for tomorrow in the Mac Dowell Colony, in observance of the Colony's 50 years.

The Colony, founded by the late Marian Mac Dowell in memory of her husband Edward Mac Dowell, gifted American composer, houses studios of some 26 writers, sculptors, painters and composers. Among working there in recent summers was Prof. Ernst Bacon, composer-in-residence, Syracuse University.

Mrs. Mac Dowell died last summer on the eve of her ninety ninth birthday. A fine pianist and sympathetic musician, Mrs. Mac Dowell endeared herself to countless music lovers in many sections of the land. In the early days of the Colony Mrs. Mac Dowell made visits to music centers, often playing piano for interested folk and friend. We met her at one of these gatherings when she played, by request, some of the pieces dear to hearts of those who so enjoy Mac Dowell compositions. Included were favorites of Mrs. Mac Dowell's—"To a Wild Rose" and "To a Water Lily."

Tomorrow a bronze tablet will be dedicated at the graves of Composer Mac Dowell and of Mrs. MacDowell. Later guests will have opportunity to inspect the several studios in the Colony. Luncheon hosts will be James Johnson Sweeney, president of the Mac Dowell Colony and Colony directors. Speakers at the panel discussion on problems of creative artists will be Composer Virgil Thomson; Ben Shahn, painter and Robert Penn Warren, Pulitzer prize-winning novelist.

Here and there: Roland E. Chesley of Utica, director of Great Artists Series there, and president of the National Concert Managers Association, has been in Stratford, Canada in attendance at the Stratford Festival. Announcement comes from the Stratford mangement that 78,000 attended plays at the Shakespearian Festival during the first half of the 1957 ten-weeks' season. The third annual music season in Stratford opened late last month. Programs include a wide range of song and instrumental literature.

Howard Mitchell, director of the National Symphony Orchestra, who conducted concerts in Guatemala City last month, will go to Hollywood to conduct a concert in Hollywood Bowl, Aug. 15 . . . Plans are being discussed for the 1958 season of the Empire State Music Festival in Ellenville, following a successful 1957 season. Opera, symphonic concerts and the ballet are presented during the Empire State Festivals. Several composers have conducted there.

Young musicians from Syracuse and Ithaca are students at the Berkshire Music Center in "Tanglewood," Lenox, Mass., this season. Elaine V. Quint, 111 Roney Lane, and Lanalee Litz 186 Dorwin Ave., Syracuse, were students in 1956 at the summer school of music maintained by the Boston Symphony Orchestra, returning for the 1957 six-week session. George R. Powers, 523 East State St. Ithaca, next to the Music Center for the first time.

Miss Quint, a student in the opera department under the direction of Boris Goldovsky, attended Syracuse University and the University of Illinois. A soprano, she is recipient of a Leadership Training Program Fund Scholarship in Tanglewood, and has appeared in productions of opera scenes each Monday night in the Tanglewood Theater-Concert Hall.

Lanalee Litz, who plays harp in the Berkshire Music Center student orchestra, received her Bachelor of Music degree from the Eastman School of Music in Rochester. George Powers plays trombone in the student orchestra and in chamber music groups. A student in Ithaca College, he attended the Dachau Center of Music in Dachau, Germany, in 1952. Both Miss Litz and Powers took part in weekly performances by the student orchestra under the direction of the Brazilian conductor, Eleazar de Carvalho, and in Sunday morning concerts of chamber music.

[illegible] TRIBUNE
Circ. D. 556,443 - S. 520,253
AUG 11 1957

MUSIC AND MUSICIANS

By PAUL HENRY LANG

Jazz: A New Interpretation

The Italians have their opera, the French their [illegible] the Germans their philosophy, and the Russians their [illegible] To doubt the primacy, superiority, and sole validity [illegible] intellectual possessions indicates blatant ignorance. There are those who would add to the list of [illegible]ished national cultural assets an American achievement, jazz.

Now there is certainly some justification for this attitude. Jazz is indisputably of American origin, its outstanding practitioners are American, it is celebrated all over the world, and it appeals to prince and pauper. Even the so-called "serious" or "classical" composers, from Ravel to Copland dip into it for inspiration and raw materials. But when it comes to assaying its role in the musical hierarchy we encounter some strange points of view.

An Excessive Claim

In the August issue of "High Fidelity," an excellent magazine devoted to recorded music in all its manifestations, Henry Pleasants goes to work, once more, with the thesis that modern "art" music is kaputt forever and must yield its place to jazz. This issue of the magazine deals mainly with jazz; it is well put together and contains a number of good articles, notably a gently admonishing editorial by Mr. Conley, the editor. I am afraid that Mr. Conley's urbane hints are insufficient to cope with Mr. Pleasants' preposterous claims.

The fascinating new discovery Mr. Pleasants offers is that the "beat" is the "new dimension" in jazz that lifts it above the humdrum of classical music; "the beat is what sends the jazz musician aloft and keeps him there." Though he says that "this is of course more or less true of all music," he adds that "from the jazz musician's point of view much classical music, and especially written [illegible]enced by the Germa[illegible]ists of the nine[illegible]ury, can seem earthb[illegible] can, but if the symph[illegible]Beethoven and Schu[illegible]hms and beyond are [illegible]d most of us will not [illegible] "sent aloft."

The whole argument about rhythm is pretty ambiguous. Mr. Pleasants says "the regularity and force of the beat permit and support a freedom of melodic and rhythmic flight denied to the jazz musician's classical brother." Is there any music worth listening to that is not similarly constituted? But now comes the trump card.

Who's Got Rhythm?

"When the classical musician deviates rhythmically, he takes the beat with him. When the jazz musician deviates, the beat remains where he left it . . ." Ever hear of agogic, dynamic, and tonic accents in "serious" music? The great freedom and subtlety reserved for jazz by our discoverers of the new dimension in music has reigned in western art music ever since Gregorian chant. Indeed, a good performer of "classical" or "serious" music (or whatever that doomed variety is called) will take the beat with him—he has to—but it will remain "an explicit point of reference" to him, far more imaginatively so than to the jazz musician.

There is no difference here except in quality. Jazz can exhibit subtle rubato, engaging polyrhythmic combinations, even counterpoint of a sort (though its harmony is meager), and these are appreciated by all musicians. But see what happens when a fine musician gets hold of these same elements. Take for instance Copland's Third Symphony which incorporates jazz elements. How much more refined, varied, and imaginative the beat he takes with him becomes in the hands of a cultivated artist.

Mr. Pleasants advances the further thesis that "if he is correct in his evaluation of American music (i.e., jazz) as the main current of musical evolution in our century," this event must rank with and duplicate "the most dramatic occurrence in the history of European music after organum,"—the advent of monody—which he ascribes to the irrepressible resurgence of music from popular roots.

This is a case of badly limping musicology. If there ever was a sophisticated, intellectually oriented stylistic change in musical history, it was this monody of the early seventeenth century. Conceived by learned antiquarians it was later appropriated by musicians whose hair was almost long enough to touch their ankles.

To clinch the argument that "the pulsating element is the feature of American music" (as if it were not the distinguishing feature of Andalusian, Sicilian, or any other rhythmically definable music), Mr. Pleasants approvingly quotes a statement by Harold Farberman, percussionist of the Boston Symphony. According to the latter's comparison, the jazz drummer plays *within* his organization, whereas the classical composer's percussion writing is "outside the inner fabric of the music."

Live and Let Live

Now, what kind of nonsense is this? I hate to think of what goes through Mr. Farberman's mind when he plays in [illegible] chestra. He must be entirely de[illegible] on the conductor's cue if he sees his instrument as outside the inner fabric of the music. The much-maligned classic composer (and this time the term is used in its original meaning) never demanded a whack on the timpani unless it was to emphasize some structural feature in the innermost fabric of the music. As a matter of fact, in many an early symphony the drum part (and often the trumpets, too,) was not even written out; every player knew when to fall in, that is if his mind was on the music.

Jazz needs no such pugnacious defense, and comparisons with classical music are irrelevant and futile. I much prefer Mr. [illegible] conclusions arrived at in the [illegible]ue of "High Fidelity." To [illegible] disarming naïve pamphlet [illegible]iew of music he says with simple and sincere conviction: "Why make comparisons? . . . I do like to serve up the kind of music I resent. Yet I also accept the right of other people to express themselves differently, and therefore I feel no impulse either to ridicule them or to belittle for the sake of defending my art."

WHITE PLAINS, N. Y.
REPORTER DISPATCH
JUL 31 1957

TANGLEWOOD GUIDE

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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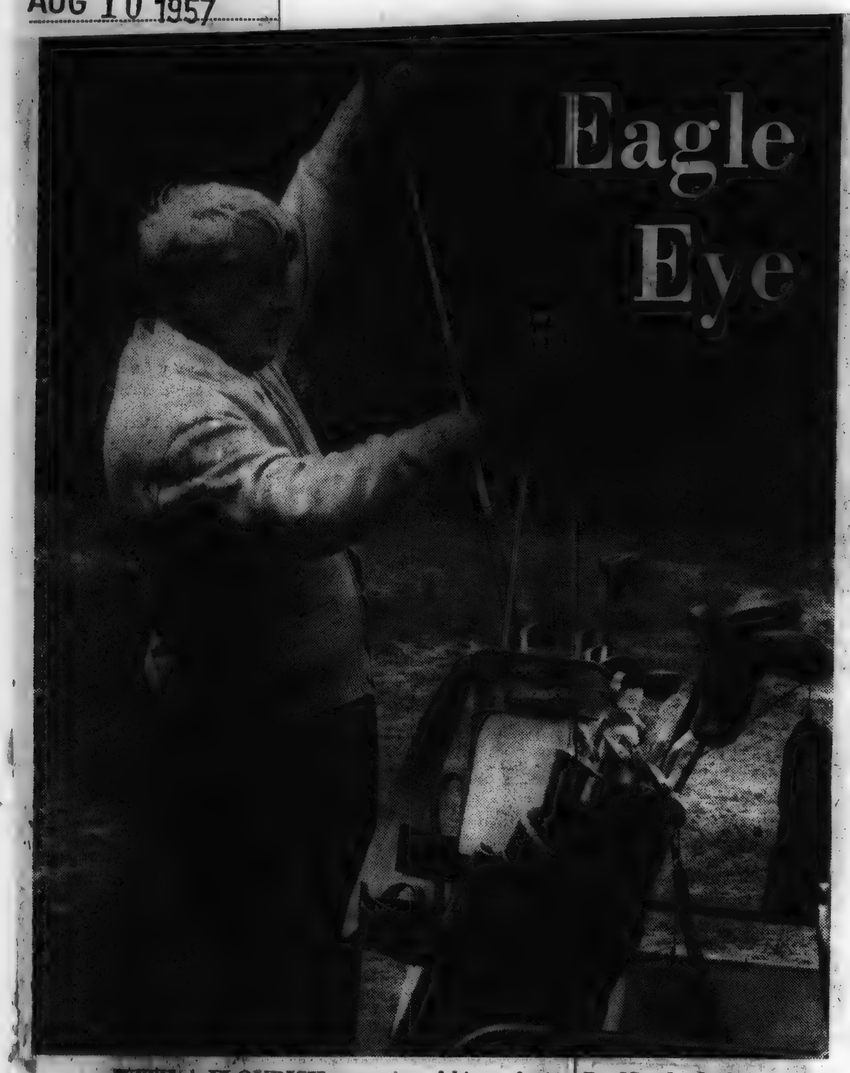
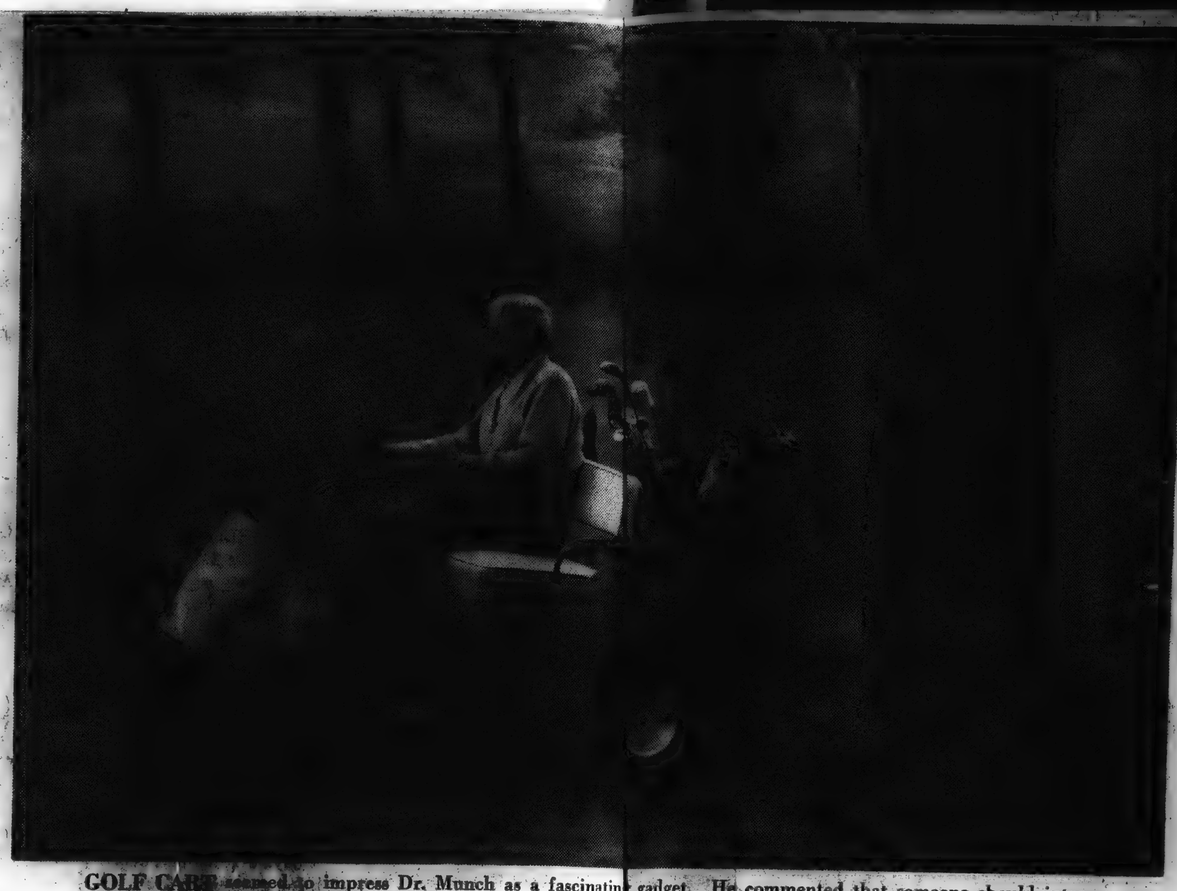
AUG 10 1957



WITH A FLOURISH suggestive of his profession, Dr. Munch plunks putter into bag and whips out his driver for the next tee shot. He's an average, occasional golfer who usually shoots somewhere in the nineties.



GOLF CART seemed to impress Dr. Munch as a fascinating gadget. He commented that someone should introduce them to European courses. The electric "go-cart," as he called it, is noiseless and easily carries two men.

Dr. Munch Plays Golf

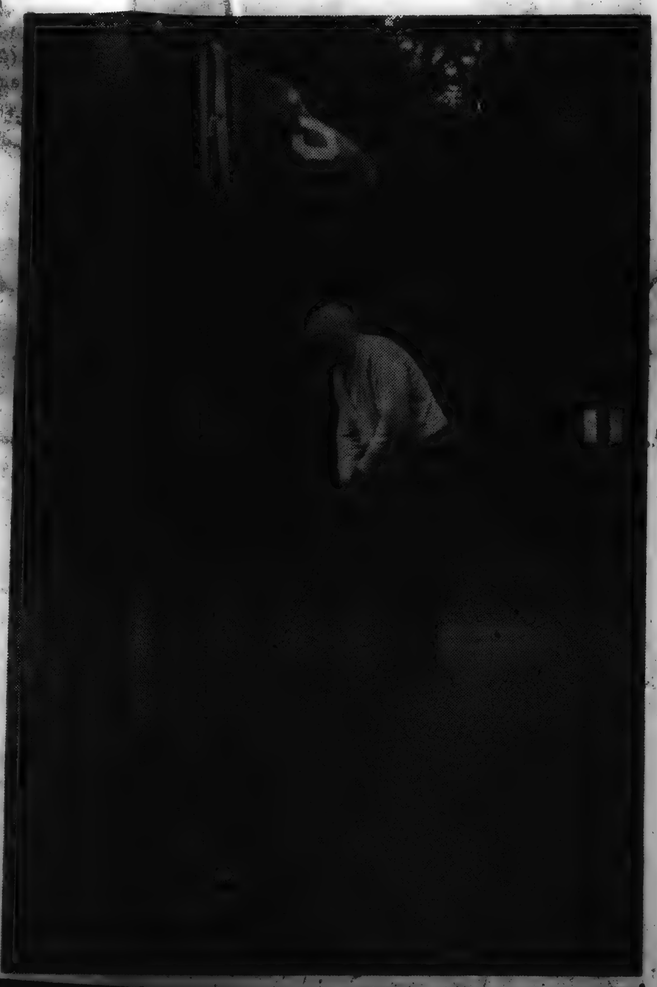
Written and Photographed

By William H. Tague

LIKE IKE and many other famous men, Dr. Charles Munch enjoys playing golf for relaxation. Leading the Boston Symphony Orchestra is not only a crushing responsibility, but a mental and physical strain on the conductor. The mind-soothing beauty of a golf course and the muscular therapy of the game itself make just the right ingredients to erase the maestro's tensions. Dr. Munch, 63, is well-coordinated and shoots in the nineties, although in *this* game he practically ignores the score. If he played more often he would be in the eighties. He seemed delighted to be able to get away for this round, shot at the Country Club of Pittsfield.

SUPERB SCENERY which surrounds the Country Club of Pittsfield and other Berkshire courses is one of the things that make golf such a pleasant game. Dr. Munch is on the 6th hole.

WOOD SHOT from 3rd fairway is made by Munch while his partner, John G. W. Mahanna, county editor of The Eagle, watches from cart. Though score wasn't kept, it looked like the Maestro was winning.



FOUR SITUATIONS reveal that Dr. Munch, like most of us, has both good and bad luck on the golf course. At left, he's at the top of his backswing and makes a good drive. Above, he pitches from road between pond and green on 2nd hole. Below, he chips from edge of trap near the 4th green. At right, he makes a fine, long putt on the 3rd green. Ball stopped only a few inches from the cup.

[285]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 8 1957

The Knickerbocker News Photo

WHAT IS IT? It is a kettledrum. What is in it? Reflections of the photographer who took this picture and of the drummers with the Boston Symphony Orchestra now playing at Tanglewood. For further reflections on drums and drumming you might turn to Page 1-B and read an interview by Duane LaFleche of The Knickerbocker News staff with the five timpanists and percussionists of the Boston Symphony. Mr. LaFleche found out, among other things, that the drums forecast the weather and that some drummers don't like to be called drummers.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 12 1957

By William H. Tague

IN A PINCH almost anything will serve as a seat. All chairs were taken, so this lady snuggled into a grapevine to watch the opera scenes during Tanglewood on Parade. This is the bitter end of Tanglewood pictures. No more will appear here this year.

Berkshire Eagle, August 6

Our Berkshires

The Middle Ground

By Katharine H. Annin

NOW AND THEN I come across a book or an article that gives me the satisfaction of clarifying some of my own vague and half-formed views and confirming my opinions. Such a one appeared in last week's Tanglewood program under the title "The Adventurous Listener," and over the initials of Mr. Burk, the Symphony's program annotator. I don't know when I have read anything that gave me more pleasure. It dealt with the knotty problem of contemporary music.

* * *

THIS IS the time of year when the Berkshires resound with extreme views on both sides of the subject. Whether you deliberately introduce the topic or it just comes up in casual conversation, you are sure to hear someone remark, "I don't go to Tanglewood any more because they play all that terrible modern stuff." Shortly afterward you will hear someone else complain that he is sick of Beethoven, and why doesn't Tanglewood give newer composers more chance to be heard?

While trying to reconcile these views with each other my heart begins to bleed for Dr. Munch and Mr. Perry and others in command of the Festival whose job it is to determine what the public wants and within limits to give it to them. For large orchestras are peculiarly dependent on box office support because of the huge cost of so many top-flight musicians. Smaller organizations like Pro Musica Antiqua, or the Fromm Foundation group playing contemporary chamber music at the Music Center, even South Mountain or Music Barn, can choose a limited period in music and specialize in it. They can, in effect, say to the public, "Take it or leave it," since they do not need audiences in the thousands to keep them in business. But an orchestra has to be all things to all music lovers.

* * *

IN AN EFFORT to confront emotional reactions with cold figures we made a count of last summer's Festival programs, classifying all the numbers played as standard or modern. We found the modern were just about one-fifth of the total. This seemed to me a fair proportion to appease the advance guard and at the same time satisfy the conservative listeners. But a scientific approach never makes any impression on extremists; a moderate point of view is called sitting on the fence and is nothing to to be proud of.

This was where Mr. Burk gave me so much comfort, for he commends middle-of-the-roaders, "that greater part of the seasoned concert going public which, when less than enraptured, accept equably and in good faith what may be offered for what it may contain." Furthermore, middle opinions, he says, "are likely to be nearer the truth because new music is apt to be in between as to quality, truly extraordinary works being rare in any age." He has thus supplied me with a perfect answer to the enthusiasts who keep mentioning that Richard Strauss, Brahms, Debussy, and others were considered too outrageous to be endured when first played, implying that this proves conclusively that all modern pieces that grate on our ears today are therefore immortal masterpieces—a non sequitur if I ever heard one. The fact that familiarity and a slowly developed understanding are necessary before any work of art can be assigned to its proper place is also the answer to the opposite extremists who don't want to listen to anything expressed in the post-romantic idioms.

* * *

THEN TOO I couldn't agree more heartily with Mr. Burk's contention that a conductor can be safely trusted with the choice of the programs, being by his training and the nature of his job in the best position to judge what new music has merit and what contemporary composers deserve encouragement. As to Dr. Munch, if you have read his book, "I Am a Conductor," you cannot have failed to be impressed by his great musical wisdom and integrity. Assuredly he will not neglect the classical masters, but neither will he repeat their works until musicians and audience alike are sick of them. On the other hand, neither will he fail to give us new musical experiences through new music whose merit he is better able than we are to judge.

So now I feel more secure in my moderate position, and march unashamedly in the middle of the road to Tanglewood to hear all the fine performances I can, not claiming to enjoy all the new music, but admitting that I enjoy much of it more than I used to. It is all summed up well in the quotation (from Mr. Frederick Walkey of Lincoln, Mass.) with which Mr. Burk prefaces his article: "Two, and I think only two, requisites are essential to understanding the art of our time. The first is tolerance; the second is repeated exposure."

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
AUG 8 1957

Percussion Virtuosos Beat the Drums

In Timpanist Alley, Modern Composers Find a Rhythm the Masters Missed

By DUANE LaFLECHE

THE drums were being given a sunning.

They sat there outside the big shed at Tanglewood muttering softly to themselves and forecasting continued fine weather. Their kettles sparkled.

Now and again a young man would leave the group with which he was sitting to softly tap their tightly stretched heads. The drums only muttered the more.

• • •

IT was Everett Firth, timpanist, who was giving his drums their sunning. In the group with which he sat were the four other drummers of the Boston Symphony Orchestra, Charles Smith, Harold Thompson, Arthur Press and Harold Farberman. They were there to talk about the role in music of drummers and of drums, cymbals, tam-tams, castanets, xylophones, chimes, tambourines, triangles, xylophones, marimbas, wood blocks and all the other instruments they play. More particularly they were there to talk about the role they and their instruments play in the Boston Symphony and Boston Pops orchestras.

If they were of an older school, they would have found it offensive to be spoken of as drummers. Timpanists and percussionists is what they are and with each passing year they are called on to create new wonders in sound. Mozart called on drummers scarcely, if at all. Beethoven generally found kettledrums sufficient for his need. But with modern composers (of course "modern" goes back quite a while) things are different, even to the point where in one score Morton Gould simply wrote and left for the drummers to interpret, "Rocking Chair Effect" and in another Leroy Anderson called for the sound of a typewriter.

It was Harold Thompson, who plays the cymbals and is the trouble shooter, inventor and builder for the percussion section, who solved the problems raised by Gould and Anderson. A rosin can (a bit of string, rosin and a tin can) produced Gould's "rocking chair effect." For Anderson's typewriter, he used—a typewriter. But one with ribbon removed and a sheet of galvanized iron in place of paper. It was most effective.

But such things are somewhat in the realm of novelties, and the real role of percussion and timpani in an orchestra was put forth by the same Mr. Thompson in saying:

"The kettledrums are the most important of our instruments and the foundation of the whole orchestra. They not only supply the rhythm, but they supply the foundation note. They sustain long pedal tones. They play intricate figures."

And American composers are now taking advantage of the musical possibilities of the percussion instruments, Mr. Smith interposed, rattling off the names of Barbour, Copeland, Bernstein, Gershwin and others. But he had another point to make:

"America," he said, "is the only country where percussion instruments are being studied as a science and where virtuosity is being developed to meet all the demands of music. In the European trips of the orchestra in 1952 and last year we found musicians abroad viewing our percussion and timpani as sensational."

In the Boston symphony Mr. Smith plays "the mallets," or more properly, instruments struck by mallets; the xylophone, the vibraphone, the marimba and the chimes.

Mr. Press, whose chief place in the orchestra is beside the big brass drum, but who also clicks the castanets, rattles the tambourine and brings remarkable sound from a simple stick and equally simple wooden blocks, recalled how American jazz drummers have had European tours that could be described only as "triumphant." He says the facility of those jazz drummers has had a marked influence not only on their counterparts in symphony orchestras but has been a spur to composers as well.

"Drummers in both dance bands and symphony orchestras," he said, "have at last emerged into their own with a fine virtuoso approach. More and more is being expected of them."

But since drummers are being called on more and more by modern composers, what qualifications must a drummer have? It was Mr. Firth, he who uses his kettledrums to forecast the weather (since they are as sensitive to changes in air pressures as the finest barometer) who answered.

"The requirement of a drummer are the same as of any instrumentalist," he said. "He must have rhythm, a good ear, a flair for interpretation and imagination. Imagination most of all, perhaps, for each drummer in a symphony orchestra is almost a solo player. He differs from the other instrumentalist only in that he is concerned more with sound and effect than with pitch."

To achieve some of the effects he attains with his kettledrums, Mr. Firth has on hand 40 sets of drum sticks, hard and soft and all degrees of in-be-tween. Their heads are covered with a half dozen different kinds of felt, with suede, calfskin and other leathers. Some have simple wooden heads.

The humidity, the hall in which he is playing, the music and a dozen other considerations enter into his choice of sticks. He finds the big shed at Tanglewood highly resonant, so is inclined to used harder sticks to perserve clarity and keep the rhythm from becoming mushy.

Mr. Faberman, one of the youngest of the five drummers, is not only snare drummer and second timpanist for the orchestra but is a composer as well. Taking a cue from Bartok, who wrote "Strings and Percussion," he wrote "Percission and Strings" and tomorrow afternoon at South Mountain in Pittsfield the New York Percussion Trio will play his "The Up-beat vs. the Down-beat."

His aim as a composer is, he says, "to take percussion from behind the palm trees."

One who attended last Sunday's concert at Tanglewood might have noticed the five percussionists and timpanists at the left and to the rear as he faced the orchestra. Mr. Firth and his kettle drums were busy much of the time. Mr. Faberman was at the snare drum, and in the Brahms "Academic Festival Overture" he would have noted Mr. Smith waiting with his triangle, Mr. Press bent low over his bass drum and striking it oh, so gently, and Mr. Thompson standing by with giant cymbals poised.

But did Mr. Thompson clash his cymbals? No, not in the Brahms! Rather he brought them together gently as shy lovers in their first kiss.

Mr. Thompson has cymbals of all sizes and thicknesses (one pair is 24 inches in diameter and each cymbal weighs eight pounds) that he uses in dozens of ways and for dozens of effects ranging from the loudest crash to the gentlest shimmering. And over to one side hang the tam-tams, Chinese temple gongs that once when struck meant a head had fallen, but which he strikes for special bell-like effects or scrapes with a bit of metal to produce a rasping sound.

But of what does a cymbalist think and what does he do as he stands waiting for the brief instant when he will bring his cymbals together?

"He follows the music, he keeps alert and he controls his tension," said Mr. Thompson.

And controlling tension can be difficult, he implied, saying:

"The cymbalist can ruin a concert. He has as much responsibility as the instrumentalist who has a thousand notes to play. A conductor and the other instrumentalist may be relying on that one cymbal crash as a landmark in the score."

• • •

It would have been appropriate, perhaps, to have Mr. Thompson's cymbal crash end the interview. But as it was the drums, being sunned to rid them of the moisture their heads had absorbed, that had opened the interview, so they closed it.

Sympathetic to every vibration around them, they still were muttering softly to themselves.

Mr. Firth had had enough of it. Patient for the moment, with felt pads he stilled their growls.

He was waiting fo tomorrow night and another concert. Then he would beat them.

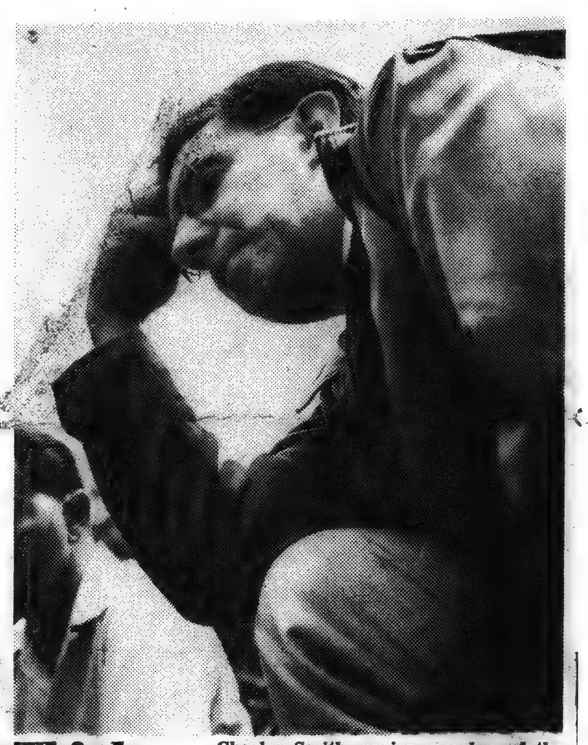
Boom, Boom, Boooooooom!

Timpani for the Symphony— Almost surrounded by kettledrums on the lawn at Tanglewood is Everett Firth, first timpanist for the Boston Symphony Orchestra. He had his drums outside to give them a sunning and here, with ear cocked, he taps them a bit to test whether the sun has done its work of ridding the drumheads of moisture.

Red Musicians' Instruments Poor

Members of the Boston Symphony Orchestra, which went to Russia last year during a European tour, have great respect for Russian musicians but also feel a bit sorry for them because their instruments are so poor.

"In Leningrad," members of the percussion section of the orchestra said, "the musicians were amazed at our instruments. Theirs were not only of poor quality but also in poor repair."



Thinker— Charles Smith, senior member of the percussion section of the Boston Symphony, unconsciously adopt a pose akin to Rodin's "The Thinker" as he tells about the virtuosity of American timpanists and percussionists.

The Talk Is of Drums— Arthur Press, at left, plays the big base drum with the Boston Symphony and says the facility of jazz drummers has influenced composers of more serious music to demand more and more of symphony percussionists. Harold Thompson, center, who handles the big cymbals, is also an inventor of sound effects for the orchestra. At the right Everett Firth, timpanist, says imaginations is of vital importance in a drummer.

NEW YORK, N. Y.
TIMES
Circ. D, 534,376 - S. 1,149,467

NOV 24 1957

HOLLYWOOD VISTA

Cinemiracle Big-Screen System Clicks —'Tanglewood' Sought—Addenda

By THOMAS M. PRYOR

HOLLYWOOD.

THE big screen again has occasioned big excitement in Hollywood, following a series of progress demonstrations of Cinemiracle, developed by National Theatres, Inc., Smith-Dietrich Corporation of New York and Louis de Rochemont, independent producer. The showings last week at a laboratory theatre here, where the system was first exposed to moviemakers more than two years ago in what—as is now apparent—was very crude form, established Cinemiracle in the minds of most viewers as a marked improvement on its progenitor, Cinerama.

They are the only comparable big-screen processes, offering a wall-to-wall picture that takes the spectator into the action on the screen. There are distinct technical differences between the two systems, although both utilize three separate 35mm. strips of film in photography and the picture goes to the screen from three projection machines. Cinerama works on direct photographic and projection principles. Cinemiracle actually functions with an arrangement of mirrors in both cases.

Rave Notices

There appears to be no question that Cinemiracle puts a picture of better quality on the screen, free of the flaws that break the pictorial image in Cinerama. Here are some typical reactions: "Tops them all," said The Hollywood Reporter. "Equal to, if not the best, of the big screen processes unveiled to date," said Daily Variety. King Vidor, long a top director, declared "I would like to do a picture in Cinemiracle. The footage I saw was very exciting. You are drawn into the picture, not just looking at it with a detached feeling of watching movement on the screen."

The only reservations indicated stemmed from lack of first-hand technical knowledge about the method. Some believe that on the basis of a few intimate scenes demonstrated, one in the cramped wireless shack of a sailing vessel—that there probably would not be any "insurmountable problems" in handling tight dramatic situations.

National Theatres put $1,500,000 into development of Cinemiracle, according to Elmer C. Rhoden, president of the theatre company. He also revealed that his attention was called to the process by Mr. de Rochemont. The latter produced and currently is editing the first feature filmed in the process, "Cinemiracle Adventure." It is scheduled for road-show presentation in March, with openings at theatres in New York, Chicago and Los Angeles.

Mr. Rhoden also disclosed that Jack L. Warner was the only Hollywood studio head who wrote him an encouraging letter when experimental work first started. Warner Brothers has entered into partnership with National Theatres to produce three pictures in the process. The first will be based on the Max Reinhardt stage spectacle, "The Miracle."

Posthumous Appreciation

The late James Agee, whose newly published novel, "A Death in the Family," has generated uncommon excitement in the literary world, also is currently stirring interest in motion picture circles. Producers and directors are lining up to examine the screenplay called "A Tanglewood Story," written in collaboration with Howard Taubman, music critic for this newspaper. Mr. Agee completed the final second draft of the script shortly before he died two years ago. It was his last major writing effort. Among interested studios and independent film-makers are Twentieth Century-Fox, Sam Spiegel, Jerry Wald, Louis de Rochemont and Mark Robson.

"A Tanglewood Story" deals with young musicians at a turning point in their personal and professional fortunes, dramatized in the setting of the annual Berkshire Festival of Music performed by the Boston Symphony Orchestra under Charles Munch. The conductor and the symphony management cooperated in the preparation of the screenplay, and the facilities at Tanglewood, including the summer school maintained by the Boston Symphony, will be made available for production of the film to assure authenticity.

It is fitting, in a way, that Mr. Agee's final work was for the motion picture, for, as a practicing screen critic for a number of years he did not hesitate to express his admiration and respect for the instrument of expression that Hollywood commands. Indeed, he wrote a poignant commentary for the documentary film "The Quiet One," and contributed humor and warmth to "The African Queen" in a collaboration with John Huston. This new Hollywood interest, one suspects, would have pleased Mr. Agee as much, perhaps even more, than the glowing examination of his talent as a creative writer that "A Death in the Family" has inspired.

Shifting Gears

In his transformation from staff producer at Metro-Goldwyn-Mayer to independent producer at Columbia Pictures, Charles Schnee has set a goal of six pictures to be completed in three years. Not a pressing schedule, it would seem, for a man who a few years back supervised the production of twenty-two pictures in sixteen months when Metro was seeking to replenish aging man power with new writer, director, producer and acting talents.

He does not intend to measure time by hours or days in preparing the dramatization of Bernard Dryer's novel "The Image Makers" as his first Columbia picture. In this love story, to be played against the turbulence of the drive for independence by French colonies in North Africa, Mr. Schnee believes he has the "two essentials" for a successful film—"a strong personal story and a strong background working for you."

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DEC 12 1957

In Search of the Unknown America III:

Tanglewood Unsurpassed In Europe

By Hans D. Kley

Reporter, Freie Presse Bielefeld

(This is the third of 11 articles by a young German newspaperman about his recent visit to the U.S., part of which was spent at the Quincy Patriot Ledger.)

BIELEFELD, West Germany—The first highlight of my trip across the United States was in Tanglewood.

Marvelous Setting For Music

It is simply a marvelous idea to have concerts in an open hall with the rest of the audience on the grass outside.

Once again I was impressed by the performance (especially of the strings and brass instruments) the Boston Symphony Orchestra gave under the direction of Charles Munch and Pierre Monteux. The Sunday afternoon music was a magnificent interpretation of Mendelssohn, Tschaikowski and Stravinsky.

After one concert I was asked by an acquaintance if Tanglewood would be comparable to Salzburg or another European music festival. As far as the musical performance is concerned it certainly can compete with every European festival I know. The audience is another story.

While the Germans go to the concerts in a mood like other people go to church, many American music lovers do not mind coming in Bermuda shorts and open, colorful shirts.

This is perfectly all right (and common sense, too). But when the strokes of destiny of the Fifth Symphony resound people should have eaten their cold cutlet, they should not continue to drink soda-pop and they should not smoke cigars and cigarets.

And during the adagio they should not discuss the shortest way home and the baseball results either.

It's even disturbing to laugh during the fortissimo in the allegro or to hum the melody. Angry cries of "shut up" from the more serious visitors made the situation even more ridiculous.

In the evening of the same day many visitors traveled some miles farther to a separate shelter, in which Lionel Hampton gave a jazz concert with his spirited band.

The bald-headed Negro treated various instruments with such a devotion that the sweat ran down his head in little creeks.

He wildly handled his drumsticks, threw them up in the air, caught them from behind, jumped enthusiastically on the drums, stroked vigorously on an empty box and then on the piano plate, kneeled down ecstatically in front of his audience, jumped up, danced, sang, laughed, announced his program—and played the Star Spangled Banner at the end.

His audience was delighted about all this, but it was more disciplined than many German jazz fans.

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NOV 10 1957

CIVIC FROLICS CAN HAVE LASTING BENEFIT, TOO

By ROBERT MEYER Jr.

FESTIVALS are big business. Although as a rule they are intended merely to pep up civic pride by ballyhooing agricultural, religious or social aspects of a community, if properly staged they can be economic and cultural assets in their own right.

Partisans point with pride to the annual Pennsylvania Dutch Festival in Kutztown, Pa. (population 3,110), where last summer over the long Fourth of July week-end the festival attracted 38,987 paid admissions at a dollar apiece. Children under 12 were admitted free. Total gate receipts, including 50-cent auto parking fees, amounted to nearly $45,000.

Receipts from all other sources (mainly derived from 15 per cent of the gross earned at tents where church societies served Pennsylvania Dutch dinners) swelled the total to about $62,000. It cost approximately $32,000 to stage the five-day event. The remaining $30,000 was dutifully plowed right back into a project of enduring value: A permanent Pennsylvania Dutch Folklore Center at near-by Bethel.

The Pennsylvania Dutch Festival proves, as do many other festivals, that the amount of money made by a community show does not necessarily have to be restricted by its short duration. Years ago this fact became so obvious to civic leaders in cities as far apart as Tampa, Fla., Lawton, Okla., and St. Paul, Minn., that they engaged executive secretaries to work the year round to coordinate plans for the greater glory of the following year's short-lived spectacular.

Managers Organize

Tampa is now famous for its Gasparilla Pirate Festival. Lawton has its well-established Easter Sunrise Service. St. Paul makes the most of its snow.

As more festivals signed up professional managers, the desirability of a Festival Managers' Association became evident. Last year a dozen managers formed such an organization. Within a year they added another twenty-four to their rolls, and have great expectations of increasing the present total. The potential membership is prodigious, because every year, in this country alone, there are several thousand community events which range from anniversaries to water carnivals.

The group held its second annual meeting in New York City recently and changed its name to International Festivals' Association because the Quebec Winter Carnival is a member, and since other Canadian, Latin American and European festivals are expected to join. For two days the members exchanged ideas and listened to experts in the fields of transportation, float building, newspaper and television coverage, military participation, entertainment, advertising and publicity. During the next twelve months they will thrash out ideas in their monthly house organ called "I. F. A. Closed Circuit," and publicize their events in "Festival News."

Roots in the Past

The romance of festivals is woven into the fabric of American folklore. In Florida, for instance, the Florida State Fair and Ye Mystic Krewe of Gasparilla which sponsors the Gasparilla Pirate Festival were more or less born together around 1904.

An emigré from New Orleans suggested to civic and social leaders in Tampa that they fashion a spring festival after the New Orleans Mardi Gras. They named this purely social celebration for José Gaspar, a true disciple of the skull and bones, who raided merchantmen off the west coast of Florida in the Seventeen Eighties.

The New York Times

HOOPLA—The Gasparilla Pirate Ship makes its traditional invasion of Tampa.

While they were setting up a festival they decided to add a fair. It developed from the South Florida Fair to the Florida State Fair.

Through the years the Pirate Festival became more social, and the exposition became more commercial. However, inasmuch as the fair tied the word Gasparilla into its corporate title, it became known as the Florida State Fair and Gasparilla Association. As a spokesman for the Pirate Festival explained recently, "We are not married; we are just good friends. For a sizable contribution to our treasure chest from the Fair, we march our big Invasion Day Parade into the Fair Grounds. That ends the association."

Nevertheless, visitors go to Tampa to see both events, since they are staged concurrently during the first two weeks in February. In 1957 the Fair's paid admissions exceeded one million. The double-header attraction draws an estimated 1,250,000 visitors to Tampa (latest estimated population 259,000) during eleven days.

Traffic Solid

In that period a typical visit averages three days; yet approximately 300,000 visitors are said to jam the business district on the day of the popular Pirate Invasion and Parade. This results in a king-size traffic jam that is felt as far as thirty miles away.

The Tampa Convention Bureau figures that visitors spend an average of $25 per day. Of course, this estimate does not hold for the crowd of 300,000, many of whom are in Tampa for only one day and spend money for meals and lodging in neighboring towns.

This festival costs the Krewe and various sponsors of the sixty floats as much as $250,000. Included in this total is the expense of importing as many as sixty bands from all parts of Florida and neighboring states. All financial surpluses, if any, are spent on the next year's festival.

While thousands cheer a pirate king in sunny Florida, other thousands pay homage to King Boris in snow-covered St. Paul, Minn. This year at least 10,000 out-of-towners attended the ten-day St. Paul Winter Carnival. They averaged two full days each at $25 per day.

Total cost of staging the event comes to about $210,000. At least $125,000 is borne by business firms and industrial organizations which sponsor floats in the two gigantic parades that wind up in the huge Municipal Auditorium so that at least 15,000 spectators each time can see them in steam-heated comfort.

Since this is a non-profit civic celebration, a surplus, if one occurs, is used to finance the celebration the following year.

Anniversary Next Year

Next year will be Centennial Year in Minnesota, marking the hundredth anniversary of the state's admittance into the Union. In 1955 the Legislature voted $100,000 for the preparation of plans for the year-long event. This year it voted another $1,500,000 to finance it.

The National Cherry Blossom Festival in Washington, D. C., is usually staged during the first week in April. It is financed primarily with an allocation of $10,000 from the operating funds of the Greater National Capital Committee, the Convention and Visitors Bureau of Washington. Additional funds are provided by the festival itself.

In recent years the Festival Souvenir Program has become a revenue producer by way of advertising and sales. Close to 5,000 seats are erected for use during the famous illuminated parade. Parade ticket prices are $2.50 in the reviewing stand, $2 for near-by choice locations, and $1.50 for stands at intervals along the line of march.

A fashion show-luncheon, staged on a by-invitation-only basis, earns $7.50 a head. Invitations to the ball also produce revenue. Two years ago $26,000 was spent on the fiesta, which enabled the sponsors to return to the general fund $2,000 of the $10,000 allocated.

80,000 at Easter Service

The Wichita Mountain Easter Sunrise Service has become so firmly established on the outskirts of Lawton, Okla., that a replica of the Holy City has been built there. Normally 80,000 persons gather before midnight on the eve of Easter to witness the pre-dawn pageant which is staged in the Holy City setting. Of these spectators, an estimated 70,000 have traveled more than 100 miles to witness the performance.

Throughout the year an estimated 300,000 persons tour the permanent installation which is still under construction. There is no admission at any time, but a free-will offering is taken at the pageant, and donations are accepted. About three-fourths of the budget is raised in this way. The remainder of the total budget is made up by an allocation from the Lawton-Fort Sill United Fund.

The sponsors are working toward a goal which will enable the project to be self-supporting. It costs about $16,000 to maintain the tourist attraction the year 'round. Proceeds are spent on expanding the organization's religious program.

What is more festive than a New England forest in the fall? Years ago the New Hampshire Planning and Development Board in Concord, and the Monadnock Region Association in Peterborough, N. H., discovered that flaming foliage has financial rewards as well as beauty. They have since been deriving all sorts of profit from both attributes. The development board issues weekly bulletins on the state-wide progress of coloration, and the association plots half a dozen routes ranging from fifty to a hundred and fifty miles through southern New Hampshire.

Large Area

Because the Monadnock region covers a considerable area, officials of the association can only guess that the total number of visitors there—from about Sept. 20-Oct. 20—runs into hundreds of thousands. Highways usually are crowded on week-ends, at which time the average gas station is said to pump 1,000 more gallons of gas than on a busy summer week-end. Daily expenditure per capita in the region has been esitmated at $4.50, since the majority of the sight-seers are there only for the day.

The tours, of course, are admission-free. The total cost of staging them sets the association back about $800, but at least 1,000 times that amount of business is attracted to the area. Nationally known photographers, most of whom spend about a week working the area, have made flaming foliage in New Hampshire internationally famous.

The Berkshires in Massachusetts shelter at least two internationally famous cultural festivals. One is the far-famed Berkshire Music Festival at Tanglewood near Lenox, and the other is the Jacob's Pillow Dance Festival near Lee.

Last July and August the Berkshire Music Festival was the most successful ever held in the twenty years the Boston Symphony Orchestra has been giving concerts in the Music Shed. A total of 162,936 persons paid $366,122 to establish record attendance and receipts. The festival's big project, aside from entertaining its patrons, is the Berkshire Music Center, the Boston Symphony Orchestra summer school where 330 students were enrolled this year.

Also, in 1957, more than 4,800 persons joined the Friends of the Berkshire Music Center and contributed more than $20,000, which went toward the support of the school. Added to this are scholarship grants amounting to $6,853, and a sum from ticket resale of $282, making a total for the season of more than $27,000.

Through the terms of a grant from the Rockefeller Foundation, approximately $12,000 of the total receipts is matched by the Foundation for the benefit of the Tanglewood Revolving Scholarship Fund.

It was the Silver Jubilee Season at the Jacob's Pillow Dance Festival during the nine weeks of recitals this year. The fifty-five performances staged during July and August attracted 23,394 patrons, with prices at $2.50-$3.

Dance School

The dance program helps support the School of the Dance at Jacob's Pillow. This year students came from twenty-six states and five foreign countries: The Bahamas, Canada, Chile, Indonesia and Mexico. Of the 100 enrolled, thirty were from New York.

Clear across New England from the Berkshires, Rhode Island plays host to two important tourist events: The Newport Jazz Festival and the U. S. Atlantic Tuna Tournament. Attendance at the four-day Jazz Festival, July 4-7, came to 50,000. Of this total an estimated 30,000 went to Newport just for the fete. The Newport Chamber of Commerce estimated that half-a-million dollars in new money was brought to Newport by the festival visitors.

One gasoline station sold $1,200 worth of gasoline within twenty-four hours. The Newport Kiwanis Club shared profits from a food and beverage concession with the festival and cleared $5,000. Within the immediate vicinity of Freebody Park there were 900 parking spaces at 75 cents to $1.50 each, and another 400 spaces farther away. It is estimated that these spaces grossed $5,200 for four nights.

While it cost at least $110,000 to stage the jazz concerts, there was a surplus for the first time in the four-year history of the event. That money was quickly spent for the good of the cause. Four scholarships at the School of Jazz near Lenox, Mass., were provided. Another $2,000 was given to the Jazz Institute of America in New York City, and $5,000 was donated for the establishment of a clinic for the rehabilitation of musicians who used drugs.

Big Tourney

The United States Atlantic Tuna Tournament, one of the world's big deep-sea sport fishing events, can also be considered a festival inasmuch as the broad definition of that happy word is any planned activity where people gather to have fun. It has based its fleet at Galilee, R. I., since 1953. From waters off Rhode Island have come some of the largest giant bluefin tuna ever caught on rod and reel. Some have exceeded 900 pounds.

It has been estimated that 150,000 persons throng the fishing village during the five days the fishermen are in Galilee during the second week in August. An unofficial estimate of $7,500 per day goes for lodging during the Tuna Tournament. The event is believed to bring a total of $250,000 into the state. A portion of the total is earned by thirty charter boats which rent for between $80-$100 each per day.

C2873

Berkshire Eagle November 13, 1957

Music Inn Owners Will Buy Wheatleigh

Mr. and Mrs. Philip Barber, who operate Music Inn and Music Barn, near Tanglewood, have entered into an agreement with the Boston Symphony Orchestra to purchase Wheatleigh, the mansion on the former estate of the late Mrs. Carlos M. deHeredia, which has been used since 1949 as a dormitory for students of the Berkshire Music Center.

Before leaving the Berkshires for New York this morning, Mr. Barber confirmed reports of the impending sale, which will bring under his control all of the buildings on the former deHeredia estate except the three gate houses. His holdings will then be located on 126 acres of land on the estate.

To Use Lenox School

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, who was here yesterday for a meeting of the Tanglewood Advisory Committee, explained that all of the students at the Berkshire Music Center next season will be housed at the Lenox School for Boys.

Music Inn has been experiencing an ever-increasing demand for space during the Tanglewood season, Mr. Barber said today.

"To this pressure for increased [illegible] been added the School of Jazz which has finished this summer its first and highly successful session," he said.

Although a separate and non-profit organization, the school has a contract with Music Inn to provide it with a home, he added.

Last summer Wheatleigh was rented for this purpose from the BSO, but already this fall, school applications have been arriving from points as distant as Ceylon, Norway, South Africa and England, he explained.

Needs More Room

"It has been obvious," he added, "that the school must next year make use of the larger areas of the Music Barn and the present inn, for housing of faculty and students, and for rehearsal and practice rooms.

"It was fortunate for us, therefore, that our need for more space coincided with the Boston Symphony's opportunity to bring all of their students together at the Lenox School.

"Although the BSO used Wheatleigh to house more than 150 students, we plan to accommodate only about 50 guests there. Except for breakfast, guests living at Wheatleigh will take their meals at the present inn, the dining room of which has been expanded this fall."

Both the Boston Symphony Orchestra and Music Inn pay taxes to the town of Stockbridge, so consequently, the sale will make no change in the town's valuation.

Owned by a Tory

The Wheatleigh property was originally owned by Gideon Smith, a Tory, who once hid from enraged patriotic townsmen in what is now known as Tory Cave on Washington Mountain. During the Revolution he operated a tavern at Wheatleigh. Members of his family are buried in an old graveyard, opposite the lower gate to the estate, near the shores of Stockbridge Bowl. It has been restored by the town of Stockbridge.

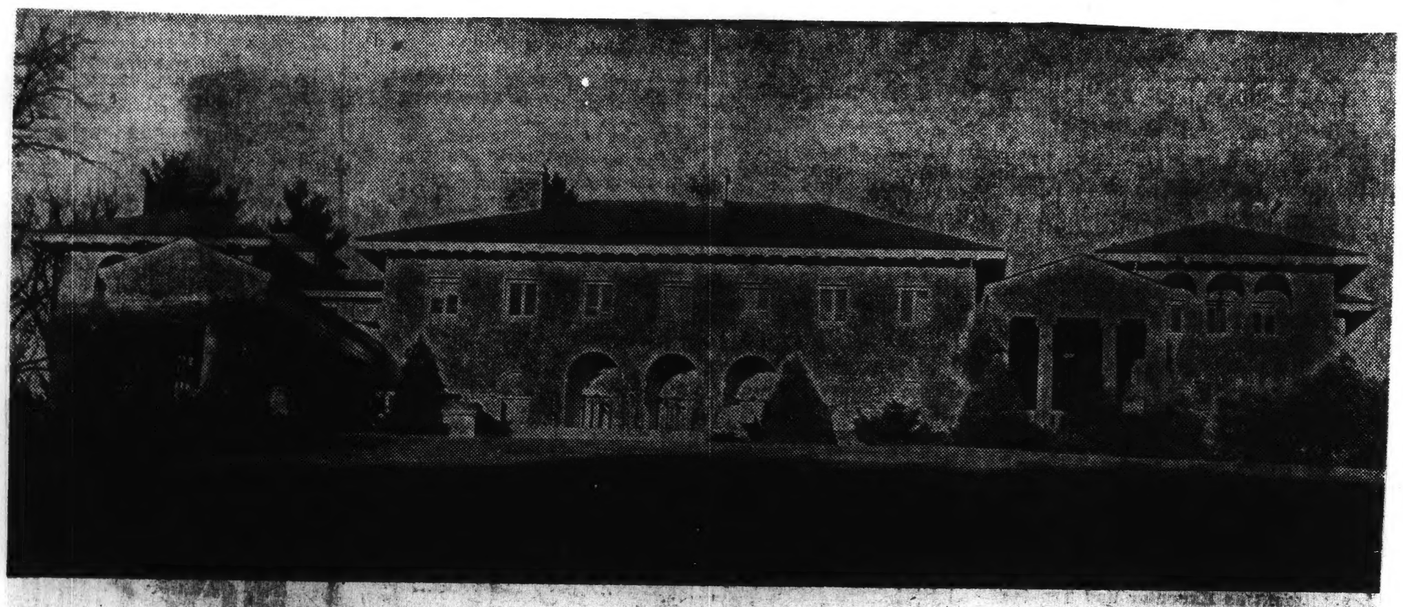
Gideon Smith's grandson, Gideon Northrup Smith, sold the land to Henry H. Cook, Chicago banker and railroad director, who built the 34-room mansion in the style of an Italian villa. His daughter married Carlos M. de Hefedia.

Estate Broken Up

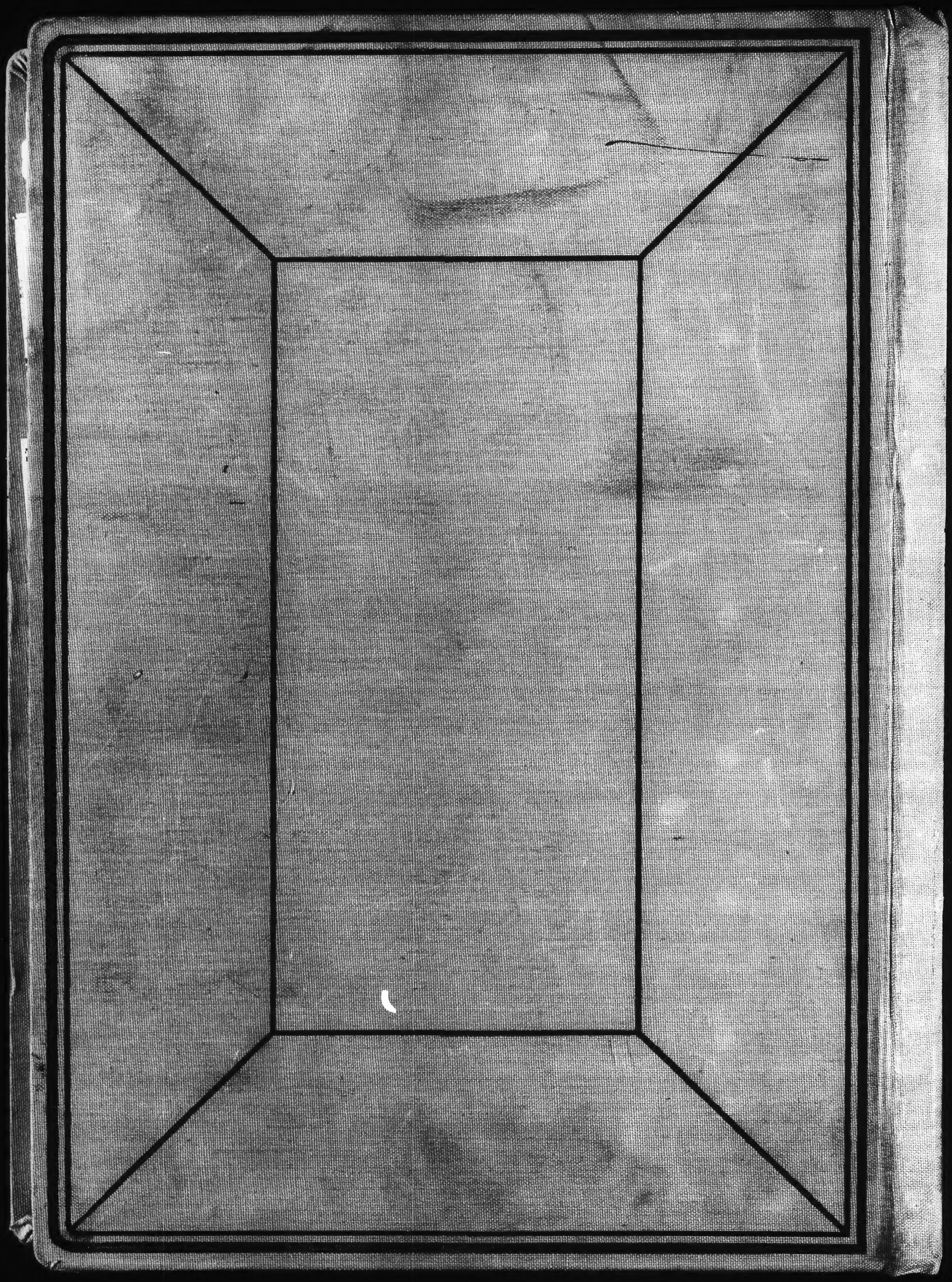
In 1949, the estate was purchased by the Mahkeenac Development Corp. for about $80,000 and was broken up. The mansion was sold to the Boston Symphony Orchestra for about $25,000 for use as a men's student dormitory. The basement was converted into a kitchen and dining hall to seat more than 200 persons.

The French type farm buildings were sold to Mr. and Mrs. Barber, who established Music Inn. The greenhouses were converted for use as a summer art school by Mrs. Ethel Merlis, sculptor and painter from New York City. Mr. and Mrs. Barber purchased the greenhouses and this past summer converted them into a bar and cocktail lounge known as the Potting Shed.

Other sections of the old estate have become housing developments, one being the Schierloh building development along East Hawthorne Road and Mahkeenac Road. Another consists of houses built near Stockbridge Bowl by Roger Canzano of Pittsfield. Another tract of the original estate was purchased by Camp Mahkeenac. The three gatehouses were converted into private homes and other lots were purchased privately by persons who have built homes on the land.



READY TO CHANGE HANDS is Wheatleigh, the former estate of Mrs. Carlos M. de Heredia, overlooking Stockbridge Bowl, which has been used as a men's dormitory for students of the Berkshire Music Center at Tanglewood. The Boston Symphony Orchestra trustees, who acquired the property in 1949, have entered into an agreement to sell the mansion to Mr. and Mrs. Philip Barber, who operate Music Inn and Music Barn. The Barbers now own most all of the original property.



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